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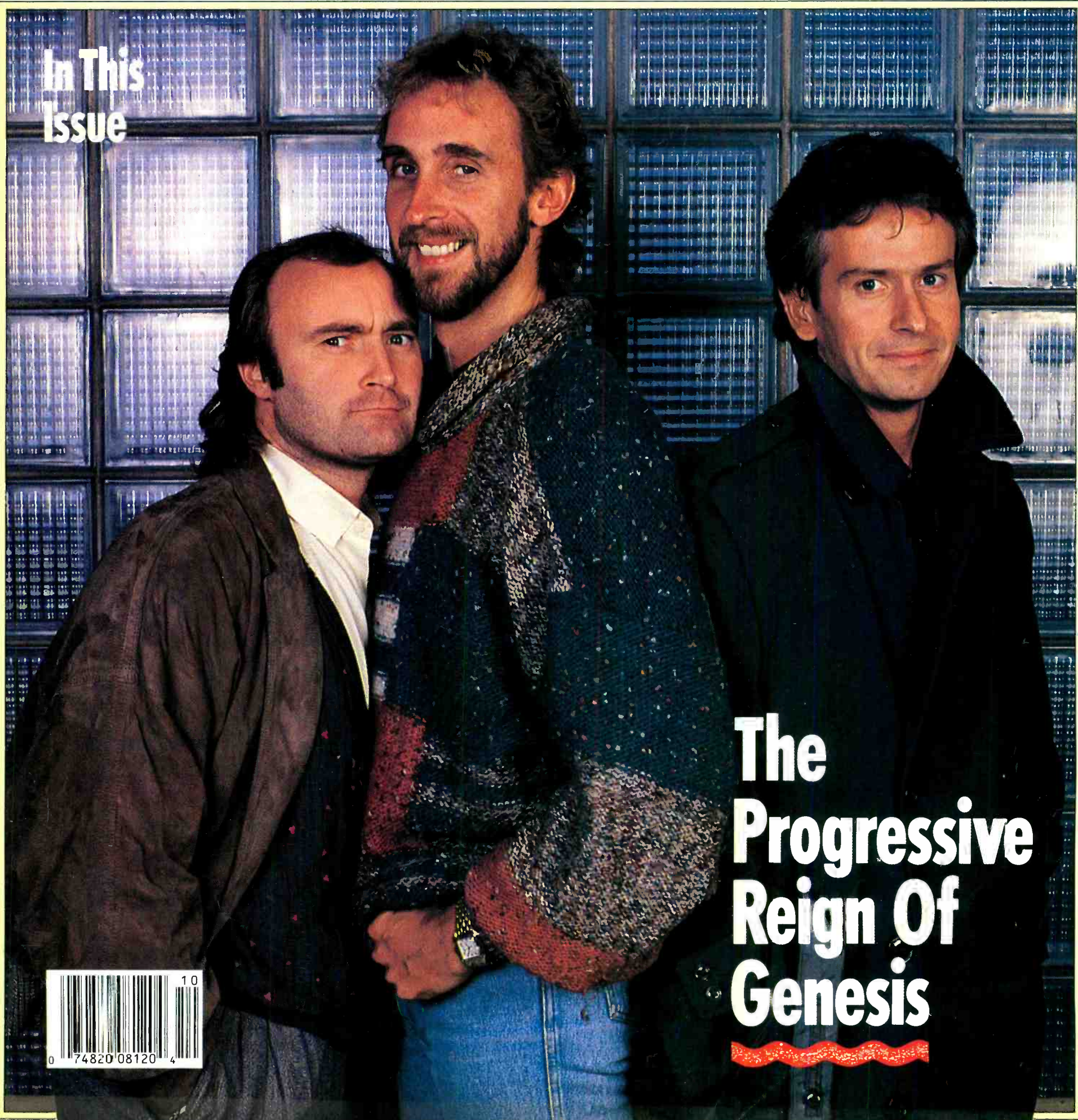
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VOLUME 99 NO. 10

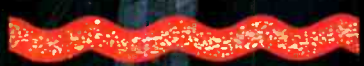
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 7, 1987/\$3.95 (U.S.), \$5 (CAN.)

In This Issue



The Progressive Reign Of Genesis



In 1986, There Were Two Ingredients For An Unforgettable Night.

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Centralized Licensing Stirs European Royalty Debate

BY MIKE HENNESSEY

This is the first of two parts.

LONDON Battle lines are being drawn in Europe for what could develop into a highly disruptive and acrimonious conflict over the collection and distribution of mechanical royalties.

The critical situation has arisen partly because GEMA, Europe's most powerful authors society, has defected from the BIEM, the Paris-based international bureau that negotiates mechanical royalties with the record industry, and partly because of the European Economic Community principle that the EEC be regarded as one integral territory allowing the free flow of prod-

uct among member states.

This means that record companies with a valid license have the right, under EEC law, to centralize the licensing of their product for continental Europe in one country

(Continued on page 90)

Initial Orders Top \$17 Million CDs Bring Back Beatlemania

BY DAVE DIMARTINO

LOS ANGELES With guarded optimism, retailers across the country braced themselves for the Feb. 26 arrival of yet another Fab Four in

their stores.

But for this new quartet—the first of Capitol's long-awaited Beatles compact disk releases—the word "performance" is taking on an entirely new meaning.

Coming directly on the heels of Bruce Springsteen's five-record box set, which many retailers priced so low they lost substantial profits, the Beatles CDs are being ordered in record number to be sold at competitive prices.

Capitol's recently publicized estimate of initial orders—350,000 per title, worth roughly \$17 million—has been described as "too low now" by a company spokesman.

The general consensus? Retailers see the Beatles CD lineup as an automatic sale and are ordering accordingly. But sensitivity about pricing, spurred by the Springsteen box-set issue, has in many cases prompted dealer wariness.

(Continued on page 88)

Hit Acts Power Indie Distributors

BY LINDA MOLESKI

NEW YORK Fueled by the success of Run-D.M.C., Doug E. Fresh, and the Timex Social Club, among others, independent distributors are reveling in their most profitable period in years. And, while many report revenues up nearly 35% over a year ago, the increase in hit product

from indie labels is not just boosting billing: Distributors say it has given them renewed credibility at radio and retail.

Now, with Solar Records set to join the ranks of independently distributed labels, distributors are optimistic about attracting other labels currently handled by the majors.

"Doors have opened for us," says Noble Womble, promotion man for Dallas-based Big State Distributors. "We're getting more and more reputable now. People are taking notice that we don't have schlock product anymore."

According to John Salstone, co-owner of Chicago-based M.S. Dis-

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Stations Seek The Secret Of Older Demos

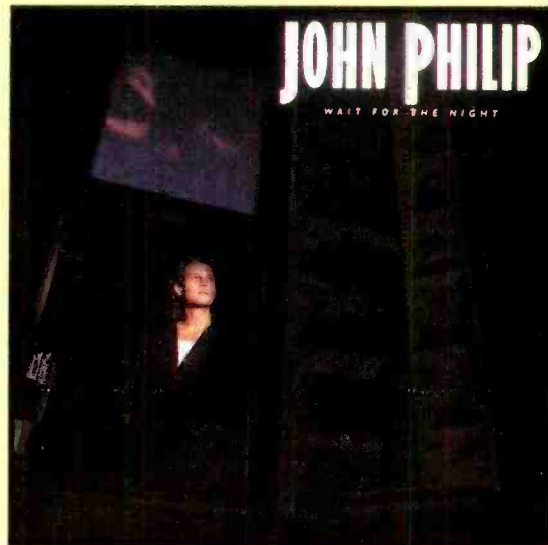
BY KIM FREEMAN

SAN FRANCISCO The ability of top 40, urban contemporary, and crossover stations to pull older demos, Buzz Bennett's return to radio (see story, page 14), and the blurring lines among traditional format categories dominated the dialog at the Gavin Seminar for Media Professionals here Feb. 19-21.

The seminar drew about 1,000 registrants—up from 507 last year, when the Gavin confab re-emerged on the convention circuit. The seminar is unique in its use of talk-show settings for its format-specific sessions; an open exchange of programming ideas resulted at most

(Continued on page 91)

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'Friends' Earns Grammy; Simon, Winwood, Too

By PAUL GREIN

LOS ANGELES The Grammys, which have been edging from their traditional adult contemporary emphasis to more mainstream pop-rock in recent years, took a big leap in that direction Feb. 24 with this year's 29th annual awards presentation. Paul Simon's controversial "Graceland" won the Grammy for album of the year, while Steve Winwood's "Higher Love" was an upset winner for record of the year.

Simon's album has stirred considerable controversy because portions of it were recorded in South Africa. But its victory at the Shrine Auditorium here suggests that the cre-

(Continued on page 79)

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MARCH 7, 1987

A NEW TREAT FROM PRINCE

Prince's forthcoming double album, "Sign 'O' The Times," is both commercial and visionary. That's the opinion of black music editor Nelson George, who offers a sneak preview. **Page 28**

To Catch A Thief: In-Store Rip-Offs

At the recent NARM convention in Miami Beach a former thief, now a loss-prevention consultant, offered tips to help retailers combat in-store theft. From an insider's perspective, Mike McCaffrey gave a picture of the sophisticated methods used by modern-day record thieves. Billboard's Chris Morris reports. **Page 43**

VH-1 COMES OF AGE

Label execs and music retailers are giving MTV Networks' VH-1 a good grade. The channel has undergone a facelift over the last eight months and has a drastically different visual presentation than it did when it debuted in 1984. Video music editor Steven Dupler tells the story. **Page 51**

A Retailers' Guide To Exercise & Health Video

The growth of two-VCR households in 1987 should boost the sales of health and fitness videos. Chris McGowan reports on the situation in this special section. **Follows page 60**

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Beatles Break Out On Home Vid Too

'Help!' & 'Hard Day's' Done Digitally

BY JIM McCULLAUGH

LOS ANGELES The CD-led Beatles resurgence is fueling a flurry of activity on the home video front.

Among the developments:

- A digital stereo hi-fi version of "Help!" the group's 1965 color feature, has just been released by MPI Home Video. The film has not been seen theatrically for six years.

- "The Making Of 'A Hard Day's Night'" is being readied as an original production. Also an MPI project, it features a performance of "You Can't Do That" that was edited out of the original film. Interviews with the film's director, Richard Lester, and producer, Walter Shenson, will be included. A spring release date is anticipated.

- "It Was Twenty Years Ago Today," a combined Granada Television International, EMI, and Picture Music International venture, will be available this summer after a June 1 U.K. television premiere and possible subsequent U.S. broadcast dates. The two-hour "time capsule" documentary will feature music from "Sgt. Pepper's Lonely Hearts Club Band" as well as rare and never-before-seen archival footage. It is timed to coincide with the CD release of "Sgt. Pepper's." A U.S. home video distribution deal is being negotiated.

Chicago-based MPI says it has al-

ready sold 45,000 copies of the \$69.95 "Help!" cassette, four times the initial pace of "A Hard Day's Night." That title was released in 1983 by MPI at \$69.95 and was re-released in a digitally remastered version in 1985 at \$39.95.

Home video observers expect a resurgence of interest in other Beatles-oriented home videos, such as

"The Compleat Beatles" on MGM/UA, "Ready Steady Go! The Beatles" on Sony Video Software, and "Magical Mystery Tour" on Media Home Entertainment.

MPI, according to Jaffer Ali, vice president of sales, will supply stand-ups, key rings, and other promotional material to video dealers, and it

(Continued on page 88)

Paramount: Pay-Per-View Will Promote 'Top Gun'

LOS ANGELES Fresh from its unique "Top Gun" videocassette tie-in with Diet Pepsi (Billboard, Jan. 24), Paramount is adding another wrinkle to home video promotion.

On May 1, the Paramount Television Group will be offering its pay-per-view (PPV) affiliates the opportunity to encourage viewers to apply the \$4-\$5 tab as a discount against purchasing cassette copies of the "Top Gun" film and CBS Records' audiocassette soundtrack. The studio claims this Double Take promotion will be the first time both PPV and videocas-

sette sales have been promoted simultaneously.

Participating cable operators will receive the cassettes at a wholesale rate, in effect involving them in the videocassette distribution channel. At the same time, according to Alan Cole-Ford, vice president of the Video Division of Paramount's Television Group, it will enable cable operators to increase their revenues.

PPV is a sore point for some video dealers, who maintain it hurts both sales and rentals of new movies. In this case, "Top

(Continued on page 83)

'More New, Exciting Artists Than I've Seen In 30 Years' Mood Upbeat At Country Radio Seminar

BY GERRY WOOD

NASHVILLE The perennial charges and countercharges were downbeat, but the overall mood was upbeat at the 18th annual Country Radio Seminar, held here Feb. 19-21.

Research results and constant references to such soaring new acts as Randy Travis, Steve Earle, Dwight Yoakam, Lyle Lovett, and Sweethearts Of The Rodeo kept the focus positive despite enough family arguments to start a country feud.

"There are more new, exciting artists than I've ever seen in the 30 years I've been involved in the industry," said Mike Oatman of Great Empire Broadcasting, Wichita, Kan. Oatman, president of Country Radio Broadcasters, which sponsored the seminar, also praised "new investment by record labels in the talent."

For the first time, the radio industry was fed the findings of a survey commissioned by the Country Music Assn. through Market Data Corp. of Chicago. According to Market Data's Bruce Miller, the survey uncovered a huge potential audience that country music can capture with the proper changes.

The market study—based on interviews with music buyers, country and noncountry, in 12 major U.S. cities—pinpointed large numbers of fans on the fringe of country music. Miller outlined methods to attract that audience, including the need for performers to be "more glamorous, sophisticated, yet easy to identify with" and for "stories, lyrics, poetry, instrumentation, and pro-

duction elements . . . to be more involving and gratifying."

Consumers of all age and demographic categories can be converted to country, according to Miller, and programming should be expanded to include a wide range of sounds "to cover the spectrum of opportunity groups."

Keynote artists Barbara Mandrell and Larry Gatlin pushed for greater acceptance of new acts and sounds. Said Mandrell, "It's hard

for a DJ to develop his own radio personality, let alone the personality of his musical guest, when the most exciting thing he has to say is 'You've just heard 10 songs back to back.'" She urged a comeback for personality radio.

Gatlin got the programmers' attention by confessing, "For a long time, I didn't like you sons of bitches, and most of you sons of bitches didn't like me because I

(Continued on page 89)



Winning Lineup. Artists honored at the British Record Industry Awards ceremony enjoy their moment of triumph. Pictured in the front row are the Bangles, from left, Susanna Hoffs, Vicki Peterson, Michael Steele, and Debbi Peterson, who were voted best international group. Standing in the back row, from left, are Neil Tennant of Pet Shop Boys (best British single), Stedman Pearson of Five Star (best British group), Paul Simon (best international solo artist), Peter Gabriel (best British male artist), Deniece Pearson of Five Star, Eric Clapton (outstanding contribution to British music), Five Star member Doris Pearson, and Mark Knopfler of Dire Straits (best British album).

March Hot Album Releases

Ten albums are slated for release in March by artists who hit gold or platinum with their last release, or in the past 12 months. All are single-disk sets listing for \$8.98 unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
BRYAN ADAMS	INTO THE FIRE	A&M	MARCH 30	BOB CLEARMOUNTAIN, BRYAN ADAMS
NIGHT RANGER	BIG LIFE	MCA	MARCH 23	KEVIN NELSON
DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	TRIO	WARNER BROS.	MARCH 2	GEORGE MASSENBURG
SIMPLY RED	MEN AND WOMEN	ELEKTRA	MARCH 6	ALEX SADKIN
SPANDAU BALLET	THROUGH THE BARRICADES	EPIC	MARCH 20	GARY LANGAN, SPANDAU BALLET
THOMPSON TWINS	CLOSE TO THE BONE	ARISTA	MARCH 26	RUPERT HINE
U2	THE JOSHUA TREE	ISLAND	MARCH 9	DANIEL LANOIS, BRIAN ENO
VARIOUS	MADE IN HEAVEN	ELEKTRA	MARCH 27	VARIOUS
WHITESNAKE	WHITESNAKE	GEFFEN	MARCH 16	MIKE STONE, KEITH OLSEN
THE WHO	TWO'S MISSING	MCA	MARCH 23	VARIOUS

Superstar Winds Blow In March Releases U2, Bryan Adams, Peter Wolf, And 'Trio' Lead Pack

BY STEVE GETT

NEW YORK The first wave of potential 1987 blockbusters is on the way. After the January and February doldrums, the platinum winds could finally pick up with new albums from Bryan Adams, U2, Simply Red, Night Ranger, Peter Wolf, Whitesnake, and the superstar trio of Dolly Parton, Linda Ronstadt, and Emmylou Harris. Eagerly anticipated product from Michael Jackson and Whitney Houston, however, has again been delayed.

A&M is optimistic that the new Adams album, "Into The Fire" (due March 30), will match the multiplatinum success of 1984's "Reckless." The latter spawned the hit singles "Heaven," "Run To You," and "It's Only Love." Leadoff single from the Canadian rocker's latest album is "Heat Of The Night," shipping March 17 in 7-inch and cassette configurations.

After maintaining a low profile in 1986—with the exception of the six Amnesty International concerts—U2 returns March 9 with its new album, "The Joshua Tree." Island plans a simultaneous LP, cassette, and compact disk release for the Daniel Lanois/Brian Eno-produced album. A single, "With Or Without You," is being issued Monday (2). Plans call for the Irish quartet to kick off an extensive North American tour April 3 in Phoenix, Ariz.

EMI America is releasing Wolf's second solo album, "Come As You Are," on March 20. The album's title track, just out as a single, shows Wolf returning to his J. Geils Band rock base and has drawn positive radio response.

Simply Red hit gold in 1986 with its Elektra debut album, "Picture Book," featuring the No. 1 Hot 100 hit "Holding Back The Years." The British act's Alex Sadkin-produced second album, "Men And Women," is due in stores Friday (6).

On the hard-rock front, Night Ranger has a March 23 release date set for its new MCA album, "Big Life," the follow-up to 1985's "Seven Wishes." Geffen has high hopes for a new album from Whitesnake, the group fronted by ex-Deep Purple vocalist David Coverdale. Produced by Mike Stone and Keith Olsen, "Whitesnake" ships March 16.

Following is a label-by-label listing of March front-line product:

• **A&M:** Label owner Herb Alpert issues his own Jimmy Jam/Terry Lewis-produced album, "Keep Your Eye On Me," Monday (2). Janet Jackson and Alpert's wife, Lani Hall, make guest appearances on the album. Also shipping Monday is Al Green's first nongospel recording in many years, "Soul Survivor." End-of-the-month releases include a self-titled Joe Jackson instrumental album and the eponymous debut of British band Thrashing Doves.

• **Arista:** Despite the absence of a new Houston album, Arista has two potentially strong releases—Carly Simon's "Coming Around Again" and the Thompson Twins' "Close To The Bone"—both due March 30. The latter was produced by Rupert Hine.

• **Atlantic:** No superstar releases, but a diverse selection of product, including the soundtrack for "Platoon," which features songs from the Vietnam War era; "When A Man Loves A Woman," a Percy Sledge compilation; "Vocales Live" by Manhattan Transfer; and albums from Sache ("Are You Attracted To Me"), Mel & Kim

("FLM"), Testament ("The Legacy"), Eddie & the Tide ("Looking For Adventure"), and Stefan Reuss & Kanae Mizumura ("Sonatas For Cello And Piano"). All releases have mid- to late-March shipping dates.

• **Capitol:** Label's spring winner should be the upcoming Heart album, tentatively due in April. Coming March 20 are "Tips" by Daniel Lavoie, "Lilo" by Lilo Thomas, "A Matter Of Attitude" by Fate, and "Under The Volcano" by Rock & Hyde. March releases from the Capitol-distributed Enigma and Metal Blade labels include "Mean" by Ronnie Montrose, "Reign Of Terror" by the Wild Dogs, "Take What You Want" by Hurricane, "Terror Rising" by Lizzy Borden, "The Bitch Is Back" by Bitch, and a compilation, "The Best Of Metal Blade, Vol. 2."

• **Chrysalis:** Lone release on this month's schedule is eponymous debut album from Washington, D.C., band Vigil.

• **Columbia:** With the Beastie Boys' "Licensed To Ill" hitting No. 1 on this week's Top Pop Albums chart, Columbia is obviously hoping for similar success with "Yo! Bum
(Continued on page 89)

Meet In Conjunction With NAB Briefing Held On Source Bill

BY BILL HOLLAND

WASHINGTON The All-Industry TV Music License Committee, in conjunction with officials of the National Assn. of Broadcasters (NAB), briefed more than 300 lobbying broadcasters last week on the brand-new source-licensing bill, introduced Feb. 23 in the House.

The broadcasters, according to the committee and NAB staff, have given high priority to the source-licensing bill as one of their top legislative concerns.

The legislation, introduced by Rep. Frederick Boucher, D.-Va., would end the separate blanket licensing of music used in syndicated TV programming. Local non-network TV stations have been pushing for a license arrangement that would require that music

rights be bargained for, purchased, and conveyed through the same source-licensing arrangements of all the other copyright elements of TV shows.

Boucher introduced a similar bill in the last Congress and eventually lined up 166 co-sponsors, although the bill stalled in a subcommittee last summer. This year's version has two revised sections that proponents say will provide songwriters with residual payments and a right to organize a guild for collective bargaining (Billboard, Feb. 28). Opponents from the performing rights organizations and songwriter and publisher groups say that even with the new provisions, any bill that eliminates blanket licensing and mandates a one-time source licensing instead is inequitable and would
(Continued on page 90)



Meet Nona. EMI America Records executives congratulate Nona Hendryx on "Female Trouble," her upcoming debut album for the label, during a special reception in Los Angeles. Pictured with the artist, from left, are Jim Mazza, president of EMI America; David Berman, president of Capitol Industries-EMI Inc.; Joe Smith, vice chairman and chief executive officer of Capitol Industries-EMI Inc.; Michael Barrackman, vice president of a&r, East Coast, for EMI America; and Neil Portnow, vice president of a&r for EMI America.

Executive Turntable

BILLBOARD. Ken Karp joins Billboard's sales staff as an account executive in New York, responsible for advertising accounts in New York, New Jersey, and the Midwest. He served in a similar capacity at Barron's.

RECORD COMPANIES. In a restructuring of its rock radio promotion division, PolyGram Records makes the following appointments: Calvin Lew as national director, West Coast; Drew Murray, national director, East Coast; and Brenda Romano, national field manager for rock radio promotion. Lew was local promotion manager in Seattle and San Francisco. Romano was manager of national adult contemporary promotion. Murray was national director prior to the reorganization.

Jeri McManus is named vice president and chief art director for Warner Bros. Records in Los Angeles. She was upped from art director.



KARP



LEW



MURRAY



ROMANO

Vicki Germaise becomes creative director for Deniz Productions in New York. She was head of Number 9 Musical Entertainment.

Tom Finch is appointed director of production for Elektra/Asylum Records in New York. He served in a similar capacity for Gramavision.

Manhattan/EMI America in New York makes the following additions to its black music promotion division: Billye "Lamont" Boles as mid-Atlantic regional promotion manager; Glynice Coleman, Northeast promotion manager; and Veta Victorian, Atlanta promotion director. Boles was with Omni Records. Coleman was national promotion coordinator at Manhattan. Victorian headed Zoran Enterprises.

Brenda Winfield is named national promotion director for Optimism Inc.



MCMANUS



GERMAISE



POE



FONOROW

in Los Angeles. She was with MCA.

RETAILING/DISTRIBUTION. Robert F. Cook is named managing director of National Video's PPT distribution division, in Portland, Ore. He was general manager and executive vice president for Continental Video.

HOME VIDEO. Stephen Poe is appointed senior vice president of acquisitions and programming for CBS/Fox Video in New York. He was an independent counsel to United Artists Pictures.

Dick Sano is made vice president, Far East, for Vestron Video International, based in Japan. He was manager of the international department for Nippon Herald.

Lawrence R. Meli becomes vice president of program development at Rainbow Home Video in Woodbury, N.Y. He was with SportsChannel in New York.

PUBLISHING. Cherie Fonorow is named director of creative operations, U.S., for PolyGram's music publishing companies in New York. She was East Coast creative director and international manager for Chrysalis Music.
(Continued on page 82)

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Holiday Weekend Lures Big Traffic

Catalog, CDs Keep Retail Rolling

This story prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

NEW YORK The combination of Valentine's Day and a long weekend turned out to be a winner for music retailers, with larger increases showing up for chains staging sales during the Feb. 13-17 span.

Compact disks, carry-over hits from the fourth quarter, and developing artists helped dealers spur sales during the Presidents' Day weekend, a spot in the winter calendar that—weather permitting—is traditionally strong for music merchandisers.

Interestingly, the key selling period coincided with the National Assn. of Recording Merchandisers (NARM) convention, which drew brass from most chains to Miami Beach. But this was not a case of "When the cats away, the mice will play." Instead, staffers at many stores posted impressive numbers.

"We should go away more often,"

says Tom Pettit, director of merchandising for the 71-store Record World chain, based in Roslyn, N.Y.

"The weekend itself was strong, and for the week overall we were up by 16%," says Pettit. "Monday [the holiday] was, if not the biggest day of the week, certainly close to it. Saturday tends to be our biggest day, but our Monday numbers were right up there."

"Fantastic" is how Stan Goman, Tower Records' senior vice president, describes the 47-store network's long weekend. "It was our biggest weekend of 1987."

"We didn't realize it was going to be that good a holiday," says John Quinn, director of retail operations for the 100-store Sound Warehouse web. Quinn attributes strong sales for the Dallas-based chain to increased traffic on the Monday holiday and a Valentine's Day sale with the theme "Sweet Sounds At Sweet Prices."

Dealers say 1986 releases by Bon Jovi, the Beastie Boys, Georgia Sat-

ellites, Bruce Hornsby, Genesis, Peter Gabriel, Janet Jackson, Anita Baker, Huey Lewis & the News, Paul Simon, and Robert Cray were among the weekend's top sellers. Regional action was also seen for titles by Freddie Jackson, Miki Howard, and George Strait.

Some newer releases also enjoyed healthy sales during the weekend, particularly those by Los Lobos, REO Speedwagon, Santana, and Maureen McGovern, along with developing artists Exposé and Club Nouveau.

A happy surprise was logged by Poison, whose Enigma album has
(Continued on page 83)



Championship Season. Arista Records executives meet to celebrate the label's most successful year and to discuss plans for 1987 at the company's recent convention in Palm Springs, Calif. Shown, from left, are Don Jenner, senior vice president of marketing and promotion; James Cawley, vice president of sales; Sal Licata, president of RCA/Arista/A&M Distribution; and Roy Lott, senior vice president of operations.

\$1 'Prebate' Promo Cushions Move

HBO/Cannon Hikes Price

BY AL STEWART

NEW YORK HBO/Cannon Video's move to a higher price point on major releases will be accompanied by an unusual promotion that rewards the consumer with \$1 for visiting a participating video store.

The "prebate offer," as the company has termed it, is being run in conjunction with the release in late April of the movie "Nothing In Common," the first video marketed by HBO/Cannon at the new list price of \$89.95. The offer is designed to encourage consumers to bring a newspaper coupon into a video store and receive a sticker from the dealer. When the stickered coupon is mailed to HBO/Cannon, the consumer will receive a check for \$1.

HBO/Cannon, which joins CBS/Fox, RCA/Columbia, and MCA in embracing the \$10 price increase on major titles, hopes to generate more rental turns for retailers with the promotion. Accordingly, the company believes that retailers will make a significant commitment

to the title despite the price hike.

HBO/Cannon estimates that approximately eight rental transactions will be generated for each store as a result of the prebate.

"The concept is to get people to go in the store at least twice," says HBO/Cannon CEO Frank O'Connell. "First they will go in with the coupon to get the sticker and then they will probably go back to rent the tape. We're trying to stimulate multirentals and increase the total number of rental transactions for the retailer."

The company plans to run the coupon in a "Nothing In Common" advertisement that will appear in USA Today. When consumers go to one of the 23,000 video stores participating in the program to receive their sticker, "no one will walk out without renting something," says O'Connell. "USA Today has a circulation of 1.7 million, so if there is a redemption rate of 10%, there will be 170,000 people going into video stores as a result of the prebate."

(Continued on page 91)

ASCAP Has Record Year

NEW YORK ASCAP, by generating a 32% increase in foreign dollars, set a new record in revenues last year.

The performing rights society posted a 3% overall increase to bring total receipts to \$252.2 million, compared with \$244.1 million a year before.

BMI, ASCAP's main competing performance rights group, does not publicly report its financial state, but it is thought that BMI revenues last year amounted to about \$180 million.

While ASCAP's showing domestically was down 1% to \$207.6 million, this flat result was more than compensated for by foreign income.

Overseas produced \$40.2 million, compared with \$30.4 million in 1985.

ASCAP generated further income from investments (\$3.7 million) and membership dues (\$640,000).

Distribution by ASCAP last year amounted to \$198 million, compared with \$203 million a year before. Domestic distribution totaled \$165.1 million, down from \$171.5 million.

ASCAP salaries and expenses were up 11% to \$47.7 million, about 18.93% of total receipts.

ASCAP members were apprised of the society's finances at a semi-annual meeting Feb. 18 in Los Angeles.

IRV LIGHTMAN

Beasties Creep To The Top: 'Ill' Is First Rap Album To Hit No. 1 On Pop Chart

BEASTIE BOYS' "Licensed To Ill" this week becomes the first rap album to reach No. 1 on Billboard's Top Pop Albums chart. Run-D.M.C.'s "Raising Hell" peaked at No. 3 in September.

"Ill" also becomes the first debut album to reach No. 1 since "Whitney Houston," which hit No. 1 one year ago this week. Only five other debut albums have topped the chart so far in the '80s: Stevie Nicks' "Bella Donna," the Go-Go's' "Beauty And The Beat," Asia's self-titled album, Men At Work's "Business As Usual," and Quiet Riot's "Metal Health."

And we're not sure what this means, but the last four No. 1 albums have all been by acts from the Northeast. Bon Jovi and Bruce Springsteen & the E Street Band are both from New Jersey, Boston is from Massachusetts, and the Beasties are from New York. Maybe those punishing Northeastern winters make for heartier chart competitors.

JANET JACKSON'S "Control" this week becomes the first album by a female artist to yield five top 10 singles. It accomplishes that feat as "Let's Wait Awhile" jumps five notches to No. 10 on the Hot 100.

Only three other albums have generated as many as five top 10 hits. Michael Jackson's "Thriller" and Bruce Springsteen & the E Street Band's "Born In The U.S.A." both yielded seven; Lionel Richie's "Can't Slow Down" spun off five.

Four albums by female artists have yielded four top 10 hits: Cyndi Lauper's "She's So Unusual," Madonna's "Like A Virgin" and "True Blue," and "Whitney Houston."

"Let's Wait Awhile," Jackson's first ballad hit following four pop/dance/funk singles, also leaps into the top five on this week's Hot Black Singles and Hot Adult Contemporary Singles charts.

The single's multiformat success enables Jackson's "Control" album to return to the top five on the Top Pop Albums chart this week for the first time since August. (Coincidentally, Genesis' "Invisible Touch" album also returns to the top five this week for the first time since August.)

FAST FACTS: Bon Jovi's "Livin' On A Prayer" remains at No. 1 on the Hot 100 for the fourth straight week. That's the longest that a rock-oriented single has held the top spot since 1984, when Prince & the New Power Generation's "When Doves Cry" and Van Halen's "Jump" each logged five weeks at No. 1.

The Jets' "You Got It All" jumps to No. 3, matching the peak position attained last June by "Crush

On You," the group's first crossover hit. "You Got It All" was written by Tony-winner Rupert Holmes and is his biggest hit since his own "Escape (The Piña Colada Song)" topped the chart in December 1979.

Linda Ronstadt & James Ingram's "Somewhere Out There" jumps to No. 4, becoming the sixth top five hit written by the venerable team of Barry Mann & Cynthia Weil. The smash follows the Righteous Brothers' "You've Lost That Lovin' Feeling" and "Soul And Inspiration," both of which hit No. 1, Dolly Parton's "Here You Come Again," which reached No. 3, and Sergio Mendes' "Never Gonna Let You Go" and Paul Revere & the Raiders' "Kicks," both of which hit No. 4. We should note that, in addition, both Mann and Weil

have written top five hits with other collaborators. Bruce Hornsby & the Range's "Mandolin Rain" jumps to No. 9, giving Hornsby and his brother John two songs in this week's top 10. The two also collaborated on Huey Lewis & the News' "Jacob's Ladder," which is No. 2 for the second straight week.

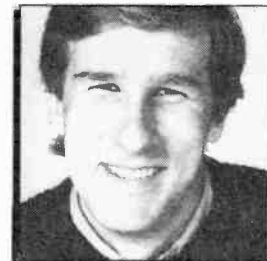
Crowded House's "Don't Dream It's Over" jumps 11 notches to No. 23, giving songwriter/group leader Neil Finn his first top 30 hit. Finn's former group, Split Enz, peaked at No. 53 in 1980 with "I Got You."

Loose Ends' "Slow Down" jumps to No. 1 on this week's Hot Black Singles chart. It's the second No. 1 black hit for the group, which first topped the chart in July 1985 with "Hangin' On A String." It's MCA's third No. 1 black hit in three months, following Ready For The World's "Love You Down" and Bobby Brown's "Girlfriend."

WE GET LETTERS: John Farkas of Cleveland notes that the Human League's "I Need Your Loving," the group's follow-up to the No. 1 smash "Human," recently peaked at No. 44. Farkas reports that this isn't the first time that the follow-up to a Human League chart-topper has fallen short of the top 40. "Love Action," the follow-up to "Don't You Want Me," bubbled under the Hot 100 in 1982. The last act to fall short of the top 40 with the follow-ups to two No. 1 hits was Queen, which had a roller-coaster run in 1980. "Crazy Little Thing Called Love" and "Another One Bites The Dust" both went crazy on the charts, but the follow-ups both bit the dust.

And Anthony Rolfe of Rochester, N.Y., notes that Chicago's "Will You Still Love Me" is the group's first top 40 hit not to feature Peter Dinklage on lead vocals since "Harry Truman" in 1975.

CHART BEAT



by Paul Grein



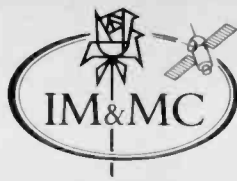
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Music Listeners Captured SHOCK RADIO: CHALLENGE OR PROMISE?

BY DAVID BOLGER

However one might feel about the emergence of "shock radio" as a format, there can be no denying that it is generating the kind of excitement and controversy not seen since the early days of progressive radio.

Each format evolved as a natural response to an industry that had stopped moving forward creatively. Both gave programmers reason to question the wisdom of tight playlists, highly structured shows, and generic gag-sheet-style humor.

As today's FM became indistinguishable from AM in the '60s, the shakeup, long overdue, became inevitable. And just as in the late '60s, this new revolution will produce its share of stars and casualties.

Howard Stern is generally recognized as the innovator of this new style. He and his team of industry outsiders have done nothing less than change the way we think about radio.

The music industry has a stake here. All-talk radio shows aimed at a younger demographic do nothing to promote record sales or break new artists. And the effect is magnified as many outlets abandon album rock for other musical formats.

Stern's show, or others like it in major markets, could have a marked effect on the introduction of new product. It's a phenomenon that demands scrutiny.

A closer look at his show will re-

veal that Stern isn't really very "shocking" at all, which is why I prefer the term "improvisational radio." Many of his critics are offended by his language. But in reality, his language is not significantly different from casual conversation among friends. We may not be as witty, but we use the same words.

What the critics really object to is his sometimes brutal honesty and his revelations about human nature, which many of us might rather not think about. Like it or not, there's a little of Stern in all of us, and this is

The recent spate of letters from Philadelphia (some of which may be part of an organized campaign) has put the FCC into a delicious pickle—the current administration has taken a nonregulatory approach to the industry, but at the same time Stern offends its conservative sensibilities.

These folks tend to take a very narrow view of the Constitution (except, recently, the Fifth Amendment), but I believe that if push came to shove, the First Amendment would come to the rescue.

catch more of the show.

Stern has also produced a new phenomenon—the closet listener. These are the ones who say they despise the show, yet they're thoroughly familiar with all of the routines. I wonder how many of these listeners are Arbitron diarists?

Stern has been working like this for years, waiting for the industry and his audience to catch up. He has created a demand that for the present, at least, only he can supply—who ever heard of radio show reruns until he came along?

Listeners are not going to settle for shows that do the same thing at the same time every day, when they can tune into a show where absolutely anything can happen at any time.

Hopefully, this development will open people's minds to other forms of unconventional programming and help make radio as exciting, important, and spontaneous as it once was. Stern's somewhat-toned-down weekly syndicated show is really just softening the beach for the invasion of a truly national simulcast.

Local stations will have to provide a credible alternative to maintain their own identities. A certain amount of risk taking will be necessary. The talent is already there, ready and waiting—and so is the audience.



'What you can or cannot say over the air will have to be settled'

David Bolger is senior writer for the Duck & Cover Comedy Group and claims presidency of Citizens For A Funnier Future, a pro-comedy PAC.

what makes his critics uncomfortable.

Inevitably, there will be more markets included in the live simulcast of the show, and as the audience expands, so will the number of listener complaints. The matter of what you can or cannot say on the air will have to be settled.

All of the publicity has, of course, only helped build Stern's listenership. (The late Doug Kenny once said, "The only bad publicity is your obituary.") It has produced an interest and level of street talk similar to the debut of "Saturday Night Live." I do not believe that I am the only one getting up just a bit earlier to

Letters to the Editor

ity, love their rock'n'roll oldies, and those oldies blend together great with today's country.

Dale McKinney
General Manager, WMDJ
Martin, Ky.

Editor's note: We have chosen to use "disk" rather than "disc" in the interest of consistency. It would be confusing, for example, to call a DJ who airs CDs a "disc jockey" and one who plays 45s a "disk jockey."

against those holding the rights to "The Greatest Love Of All" (Inside Track, Feb. 21)? For copyright infringement?

How pathetic. The two songs have similar forms, share a few chords, and have extremely different melodies. I can think of more solid grounds for a lawsuit on many other songs. Even some of Gordon Lightfoot's own works might be said to be masterpieces of derivative writing.

The point is this: A song can be original—and powerful—while still sharing some elements of another hit song. To initiate legal action in denial of this fact is absurd.

Micah Solomon
Chevy Chase, Md.

THE COUNTRY'S MUSIC

We read with interest Gerry Wood's article "Oldies Continue To Grow On Country Radio" (Billboard, Feb. 21).

Our station serves a radio market of more than 100,000. Since we signed on the air in 1983, our format has called for two current country records from Billboard's Hot Country Singles chart and one country oldie that's been off the chart for at least a year. The fourth record in our rotation is what we call "the music America grew up on," and that is a rock'n'roll oldie from the '50s, '60s, or early '70s.

We have never gotten into the argument of what's country and what's not. If it's good, we play it. We try very hard to develop a feel for what our listeners want, and they want Haggard, Jones, Skaggs, Yoakam, Travis, the Girls Next Door, Fabian, Avalon, the Beach Boys, the Beatles, and Elvis.

Our fourth annual Day In The Park concert, with special guest Billy Joe Royal, drew more than 7,000. We don't need a consultant from New York or Los Angeles to tell us about our listeners.

Genuine love and sincerity and a desire to inform and entertain come through on radio. That has not changed, and it never will.

Baby boomers, now in the major-

LOTS AT STAKE

Why is Billboard singularly attempting to alter the spelling of "disc" by replacing the "c" with a "k"?

Should you succeed, please remember that many of us have a lot at stake. We committed to our company name several years ago with what we thought was proper foresight.

Carl Singmaster
Manifest Discs & Tapes
Columbia, S.C.

THE REAL KMET

KMET is no more! What a statement for rock'n'roll! The only thing is, KMET hasn't been **KMET** since the Moorehead/Bellamy days, when its sound was still fresh and radio wasn't so predictable.

KMET once stood for the "Mighty MET" that broke groups and gave creativity a place to grow. It was something we grew up with... and grew out of, but not because rock'n'roll isn't for adults. It was because of the insult to the intelligence of the adult album rock listener, who has come to expect boring radio as a way of life and to be told it's rock'n'roll.

Those people responsible for driving a good thing into the ground should realize changing formats and call letters is like applying Bondo to a dented fender. It may look sharper, but underneath it's still the same old crap.

Long live **KMET!**
Boobie Bondage
Program Coordinator, Z Rock
Dallas

SPEEDING UP OBSOLESCENCE

I see that Larry Berger, program director of WPLJ New York, is pleading to keep the 45 rpm record alive (Billboard, Dec. 27, 1986). If that is so, why does his station always play music at 48 rpm? That sounds to me like an easy way to kill off the 7-inch single.

Charles E. Everett
Bridgewater, N.J.

THE CHORD THAT BINDS

Can I be reading correctly? The publisher of Gordon Lightfoot's "If You Could Read My Mind" has filed suit

Buzz Bennett Makes Bold Comeback Veteran PD Offers Philosophy At Gavin Seminar

BY KIM FREEMAN

SAN FRANCISCO Buzz Bennett stole the show during the top 40 session at the Gavin Seminar here Feb. 19-20. Several top programmers swapped provocative opinions and ideas during the session, and few seemed to mind as Bennett announced his official return to radio and dispensed doses of his programming philosophy.

For roughly three years, Bennett was out of the business, suffering and then recovering—with the help of Cocaine Anonymous—from a serious cocaine addiction. Bennett is now national PD of the newly merged Heftel & Ginsberg radio group. In addition, H&G VP/programming and KHYI "Y-95" Dallas PD Mark Driscoll and Bennett are in the process of forming Buzz-Mark, a multifold media strategy and marketing firm.

Emphasizing simplicity, Bennett boiled down the success of a radio station to five factors: noticeability; repetition with variation; brevity, "which has nothing to do with the clock"; creating the perception of familiarity; and the "Carney factor"—entertaining via economic delivery.

All of those factors, he said, "are awfully simple, and awfully hard, to understand."

On observing radio of late, Bennett said, "Across the country, too many stations are suffering from self-identity crises. It's the PD's duty to make a station No. 1 when it's not No. 1." He explained that the PD accomplishes this through role reversal in approaching the staff.

He used H&G's KHYI as an illustration. The top 40 bills itself as "gladiator radio," which Bennett called a "metaphor for the people on air. If they think they are No. 1, they will be." Y-95's gladiator image includes using liners like "Push

the wimps away." Bennett said that the slogan was derived from the idea that gladiators "entered the arena as friends, but still had to kill each other. It implies compassion and a terrifying attack at the same time."

WXKS "Kiss 108" Boston PD Sonny Joe White applauded Bennett's aggressive approach. "I don't see enough people taking chances. It seems that too many of us are looking only at the dollar value of our properties and playing it too safe," White said. He did acknowledge that Kiss 108 had the numbers needed to make taking risks more palatable to upper management.

Tackling the topic of making a top 40 appealing to older demos, White said that Kiss 108 refers to dayparts as "user parts" and programs parts of the day specifically for the largest available audience. "We're playing a lot of classic oldies—many of which sound like music that's out today. That'll open up your demos."

White also emphasized psychographic research. "It doesn't have to be all that expensive," he said. "It can be as cheap as buying a couple in a bar some drinks."

The discussion then turned to competitive tactics. KRBE Houston afternoon talent "Magical" Matt Allen talked about the wild attack that station used to beat out competitor KKBQ in the fall Arbitrons. Afterward, KRBE PD Paul Christy quipped, "One of the tricks of success is having to put up with a high-risk guy like that."

Christy called lengthy song sweeps a "nauseating concept," while Bennett suggested that high-profile personalities and the maintenance of "more music" perceptions could be achieved simultaneously by using "more music, less talk" liners. "It's the use of the terminology that matters, not the activity itself," said Bennett.

Bennett offered this tip on relat-

ing to an audience: "Internal projection creates external reaction." He continued, "Too many times, radio is talking *at* or *down* to people. It sounds corny, but you've got to bring yourself out. Be honest."

Noting that "many battles had been lost in the hallways," Bennett said, "I never knew a station that had fun and lost." He stressed the importance of giving staffers a feeling of "ownership" of some element in the station. "If you've got a part-timer, let him pick the 100 records for your Beatles special or whatever. Of course, you go over it with him. You've given them responsibility for something. That'll help make the whole of your station greater than the parts."

Arista promotion executive Don Jenner spoke for many labels in urging programmers to back-announce
(Continued on page 20)



Wolfing It As He Was. EMI America/Manhattan promotions manager Mike Stone, left, had the nice task of delivering Peter Wolf's new single, "Come As You Are," to radio. So he went as he was—in pajamas—to album rocker WLLZ Detroit. From left are Stone and WLLZ air talent John O'Leary, MD Jim Kelley, and promotion director Mike Izabella.

New Age/Jazz/Light AC Combine In 'Consistent Mood' KTWV Gives Los Angeles A Mix Of Genres

NEW YORK "Sensual, uplifting, and melodic" are the key words describing KTWV "the Wave" Los Angeles, says the new age/jazz/light AC station's program director Frank Cody, who retired album rocker KMET Feb. 14 to create the new station (Billboard, Feb. 21).

"Our star sound is our consistent mood," says Cody. Won't that consistent mood drive away listeners wanting to put themselves in a different mood? Cody admits that's one way of looking at it, but he says KTWV's mood is "not so much moody as uplifting. It's a 'feel good' station with a rhythm that's easy to lock into. In all three of our genres, we're choosing music that neither assaults your senses nor lulls you to sleep."

Cody also stresses that the Wave is specifically tailored to Southern California. "With all the space out here and the consistency of weather, the music we're playing is in sync with the way people here want to feel.

"Some formats are foreground, some are background," Cody continues. "I think we are totally right down the middle. I believe listeners can actually focus on the content of this station. They can relax and be aware of what's going on here at the same time." Cody says the "integrity and depth" of the Wave's music will help keep listeners actively aware of what they're hearing.

From the new age pool, the Wave's core artists include Andreas Vollenweider, Liz Story, Will Ackerman, Kitaro, Daryl Anger, Shadowfax, and others in or similar to Windham Hill Records' roster of artists. From the jazz field, KTWV's core performers include

David Sanborn, Pat Metheny, Bob James, Stanley Jordan, Kenny G., Dave Valentine, etc. Selected tracks from the likes of Phil Collins, Sting, Anita Baker, Dire Straits, Paul Simon, and Bruce Hornsby make up much of the Wave's light AC/pop mix.

KTWV's music director Chris Brodie is a Los Angeles radio veteran and was with KMET for its last three years. She says her move into this completely different music field was facilitated largely by the pres-

ence of many small record labels based in Los Angeles, local retailers' pre-KTWV awareness of new age music, and her own naturally eclectic musical tastes.

"It is very time-consuming because you have to listen to everything all the way through," Brodie says. "It's totally an ear thing, which is kind of a nice change. At the same time, there are tracks that are very obvious—like Eric Clapton's 'Walk Away.' And, in a way,
(Continued on page 20)

newslines...

CHARLIE OCHS is appointed GM of Infinity country outlet WQYK Tampa/St. Petersburg, Fla. Most recently, Ochs served in the same post at former country combo KCBQ-AM-FM San Diego, which Infinity recently sold. In the interim, Ochs had been acting GM of Infinity's newest purchase, WBMW Washington, D.C.

DAVE MILNER, VP/GM of KEX-AM Portland, Ore., gets additional duties as VP/GM for its sister FM, KKRZ. Milner has been with the Taft property since 1984. At KKRZ, he succeeds Dave Cowl, who moved on to the VP/GM spot at recent Taft acquisition WBCS-AM-FM Milwaukee.

KWIZ-AM-FM promotes Patty Martinez from operations manager to station manager.

JENNIFER MC CANN is appointed VP/GM of WSSH Boston, a Noble Broadcasting outlet. McCann had been general sales manager of WJIB Boston for six years.

BRUCE MC GREGOR takes on additional duties as corporate PD for Albmar Communications, owner of KEDS/KEZO Omaha, Neb., and KDAB-FM Ogden/Salt Lake City. McGregor continues as operations manager for the Omaha property.

Album Rock Tracks chart appears this week on page 83

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

Dom Testa, music director at KRRY "Y-108" Denver, puts the Stabilizers in the not-new-but-definitely-noteworthy category. Y-108 has been on the group's "One Simple Thing" (Columbia) for nine weeks; it quickly worked its way to top five request status, Testa reports. "It's probably the best piece of vinyl that's out right now, and it's definitely a pop record." In the category of personal favorites and add candidates are the Cutting Crew's "(I Just) Died In Your Arms" (Virgin), which Testa calls "a killer," and Frozen Ghost's "Should I See" (Atlantic). "I understand this band includes some of the former members of Sheriff, who had a minor hit with 'When I'm With You,'" says Testa. The Canadian band's track reminds him of the Fixx, Honeymoon Suite, and Saga. "I've already listened to it 48 times, if that's any indication of how much I like it," he says.

COUNTRY

Generating a good deal of phone response at KRPM Seattle is the Belamy Bros.' "Kids Of The Baby Boom" (MCA/Curb), says music director **Charlye Parker**. Also popular, she says, is Randy Travis' latest, "No Place Like Home" (Warner Bros.). But established artists are not the only ones attracting listeners, says Parker, who notes that newcomer Ricky Van Shelton's "Wild Eyed Dream" (Columbia) is definitely a song to watch.

KIM FREEMAN

 **WESTWOOD ONE RADIO NETWORKS**

P R E S E N T

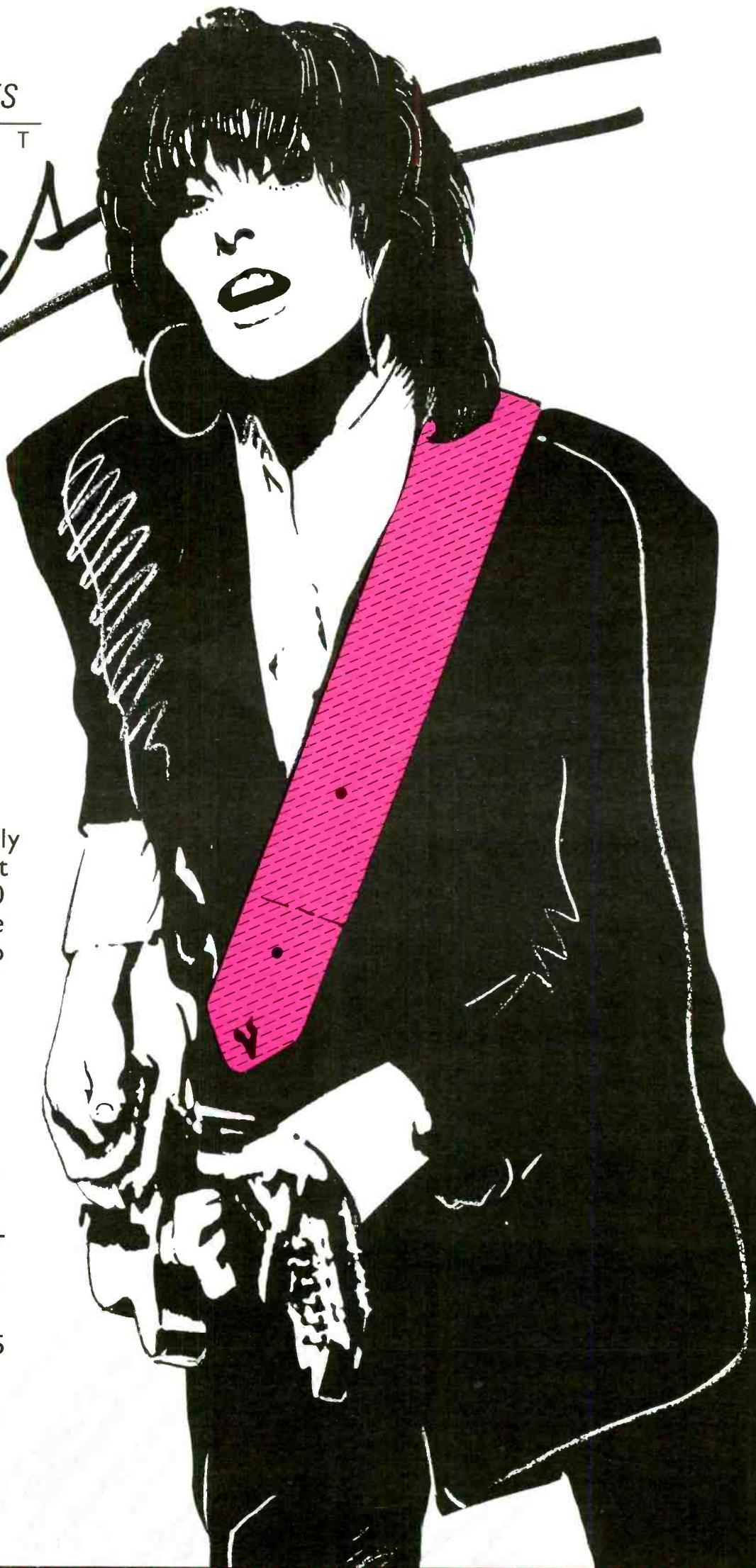
The Pretenders

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The Westwood One Radio Networks proudly present The Pretenders in an exclusive concert performance *live via satellite* from Chicago at 9:00 PM (CT) Tuesday, March 24. The band's *Get Close* tour is the most-anticipated rock & roll road trip of the year, and Westwood One's *Concertmaster I* mobile studio will be there to bring you and your listeners the entire Chicago show as it happens! You'll hear Chrissie Hynde, lead guitarist Robbie McIntosh, drummer Blair Cunningham, bassist Malcolm Foster and keyboardist Rupert Black delivering the greatest songs from the four Pretenders LPs, including "Don't Get Me Wrong" and "My Baby" from *Get Close*. Don't miss The Pretenders live in concert – the latest exclusive from Westwood One, radio's leader in Big Event specials! Contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.

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SWEDEN: Thomas Johansson for EMA TELSTAR CONCERTS – Stockholm

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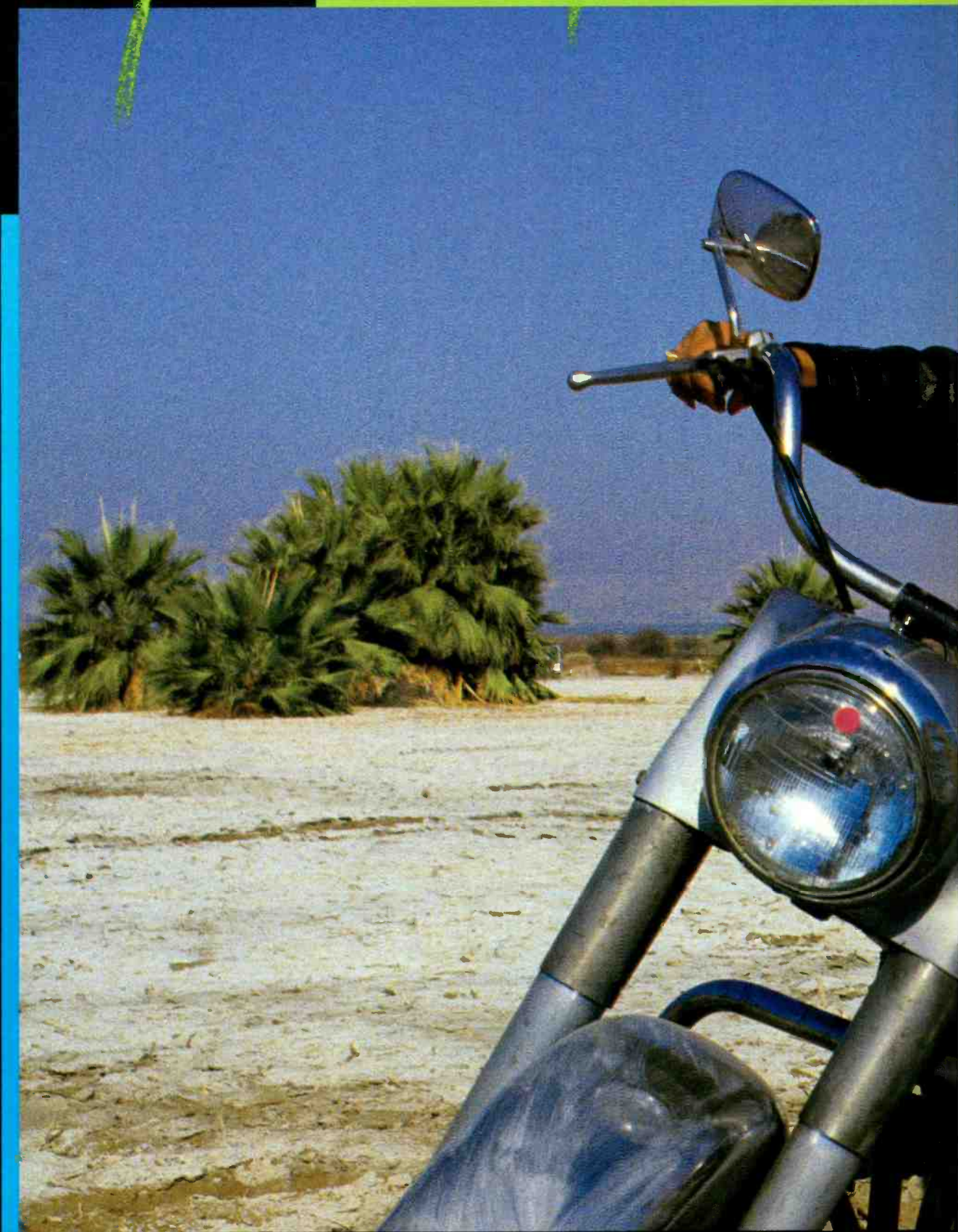
FRANCE: Claude Wild for C.W.P. & Asaad Debs – Paris

AUSTRIA: Jeff Maxian for VIENNA CONCERTS – Vienna

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SPAIN: Neo Sala – DOCTOR MUSIC – Barcelona

ITALY: Antonelo Vitale for SONORA – Milan



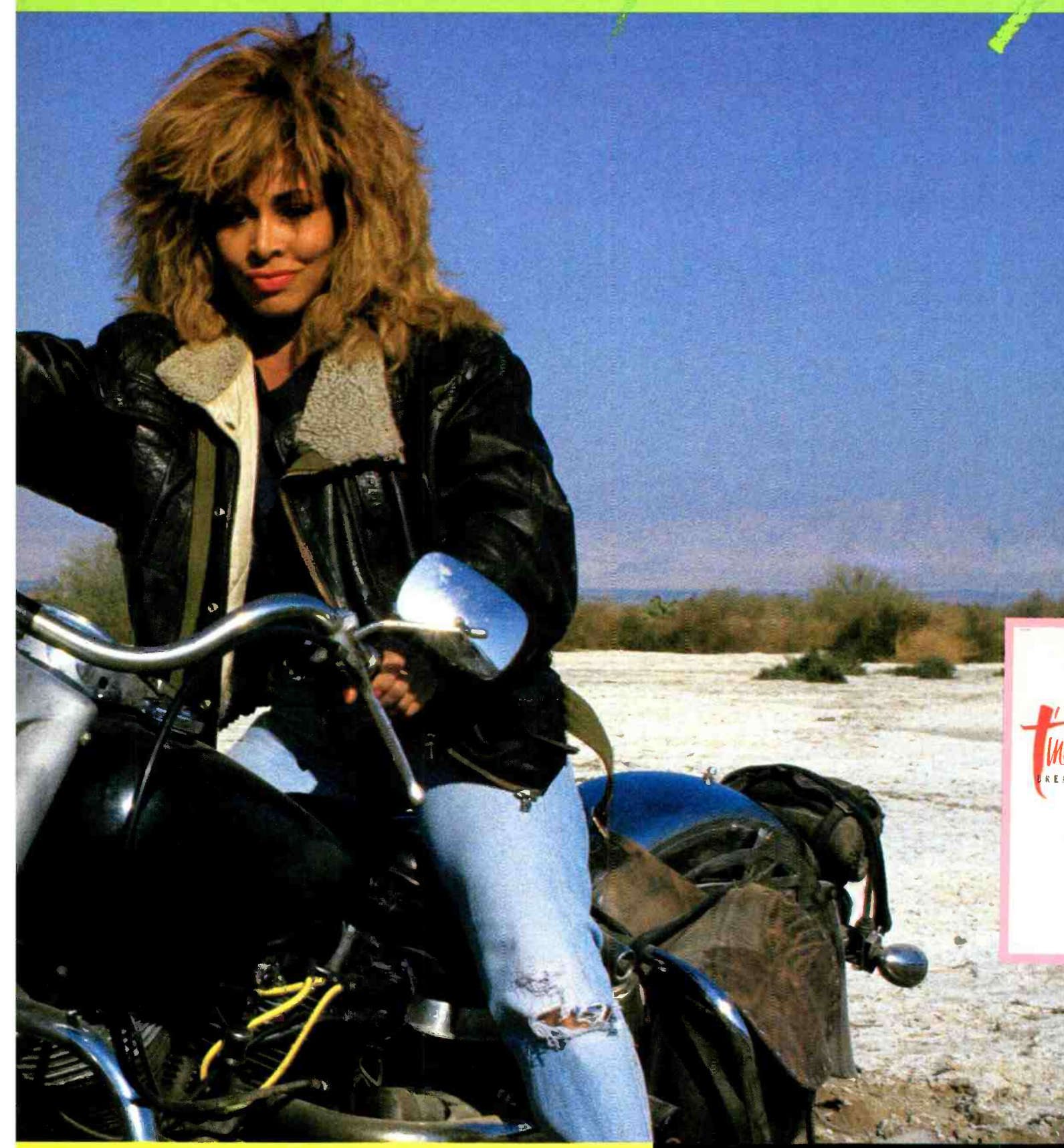
ROGER DAVIES MANAGEMENT PROUDLY PRESENTS

BREAK EVERY RULE WORLD

PART ONE – EUROPE

MARCH	4 Munich	Olympiahalle	13 Frankfurt	Festhalle	26 Copenhagen	Valbjhallen	6 Rotterdam	The Ahoy	1E Munich	Olympiahalle
	5 Munich	Olympiahalle	14 Frankfurt	Festhalle	27 Copenhagen	Valbjhallen	7 Oldenburg	Weser-EMS-Halle	21 Zurich	Hallenstadion
	6 Nurnberg	Frankenhalle	15 Frankfurt	Festhalle	29 Paris	The Bercy	9 Dortmund	Westfalenhalle	2E Zurich	Hallenstadion
	7 Nurnberg	Frankenhalle	16 Frankfurt	Festhalle	30 Paris	The Bercy	10 Dortmund	Westfalenhalle	2E Zurich	Hallenstadion
	8 Berlin	Deutschlandhalle	17 Hamburg	Sporthalle	31 Paris	The Bercy	11 Dortmund	Westfalenhalle	2E Zurich	Hallenstadion
	9 Berlin	Deutschlandhalle	20 Stockholm	Isstadion	APRIL		12 Dortmund	Westfalenhalle	2E Zurich	Hallenstadion
	10 Berlin	Deutschlandhalle	21 Stockholm	Isstadion	1 Artwerp	Palais des Sports	14 Munich	Olympiahalle	2E Manheim	Eissporthalle
	12 Frankfurt	Festhalle	22 Gothenberg	Scandinavium	3 Rotterdam	The Ahoy	15 Munich	Olympiahalle	2E Manheim	Eissporthalle
			23 Oslo	Drammenhallen	4 Rotterdam	The Ahoy	16 Munich	Olympiahalle	3E Manheim	Eissporthalle
			24 Oslo	Drammenhallen	5 Rotterdam	The Ahoy	18 Munich	Olympiahalle		

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 Over 4 million sold
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WORLD TOUR 1987/1988

MAY		JUNE	
1 Hanover	Europa Halle	1 Madrid	Rockodrome de la Casa de Camoo
2 Hanover	Europa Halle	25 Holland	Nijmegen Sports Grounds
4 Stuttgart	Martin Schleyerhalle	30 Dublin	Royal Dublin Showgrounds
5 Stuttgart	Martin Schleyerhalle	1 Glasgow	SEC
6 Stuttgart	Martin Schleyerhalle	2 Glasgow	SEC
7 Stuttgart	Martin Schleyerhalle	3 Glasgow	SEC
9 Vienna	Stadhalle	5 Birmingham	NEC
10 Vienna	Stadhalle	6 Birmingham	NEC
11 Vienna	Stadhalle	7 Birmingham	NEC
		19 Valencia	Estadio Luis Casanova
		21 Barcelona	Plaza de Tores Monumental
		23 Verona	Amphitheatre
		24 Verona	Amphitheatre
		26 Montpellier	le Zenith
		27 Lyon	Palais de Sports

PART TWO
 July – December — North America

PART THREE
 January 1988 — Latin America

PART FOUR
 February — Australia/New Zealand

PART FIVE
 March — SE Asia & Japan

STRAIT MAKES HISTORY

February 14, 1987

Billboard

TOP COUNTRY ALBUMS™

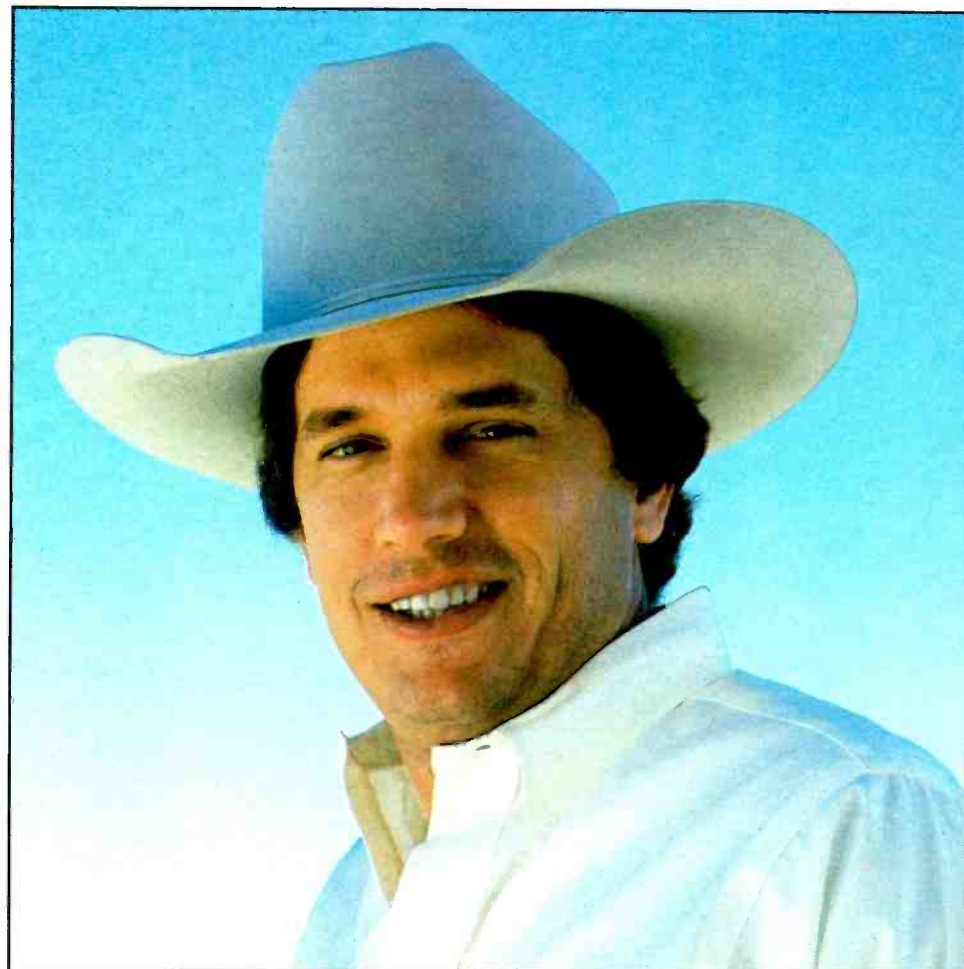
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	NEW ▶	1	1	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY

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

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MCA Records takes great pride in celebrating a remarkable achievement by a most deserving artist...

**On February 14, 1987,
George Strait's New Album
"Ocean Front Property"
Debuted At #1,
The First Week of Release.**



...and reviewing a most extraordinary year:

January 1987

"George Strait's Greatest Hits Volume I" is certified PLATINUM

October 1986

The Country Music Association names Strait "Male Vocalist of the Year" for the second consecutive year

January 1987

George Strait becomes the Houston Astrodome Livestock Show & Rodeo's fastest sellout—48,000 seats in less than 24 hours

October 1986

Billboard names Strait "Top Overall Country Artist" "Top Overall Male Country Artist" and "Top Male Country Album Artist"

April 1986

Academy of Country Music names Strait "Top Male Vocalist" for the second consecutive year

January 1987

Strait's first two albums, "Strait Country" and "Strait From The Heart" are certified GOLD, making his entire catalogue Gold or Platinum

June 1986

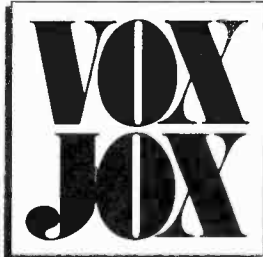
"Music City News Awards" names Strait "Best Male Vocalist"

MCA RECORDS

Kingston Fills Post At WHTZ New York; KNBQ Seattle's Hansen Shifts Duties

STEVE KINGSTON is indeed the new operations manager at WHTZ "Z-100" New York, fulfilling talk that has been circulating since **Shadow Stevens** left that post for the PD-ship at WEZB "B-97" New Orleans two months ago. The PD at WBSB "B-104" Baltimore for the last three years, Kingston says the decision to work with Z-100 PD **Scott Shannon** again was not a hard one. "It just took a long time, because when you're leaving one great station for another, there's a lot of things that have to be worked out," Kingston says.

Starting March 9, Kingston will be in charge of Z-100's day-to-day operations, while Shannon says he will continue his "architect" approach to overall station duties and devote more time to the morning show.



RIC HANSEN steps out of the PD chair at top 40 KNBQ Seattle/Tacoma to

by *Kim Freeman*

concentrate full time on the morning show. Assuming the PD post is **Ron Erak**, who moves from the production manager seat at KUBE there ... Across town at hot album rocker KISW, **Jon Robbins** is the newly found PD. Robbins, of course, was hired by predecessor **Beau Phillips**, who was upped to the GM spot a few months back.

Word is that Pyramid Broadcasting is close to purchasing WRXR Chicago from the Shaddocks. Talk that Pyramid is already shopping around for a PD for the property is a little premature, as the group's **Brian Stone** says they only recently filed with the Federal Communications Commission. But that didn't stop **WXKS-FM Boston PD Sonny Joe White** from chirping about the Chicago prospect at Gavin.

EXTRAVAGAVIN: The Gavin Seminar for Media Professionals Feb. 19-20 in San Francisco at the Westin St. Francis was again a big success, with attendance more than double what it was for the convention's return to the circuit last year. Hard news from the confab is covered elsewhere, so here's a roundup of a few of the many colorful highlights.

Mutual/Westwood One talk show host **Larry King** kicked off the confab with his typically delightful anecdotes. (We're happy to report that King is now recovering well from a mild heart attack he suffered Feb. 24.) **Gary Owens** made a return appearance as supersmooth host of the awards ceremony. Wanna join us in suggesting that Gavin have a tape rolling next year so you winners can take home Owens' announcements of your honors for on-air use?

Will any of us there forget **Marc Ratner's** solo acceptance of Warner Bros. label-of-the-year award? Already flustered from winning the award for associate top 40 director, Ratner said, "How embarrassing. We've got 18 people here" ... There was **Matt Hudson, MD** of WZEE "Z-104" Madison, Wis., which swept all three awards in the secondary market category: "I guess we can start our own spoiled-brat pack now."

Also sweeping its category was **KOST Los Angeles**, with **MD Liz Kiley** accepting AC MD honors for the second year in a row and being caught almost speechless in the process ... Nominated for station of the year as both a top 40 and an urban contemporary, **KPWR "Power 106"** Los Angeles took home honors in the latter category. Said Power 106 PD **Jeff Wyatt** upon accepting, "This is a statement for anyone who disregards what anybody but the listeners think or say."

The ceremony had its ironies. Like **Mike Schaefer** winning the top 40 PD award to tremendous applause. Schaefer, of course, programmed **KIIS Los Angeles** throughout 1986, but he was never officially named PD. Now on the promo team at Virgin, Schaefer was quick to give gracious thanks to Los Angeles competitors for making his KIIS post a true challenge.

Steve Rivers is Schaefer's successor at KIIS and at the podium, too, where he accepted honors for top 40 station of the year for **KMEL San Francisco**, which he left to take on KIIS.

Meanwhile, there were enough stars running around to take a cassette full of artist IDs home. **Bruce Hornsby** and **Bob Geldof** set a tone of gracious accessibility, and the latter didn't hesitate to pin a few PDs down on why they weren't playing his record. On the suite scene, CBS threw the biggest bash by renting out the hotel's Oz disco one night ... Smaller, but equally entertaining, was Atlantic's locale, with Atco's **Bruce "Tape It" Tannenbaum** narrating a videotaped travelog of his trip to Los Angeles ... U2's new album, "The Joshua Tree," had plenty of people jammed into Island's suite for a preview before it hits the streets in an initial shipment of 300,000 units ... And, the Venetians starred in the Chrysalis suite telling Australian tales.

QUOTABLE notables: The only thing missing from Gavin's otherwise in-

spiring top 40 panel was **Marc Nathan's** voice. Said the Atlantic national singles director, "Do you realize this is the first time in 16 years that I haven't spoken up at one of these things." What gives? "It's part of my let's-keep-this-job approach!" he said, which is a slightly misleading reply, as Nathan's efforts over the years just got him a rather nice promotion ... Coming out of the same panel, a less impressed **KRXY "Y-108" Denver MD Dom Testa** quipped, "How many times do we have to hear 'Don't lean on the national charts too heavily,' then everybody goes back home and does it. And, I like how the labels come in with a new artist and say, 'Don't use the charts on this one, use your ears.' Then, when they've got the numbers, they come in with 'How can you not play it, it's number XX on the charts!'" ... And then, one of many truly charming comments came from **Hornsby**, who recalled where he first heard one of his records on the radio: "**KMET Los Angeles [now KTWV]**. And see what it did for them!"

And, finally, the **Buzz Bennett** gem we should all etch in our desks: "I never knew a station that had fun and lost."

BAY-AREA BEAT: A very exciting radio market for us out-of-towners. Freshest station we heard was **KITS "Live 105,"** which we venture to guess will do very well with its "modern rock" approach. Could this be the new niche for album rock radio? With classic rock so prominent and rock continuing its return to top 40s, Live 105's format sounds like quite a viable alternative.

During a day in Sacramento, we hit **KSFM "FM 102"** after a local television crew came in to tape PD **Chris Collins** leading the morning show through its typical zaniness, this time in the midst of tons of confetti. But, Collins has a serious side beyond his love for the Los Angeles Raiders. Three years ago, KSFM raised a quarter of a million dollars for USA for Africa, and Collins went to Africa to see how the monies were being used. We hear he had a great talk with Geldof at Gavin.

And, the good-guys-of-the-week award goes to **KZAP Sacramento PD Tom Cale** and **MD Bill Prescott**, who actually called their Capitol rep for permission before popping the Beatles compact disks on air on Feb. 19. That's more than we can say for what some of you did with Prince's "Sign 'O' The Times," eh?

KAOS Eagle's Nest, Idaho's brave PD, Mel Maxwell, capped off his S.F. visit flying high. He took a flight over the city in a home-built biplane, built and piloted by Marshall Freeman, our longtime mentor.

MOANING about the moaning on Georgio's Motown hit "Sexappeal"? A number of Midwest stations apparently were, and so the label just cut a version of the single without the woman's sexy sound effects. If you want it, call Motown head of pop promotion **Michael Lessner** ... Providing a more intentionally funny item are **Geffen/Warner Bros.' Al Coury & Marko Babineau**, who just released "I Just Wanna **TESLafy**." The spoof single contains the warning: "May be offensive to those without a sense of humor."

UP FROM DOWN UNDER

the album *All Fools Day*

USA

"Just like fire would" video now in rotation on

THE SALES

the first single "Just like fire would"

A surefire rock hit. -Billboard

This band is like a careening semi-truck. You can see it coming fast and furiously. -Gavin Report

"All Fools Day" is one of those rare records which sounds wonderful almost as soon as it's slapped on the turntable. -NME

It's an across the board smash- KUPD

"Just like fire would" has all the right ingredients to burn up the charts -KBCO

#35 debut Gavin Report- Alternative Chart-2/13/87 *2nd most added to college radio.

Album Network- Best New Song
FMRQ- Sure Shot/Buzz Band
Hard Report- Frontrunner
CMJ- Jackpot Plus

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91X
WHFS
KRQU
KBLE
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KTCL
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Grate American Celebrity Sleepout!



Community for Creative Non-Violence

Dear Friends:

I am certain all of you are aware to some degree of the problem of our nations homeless, and I am just as certain that you have considered ways and means of becoming personally involved with a realistic solution. For that reason I am delighted to invite you to join Mitch Snyder, myself, and the Community for Creative Non-Violence in Washington, D.C., Tuesday evening March 3, 1987, for the Grate American Celebrity Sleep out!

Spend one single night of your life in the very same conditions as do our brothers and sisters who live outdoors on the streets of America all the time. By so doing you will demonstrate solidarity with the homeless and active support for the Urgent Relief for the Homeless (HR 558) bill currently before Congress.

You will be expected to make your own travel arrangements and pay your own expenses as well as provide your own blanket or sleeping bag.

We will provide a hot meal and hopefully a spot on a heating grate plus an opportunity for you to express your concern and compassion for the homeless through personal discomfort and sacrifice.

If you awaken with us ash Wednesday morning, March 4, after spending the night on the streets of our nations Capitol, the United States government can no longer ignore the unfortunate plight of three million fellow Americans without your personal objection.

for Further Information Contact:

Community for Creative Non-violence
1345 Euclid Street, NW
Washington, D.C. 20009

202-332-4332

Hoping to see you soon on the streets of Washington, D.C.

Faith, Hope, Love
Martin

Martin Sheen



Windy City Fans Fields Of Fire. WLS Chicago found it "can't help falling in love" with Corey Hart, as he blows in for a station visit. Hart was on hand to discuss his third album, "Fields Of Fire." Pictured, from left, are WLS former assistant PD Chuck Crane (now PD at WYNY New York), Hart, and WLS PD John Gehron.



Nighthawks. KDLZ Dallas quiet storm host Keith Solis wings it as Genobia Jeter selects the next cut for the station's late-night show. The two kept area night hawks entertained taking listeners' calls and tracking the sounds of the night.



Boppin' 'Til The Socks Start Droppin'. KLUV Dallas/Fort Worth air talents Paula Street and Al Ferguson award trophies to the King and Queen of the Hop as they roll the clock back and treat Dallas to a '50s sock hop. Poodle skirts and letter sweaters were everywhere, with over 1,500 bopping in costume amid classic cars from the Kruse Collector Car Auction.



"Syracuse Me!" WAQX Syracuse, N.Y., midday air personality Lorraine Rapp catches David Lee Roth in something less than sartorial splendor as she opens the wrong door backstage. Diamond Dave didn't seem to mind the intrusion and proceeded to give the Syracuse audience everything it came for.



"Can I Borrow Your Pen?" The KNIX Phoenix booth at the Arizona State Fair is the pad to take note of as two of the Forester Sisters settle in to sign autographs after their show. KNIX kept listeners happy throughout the fair by making other headlining acts available to sign station merchandise. Pictured, from left, are Kathy Forester with daughter Amonie, KNIX morning man W. Steven Martin, and Christy Forester.



"You Work Where?" KSOP Salt Lake City MD Wade Jessen is always happy to award a loyal listener \$104 for identifying a "back-to-back" music mix. He is very suprised, however, to find that this listener is the PD for rival station KKAT Ogden, Utah. Mark Sebastian, left, says he just wanted to find out how KSOP operates.



Rumor Mill. KJLH Los Angeles music director Licia Torres gets treated to the latest word on the street by Danya Records artist Michael Marshall, who wrote and sang the hit "Rumors." Marshall's Timex Social Club is promoting its new album, "Vicious Rumors," to radio. Pictured, from left, are Chuck Rush of California Record Distributors; Torres; Marshall; and the Timex Social Club's manager, Charles Douglas.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Love Theme From "A Star Is Born" (Evergreen)**, Barbra Streisand, COLUMBIA
2. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
3. **I Like Dreamin'**, Kenny Nolan, 20TH CENTURY
4. **Night Moves**, Bob Seger & the Silver Bullet Band, CAPITOL
5. **Blinded By The Light**, Manfred Mann's Earth Band, WARNER BROS.
6. **Dancing Queen**, Abba, ATLANTIC
7. **Torn Between Two Lovers**, Mary MacGregor, ARIOLA AMERICA
8. **Year Of The Cat**, Al Stewart, JANUS
9. **Rich Girl**, Daryl Hall & John Oates, RCA
10. **Go Your Own Way**, Fleetwood Mac, WARNER BROS.

POP SINGLES—20 Years Ago

1. **Ruby Tuesday**, Rolling Stones, LONDON
2. **Love Is Here And Now You're Gone**, Supremes, MOTOWN
3. **Kind Of A Drag**, Buckingham, U.S.A.
4. **Baby, I Need Your Lovin'**, Johnny Rivers, IMPERIAL
5. **Georgy Girl**, Seekers, CAPITOL
6. **The Beat Goes On**, Sonny & Cher, ATCO
7. **Gimme Some Lovin'**, Spencer Davis Group, UNITED ARTISTS
8. **Then You Can Tell Me Goodbye**, Casinos, FRATERNITY
9. **Sock It To Me—Baby!**, Mitch Ryder & the Detroit Wheels, NEW VOICE
10. **I'm A Believer**, Monkees, COLGEMS

TOP ALBUMS—10 Years Ago

1. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
2. **Hotel California**, Eagles, ASYLUM
3. **Animals**, Pink Floyd, COLUMBIA
4. **Rumours**, Fleetwood Mac, WARNER BROS.
5. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
6. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
7. **Boston**, EPIC
8. **Night Moves**, Bob Seger & the Silver Bullet Band, CAPITOL
9. **John Denver's Greatest Hits, Vol. 2**, RCA
10. **Manfred Mann's Earth Band**, Roaring Silence, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. **More Of The Monkees**, COLGEMS
2. **The Monkees**, COLGEMS
3. **Between The Buttons**, Rolling Stones, LONDON
4. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
5. **Dr. Zhivago (Soundtrack)**, MGM
6. **That's Life**, Frank Sinatra, REPRIS
7. **The Temptations Greatest Hits**, GORDY
8. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
9. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
10. **Spirit Of '67**, Paul Revere & the Raiders, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **She's Just An Old Love Turned Memory**, Charley Pride, RCA
2. **Southern Nights**, Glen Campbell, CAPITOL
3. **Torn Between Two Lovers**, Mary MacGregor, ARIOLA AMERICA
4. **Heart Healer**, Mel Tillis, MCA
5. **Desperado**, Johnny Rodriguez, MERCURY
6. **Lucille**, Kenny Rogers, UNITED ARTISTS
7. **Say You'll Stay Until Tomorrow**, Tom Jones, EPIC
8. **It Couldn't Have Been Any Better**, Johnny Duncan, COLUMBIA
9. **Adios Amigo**, Marty Robbins, COLUMBIA
10. **The Movies**, Statler Brothers, MERCURY

SOUL SINGLES—10 Years Ago

1. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
2. **Trying To Love Two**, William Bell, MERCURY
3. **Sometimes**, Facts Of Life, KAYVETTE
4. **At Midnight (My Love Will Lift You Up)**, Rufus featuring Chaka Khan, ABC
5. **Gloria**, Enchantment, UNITED STATES
6. **Don't Leave Me This Way**, Thelma Houston, TAMLA
7. **I Wish**, Stevie Wonder, TAMLA
8. **Reaching For The World**, Howard Melvin & the Blue Notes, ABC
9. **Love Is Better In The A.M.**, Johnnie Taylor, COLUMBIA
10. **Too Hot To Stop**, Bar-Kays, MERCURY

The Benny Goodman Story

Long Live Swing!

No fiction writer could have created anything more thrilling or inspiring than the real Benny Goodman story. As the "The King of Swing" his band was the first to make people stop dancing and rush the bandstand!

Held over for eight months in Chicago . . . mobbed by 21,000 fans at the Paramount Theatre in New York . . . Benny Goodman was the most popular band leader of the entire Big

Band era. Benny Goodman added respectability to jazz with his now-legendary 1938 Carnegie Hall concert. Benny Goodman used his great popularity to break the color line in jazz by hiring Teddy Wilson and Lionel Hampton.

For three decades Benny Goodman was jazz. As a musician he played on Bessie Smith's first session and Billie Holiday's last! The legacy of Benny Goodman will always be with us. And the complete story will finally be told on the weekend of March 20-22 during our very special 3-hour radio event The Benny Goodman Story—Long Live Swing!

Including the premiere broadcast of Benny Goodman's last radio interview, here is the whole remarkable Benny Goodman Story in his own words . . . in his own music! Long Live Swing is the swirl of a lifetime . . . radio history in the making. Call immediately to reserve it in your market.

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Featured Programming

IN COMEDY, timing is everything, and that's the marketing theory behind **Active Markets'** national promotion **Jest Of The West**. The comedy campaign began in January and is scheduled to conclude in late May, during the height of the spring ratings drive.

The idea runs along the same lines as pay television's Showtime's Funniest Person In America promotion. Stations tap their local talent pool by holding "laugh-offs"; local winners compete at the Improv club in Hollywood for a spot on Joan Rivers' "Late Show." Active Markets says Rivers is closely tied in with the contest and will be providing local spots for affiliates.

The key ingredient is the involvement of each station's audience, both in the selection of the local winner and in following his progress in the national competition. An added incentive is the offer of a recording contract from Rhino Records.

Active Markets is making it as easy as possible for stations to follow their local heroes and broadcast live from Hollywood. Facilities will be made available for studio and remote broadcasts. Active can be reached at 213-452-2733.

THE PROGRAMMING Consultants of Albuquerque, N.M., has appointed **Lindsay A. Snyder** to the newly created VP/GM position. Except for a brief hiatus, Snyder has been a member of the company's management team

since 1977. She will be reporting to **Denny Adkins**, executive VP of **Wagontrain Communications**.

THE DEMISE of the "Rock & Roll Evening News" has regular comedian **Brad Sanders** turning to writing. Sanders is now contributing material to CBS RadioRadio's "On The Move With Tom Joyner." The syndicated top 30 countdown show is in fine health; it recently

added another four affiliates.

WHO'S ON FIRST? A call from **Laurie Gorman** of **Front Line Management Inc.** regarding "Hitline USA" clarified our understanding of what was actually the first live listener call-in show geared toward top 40. "Live From The Record Plant" aired for 50 consecutive Sundays in 1984, with an impressive—and eclectic (by

1987 standards)—guest-artist list. The show was produced by **Gorman** and distributed by **RKO Radio**. It had a healthy affiliate roster, including several AC stations. With the purchase of RKO by **United Stations**, the program fell by the wayside.

"Live From The Record Plant" bowed on Jan. 4, 1984. Since then, the format has evolved quite a bit. Interestingly enough, the host for the first six months of "Record Plant" was **Jo Interrante**, whose **IS INC.** (with **Ron Sisco**) now produces "Hitline USA." In 1986, when "Hitline USA" executive producer **Dana Miller** began the ground work with **IS INC.** for the new show, top 40 stations obviously had a different request list.

TELEPROGRAMS of West Hollywood, Calif., has opened new studio/office facilities in West Los Angeles. The need for expansion comes in part from the strong market for syndicated programs and in part from the acquisition of **Barnett/Robbins** by **MCA Radio Network**. Teleprograms had been the exclusive supplier of product for **Barnett/Robbins**.

To support the stepped-up production, the company is establishing a full-service sales and marketing division. The new office can be contacted at 213-854-4475.

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

March 1-8, **Hollies**, Rock Over London, Radio International, one hour.

March 2, **Lou Gramm**, Line One, Westwood One, one hour.

March 2-8, **Cameo**, Special Edition, Westwood One, one hour.

March 2-8, **Steve Miller Band**, Legends Of Rock, NBC Radio Entertainment, one hour.

March 2-8, **Dave Edmunds**, Off The Record Specials With Mary Turner, Westwood One, one hour.

March 2-8, **Pointer Sisters**, Pop Concert Series, Westwood One, one hour.

March 2-8, **Keith Whitley**, Live From Gilley's, Westwood One, one hour.

March 6-8, **Moody Blues**, Superstar Concert Series, Westwood One, 90 minutes.

March 6-8, **Chick Corea**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

March 6-8, **Kinks**, Rock Watch, United Stations, three hours.

March 6-8, **Midnight Star/Sheila E.**, In The Spotlight Special, Westwood One, one hour.

March 6-8, **Western Spaces**, Musical Starstreams, Frank Forest Productions, two hours.

March 6-9, **James Ingram**, Hot Rocks, United Stations, 90 minutes.

March 7, **Randy Travis**, The Best Of The Eagle, DIR Broadcasting, 90 minutes.

March 7-8, **Bellamy Brothers/Forester Sisters**, Country Close-Up, ProMedia, one hour.

March 7-8, **Pet Shop Boys**, On The Radio, NSBA Radio Network, one hour.

March 8, **Elton John**, Part 1, The Best Of The
(Continued on next page)



Rock On The Line. It's a tossup as "Line One" co-host David Perry asks singer/songwriter/producer Dave Edmunds, left, which track on Edmunds' latest release should play next. Edmunds was on the Westwood One show to talk about his album "I Hear You Knockin'." Perry and Edmunds took listeners' calls, played several cuts off the new live recording, and discussed Edmunds' varied career and upcoming projects.

PATSY SMYTH

"NEVER ENOUGH"

THE SOLO DEBUT
ALBUM AND SINGLE.
ON COLUMBIA RECORDS,
CASSETTES AND
COMPACT DISCS.



FC 40182 38-06643
Produced by Rick Chertoff and William Wittman.
Management: Mark Spector.
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Promotions

BEATLEMANIA

The arrival of the four-CD Beatles package from Capitol Feb. 19 provided as big a bolster to music libraries as it did to the creative pos-

sibilities in promotional minds.

KZAP Sacramento put forced listening tactics to use with a series of IDs from Beatles members running once per hour. At 7:15 p.m., KZAP's rock listeners were asked to identify each Beatles ID in the proper order throughout the day in order to register for CD package giveaways. The contest will run through March 1.

On the day the Beatles set hit retail, Feb. 26, KZAP threw a party at one of its accounts. Local Beatles revivalists Penny Lane performed during the party, while listeners were treated to tea and crumpets and the chance to purchase the CDs for \$11.99 each.

SNOWED IN BUT NOT OUT

This has not been a winter for the faint of heart, but, radio as usual rises to the occasion, making the best of bad weather. Under the heading of "creative things to do with snow," **WFIL** Philadelphia's tip is "Make it, then bake it." The oldies outlet asked listeners to sculpt their piles of unwanted snow into the W-F-I-L calls, snap a picture of it, and submit it to the station. The snapshot entries were judged on style and visibility to passers-by. The "bake-it" part refers to warm weather, as **WFIL** gave the suppliers of the best entry airfare for two to any place

served by Mexicana Airlines.

KATT Oklahoma City staged a similar affair by asking listeners to create "Snow Katts." The album rock station awarded \$100 awards to the three best entries ... **WZGC** Atlanta left the concept more open ended, asking fans to submit photos of their most creative snow sculpture. The top 40 outlet received 600 photos of various snow shapes during the five-day campaign. Entries ranged from a Scarlett O'Hara to a 10-foot Buddha, but a Sculpture of Iwo Jima won the \$500 prize.

BLOWN OUT OF PROPORTION

That 30-foot inflatable fox making the rounds in Charlotte, N.C., is the exclusive property of **WRFX** there. The fox's visibility has enabled the station to sell out several remote broadcasts in advance, says **WRFX** promotion director **Mark Gullett**. One source for these minidirigibles is Robert Keith & Co. in San Diego, which has 8,000 custom-made inflatables to its credit. Recently, the firm constructed one, for **WHTZ** "Z-100" New York, shaped like a boom box that unzips to reveal a space large enough to hold an air personality and speakers.

KIM FREEMAN

Market Savvy Called Key Staff Awareness Also Important

BY EDWARD MORRIS

NASHVILLE Although they had a variety of success stories to tell, the "Winners" panelists at the Country Radio Seminar here Feb. 20 agreed that staff involvement and market awareness are essential in putting a radio station at the top.

Jeff Smulyan, president of Emmis Broadcasting, told attendees that they must be willing to experiment to keep their market lead. "To win big, you've got to take the chance to lose big," he said. He also cautioned station owners and managers to listen to their markets instead of going with their own format preferences. "You've really got to make the decision on what the hole is in your market. Find your own niche. Don't program to your own taste.

"The only way you're going to put together a winning radio station is to get your people involved and give them a stake in the game plan," Smulyan said. But, he insisted, research is important, too. "What we as a company try to do is think of our listeners in their terms. So we ask them a lot of things."

"We prefer to work with fewer people, pay them better, and get 120% out of them," said Ron Rog-

ers, **KVET** Austin. He said that a leading station should act like one and not offer spot time at budget rates.

Rogers said he found that "praise, money, and time off" were the best incentives to create staff excellence. Keeping air personalities and salesmen active in the community and having a dozen good promotions on the burner at any one time are other essentials to good ratings, he said.

Coyote Calhoun, program director and morning man of **WAMZ** Louisville, agreed that staffers should be well-treated. He reported that he gives every full-time air personality every third weekend off with pay. "If you've got good people and you don't treat them well, you're going to rip the heart and soul out of your radio station," Calhoun warned.

Other pointers that emerged from the session:

- The promotion budget should be the last item cut as an economic measure.

- Promotions should be linked with the peculiarities of each individual market, rather than being applied generically.

- Continuing listener research is necessary for the station to fine-tune its programming and promotions.

FEATURED PROGRAMMING (Continued from preceding page)

Biscuit, D1R Broadcasting, one hour.

March 8, El DeBarge, Hitline USA, James Paul Brown Entertainment, one hour.

March 9-15, Billy Ocean, Star Trak Profiles, Westwood One, one hour.

March 9-15, Yes, Legends Of Rock, NBC Radio Entertainment, one hour.

March 9-15, Jason & the Scorchers/Bruce Hornsby, In Concert, Westwood One, 90 minutes.

March 9-15, Southern Pacific, Live From Gilley's, Westwood One, one hour.

March 9-15, REO Speedwagon, Off The Record Specials With Mary Turner, Westwood One, one hour.

March 15, Kool & the Gang, Hitline USA, James Paul Brown Entertainment, one hour.

Seminar: Does country radio have an obligation to sell records? ... see page 34



PLATINUM—Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM
POWER 95.5
WFLJ-FM RADIO

New York P.D.: Larry Berger
1 Bon Jovi, Livin' On A Prayer
2 The J. Lo's, You Got It All
3 Billy Vera & The Beaters, At This Mom
4 Chicago, Will You Still Love Me?

400
WHTZ FM

New York P.D.: Scott Shannon
1 Bon Jovi, Livin' On A Prayer
2 The J. Lo's, You Got It All
3 Billy Vera & The Beaters, At This Mom
4 Chicago, Will You Still Love Me?

WLS
AM 89

Chicago P.D.: John Gehron
1 Huey Lewis & The News, Jacob's Ladder
2 Madonna, Open Your Heart
3 Genesis, Tonight, Tonight
4 Anita Baker, Caught Up In The Rapture

WBBM-FM
102.7

Chicago P.D.: Buddy Scott
1 Club Nouveau, Lean On Me
2 Chicago, Will You Still Love Me?
3 Samantha Fox, Touch Me (I Want Your B)

KIIS
FM 102.7
AM 1150

Los Angeles P.D.: Steve Rivers
1 2 Beastie Boys, (You Gotta) Fight For Y
2 1 Bon Jovi, Livin' On A Prayer
3 3 Dead Or Alive, Brand New Lover

108 FM

Boston P.D.: Sunny Joe White
1 2 'Til Tuesday, Coming Up Close
2 1 Janet Jackson, Let's Wait Awhile
3 4 Dead Or Alive, Brand New Lover

96 TIC-FM

Hartford P.D.: Lyndon Abell
1 9 Expose, Come Go With Me
2 1 Bon Jovi, Livin' On A Prayer
3 5 The J. Lo's, You Got It All

Q107

Washington P.D.: Chuck Morgan
1 2 Club Nouveau, Lean On Me
2 1 Bon Jovi, Livin' On A Prayer
3 3 Huey Lewis & The News, Jacob's Ladder

98!
WCAU-FM

Philadelphia P.D.: Scott Walker
1 4 L.Ronstadt/J.Ingram, Somewhere Out Th
2 1 Georgia Satellites, Keep Your Hands T
3 7 The J. Lo's, You Got It All

PowerHit
B94.5

Pittsburgh P.D.: Jim Richards
1 3 Huey Lewis & The News, Jacob's Ladder
2 4 Starship, Nothing's Gonna Stop Us Now
3 7 Club Nouveau, Lean On Me

Z-93
Atlanta's Hit Radio

Atlanta P.D.: Bob Case
1 3 Beastie Boys, (You Gotta) Fight For Y
2 1 Bon Jovi, Livin' On A Prayer
3 4 The J. Lo's, You Got It All

Q103
TAMPA BAY

Tampa O.M.: Mason Dixon
1 The J. Lo's, You Got It All
2 Bon Jovi, Livin' On A Prayer
3 Bruce Hornsby & The Range, Mandolin R

F-100
AMERICA'S MOST OBSESSION

Miami P.D.: Rick Stacy
1 Bon Jovi, Livin' On A Prayer
2 Club Nouveau, Lean On Me
3 Bruce Willis, Respect Yourself

Wmms
100.7 FM

Cleveland P.D.: Brian Phillips
1 Huey Lewis & The News, Jacob's Ladder
2 Eddie Money, I Wanna Go Back
3 Club Nouveau, Lean On Me

POWER 104
KRBE - FM

Houston P.D.: Paul Christy
1 Ready For The World, Love You Down
2 5 Stacey Q, We Connect
3 1 Bon Jovi, Livin' On A Prayer

WHTZ
power 96fm

Detroit P.D.: Rick Gillette
1 The J. Lo's, You Got It All
2 Bruce Willis, Respect Yourself
3 Luther Vandross, Stop To Love

93Q
HOT HITZ 105.5 FM

Houston P.D.: John Lander
1 Bon Jovi, Livin' On A Prayer
2 Beastie Boys, (You Gotta) Fight For Y
3 Georgia Satellites, Keep Your Hands T

WZZM
FM 105.5

Detroit P.D.: Brian Patrick
1 The J. Lo's, You Got It All
2 Huey Lewis & The News, Jacob's Ladder
3 L.Ronstadt/J.Ingram, Somewhere Out Th



Video Vandross. Epic's Luther Vandross congratulates "Night Tracks" co-producer Giles Ashford for increasing the show's use of black videos and, as a result, seeing an increase in its Nielsen ratings. Black videos now make up 25% of the "Night Tracks" playlist. Vandross' "Stop To Love" video is in heavy rotation on the videoclip program.

Georgio Groomed For Stardom

BY STEVE IVORY

LOS ANGELES "If everything goes like we plan it, soon it's gonna be superstar time," says Motown a&r vice-president Russ Regan. Those optimistic words were spoken about the debut album of Georgio Allentini, a Los Angeles based singer/songwriter just signed to Berry Gordy's label. In fact, those words seem ironic in light of the fact that Gordy nearly sold the company to distributor MCA at the end of 1986.

Allentini, who records under the name Georgio, is a 21-year-old DJ-turned-musician (he plays keyboards and guitar) who wrote, performed, and self-promoted "Sexappeal," a recent West Coast smash distributed by Macola, the same company that broke the Timex Social Club. Within the first four days

of its release the 12-inch sold some 9,000 copies and attracted Motown's interest.

"A friend of mine, manager Jerry Heller, was the first one to tell me about the record," says Regan. "Heller also brought me that 'Rumours' record while I was at PolyGram, but the company passed on it. I heard 'Sexappeal' for myself on my car radio one day and felt it was a record Motown had to go after, but I wanted to meet the artist first. I didn't want to buy just a record. We had dinner and I got excited. There was just something about him."

Regan refused to give a price tag on Georgio's multialbum deal, calling it "substantial" and noting that it gives the performer "quite a bit of creative control over his work." The deal also allows Motown to press and distribute its own 7-inch version of "Sexappeal." Macola retains domestic rights to the 12-inch, while Motown has foreign rights to both versions.

Georgio's debut album is being rushed to ensure a March release. "At Motown, he has an outlet to do just about anything," says Regan. "In fact, we encourage him to produce other acts."

Regan, six months into his Motown post after leaving PolyGram, dismisses the idea that Georgio is drastically different for the label or that his signing, in light of the recent Motown/MCA negotiations, is a statement to the industry of Motown's new vitality. "Chico DeBarge and General Kane have both produced recent street records," he says.

"In his heyday, Rick James, another street act, had plenty of creative control. But we're not changing over to any one thing. After all, Smokey Robinson, one of our mainstays, is about to have one of the biggest records he's had in a long time. If we're making any statement, it is that Motown is looking for fresh talent and will move quickly to make things happen."

Apparently what Motown saw in Georgio few others did. The performer, who says he spent time in the Prince camp waiting to be produced, says, "A lot of people in Los Angeles just gave me the run-around and didn't want to make a commitment." Frustration led him to press up "Sexappeal" on his own Picture Perfect label and offer it to Macola for distribution.

Release Is Both Commercial And Visionary New Prince Album Harks Back To '1999'

PRINCE HAS A LOT OF GUTS. He just has to. After two commercially disappointing albums, a flop flick, and murmurs around the industry that he is releasing too much product—and with Michael Jackson and Whitney Houston coming out with new albums—many advised Paisley Park's president to chill out.

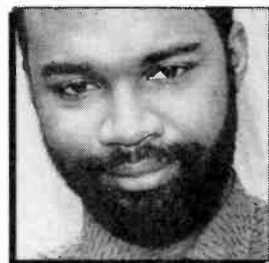
Instead, Prince is coming out with "Sign O' The Times," a double album that harks back to his "Controversy" and "1999" albums: It's an artistic statement that is quite commercial and yet visionary in its experiments. The difference between the good and great musician is that a good musician is satisfied with crafting a pleasing composition, while the great one constantly strives to redefine what "pleasing" means. "Sign O' The Times" is the work of a great musician.

The song "Play In The Sunshine" has a rockabilly flavor, what sounds like a xylophone bridge, and, toward the end, a section that sounds like an outtake from a '70s Return To Forever session. "Forever In My Life" has the feel of one of Sly's dance anthems, two vocals beautifully counterpointed, and then, out of nowhere, some acoustic guitar riffs that sound like they're from another song, yet really do fit. "If I Was Your Girlfriend" opens with an old-fashioned soul feel, with Prince copping Al Green licks, but with lyrics far from Memphis grit ("If I was your girlfriend, would U remember to tell me all the things U forgot when I was your man?"). The rap at the end might make Oran "Juice" Jones blush.

Prince's ear for arranging music is, perhaps, the most creative in popular music today. Moreover, most of his ideas lend themselves toward funk. There is one tune, "U Got The Look," that has that now-traditional Minneapolis dance groove. But it is a testament to Prince's ingenuity that he has, using a wide variety of studio tricks and musical sources, managed to stay danceable and yet move in another sonic direction. The single/title cut is quite representative of the quirky yet accessible style of Prince's latest effort.

SHORT STUFF: Smokey Robinson and Kashif will be featured on duets with Dionne Warwick on her upcoming Arista album... MCA's Ready For The World is in the middle of a six-month domestic tour... The Jacksons have a song on the MCA soundtrack of the soon-to-be-released Whoopi Goldberg flick,

"Burglar." The song, "Time Out For Burglars," features Marlon, Jermaine, Jackie, Tito, and Randy Jackson. Bernard Edwards produced... Atlantic is hoping to tap into the "Big Chill" generation with its soundtrack for "Platoon." The package contains '60s soul standards from the Miracles, Aretha Franklin, Percy Sledge, and Otis Redding... Here's a cute note for '60s Motown fanatics: On his next (and 40th) album, Smokey Robinson has a tune titled "It's Time To Stop Shoppin' Around." For those of you who don't remember,



by Nelson George

the Miracles and Motown enjoyed their first million-seller with "Shop Around"... Black film producer Topper Carew is involved in an intriguing video/music parlay. Otis Day (aka actor DeWayne Jessie) & the Knights, so memorably featured in "Animal House," have been performing at rock clubs and frat parties ever since. Carew aided Day and company in landing a deal with MCA Records for a recording to be supervised by that slick old doo-wopper George Clinton. The disk is due in May. Carew has also made a deal for a longform home video with Day & the Knights that he'll produce... The new Run-D.M.C. single is the rocky "It's Tricky," and Profile has provided a Shep Pettibone-mixed six-track EP to support it. However, it would be nice if black radio paid attention to the extra song on the EP, "Proud To Be Black." It is one of the strongest assertions of black pride to be recorded in many years. It deserves a spot somewhere on somebody's playlist, whether it is Black History Month or not... Arista has utilized an appealing little promotional gimmick to make the media aware of Patrice Rushen's label debut, "Watch Out." In addition to the standard advance cassette and press kit, the label has serviced a little VHS video interview with Rushen, co-producer Charles Mimms, her engineer, and even BET VJ Donnie Simpson. Bill Parker directed and Karolyn Ali produced... Gary LaMell, the man who took that great solo on Rick James' "Super Freak," has written a song for Motown's soundtrack to "Police Academy IV." Stacy Lattisaw will do the singing, and Jellybean Benetiz the producing... The sleeper cut on Chuck Stanley's Def Jam/CBS debut is "Make You Mine Tonight," a tender duet with Allyson Williams... Isley-Jasper-Isley's "Different Drummer" is one of the deepest al-

(Continued on page 33)

Ben E. King, Percy Sledge On U.K. Chart After Ad Use

LONDON Ben E. King has hit No. 1 on the U.K. singles chart with his 1967 hit "Stand By Me," re-released here to link with a national television advertising campaign for Levi's jeans. And Percy Sledge's 1966 hit "When A Man Loves A Woman," featured in the second of the TV/cinema commercials for the 501 jeans line, has made it to No. 5. Both

recordings are on Atlantic.

Jurgen Otterstein, WEA's European marketing chief, says, "Every time motorcyclist Eddie Kidd, in a pair of Levi's, walks across the television screen, thousands more copies of 'Stand By Me' are sold."

He says the King/Sledge success "proves again the mutually (Continued on next page)

FOR WEEK ENDING MARCH 7, 1987

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

99 REPORTERS			NEW ADDS	TOTAL ON
PRINCE	SIGN OF THE TIME	WARNER BROS	53	53
L. VANDROSS	THERE'S NOTHING BETTER THAN LOVE	EPIC	43	61
ANITA BAKE	SAME OLD LOVE	ELEKTRA	36	50
PATRICE RUSHEN	WATCH OUT	ARISTA	36	36
ATLANTIC STAR	ALWAYS	WARNER BROS.	26	46

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

117 REPORTERS			NUMBER REPORTING
HERB ALPERT	KEEP YOUR EYE ON ME	A&M	23
VESTA WILLIAMS	SOMETHING ABOUT YOU	A&M	14
READY FOR THE WORLD	MARY GOES ROUND	MCA	13
THE SYSTEM	DON'T DISTURB THIS GROOVE	ATLANTIC	13
GREGORY ABBOTT	I GOT THE FEELIN' (IT'S OVER)	COLUMBIA	13

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Music Confab Reveals Genre's Solidarity

WHAT WE DID over our midwinter break . . . The second Winter Music Conference, held Feb. 17-21 in Fort Lauderdale, Fla., did all it promised, and more. For the dance music industry, it was an in-depth learning experience and status report on exactly where our strengths and best shots lie, tailored especially to us (and you know who you are). Its success as both a concept and an event said much for the coming of age of the '80s incarnation of the dance phenomenon.

Where to start summarizing an event that said it all? Certainly, the atmosphere was as busy and upbeat as the much-discussed Miami-sound music itself.

Both the immediate news of the week and the mid- to long-term outlook added to the general cheer: **Exposé's** "Come Go With Me," on the doorstep of the pop top 20, was shaping up as the city's biggest musical ambassador since **Miami Sound Machine's** "Primitive Love" album a year ago.

Concurrently, another Miami smash, **Company B's** "Fascinated," hit No. 1 on the dance chart in its fourth week. **Cover Girls'** "Show Me" became the latest of the Miami/New York/Los Angeles triangle's breakouts to tip onto the Hot 100 Singles chart. And, inevitably, **Billboard** made its own news, as word of the power-based Hot 30 Crossover radio chart spread.

It's quite true that the conference was often focused on the unique local scene itself. But this year, even more than last, Miami had become a paradigm for dance music crossover: a multiethnic city with a strong club-going audience and tightly interwoven relationships be-



by Brian Chin

tween clubs, record pools, radio, local distribution, and retailers.

Miami was where dance music was regularly proving itself to be mass-appeal radio fodder for non-clubgoers. Many attendees said that they hoped some of the Miami point of view would rub off around the country—thoroughly Oded on any record that had a one-name female artist as they'd become by the end of the conference. (The exception, was the one-man Chicago contingent, **Farley "Jackmaster" Keith**, who was determined to prove that house was not about to be overtaken by the Miami or any other sound.)

Just how, and how far into the middle of the country, the current surge of dance music will be carried by the power-radio wave was the theme underlying much of the discussion, whether the subject was radio, talent booking, record pool/record label relationships, charts, A&R, or independent label survival. Viability, after all, is correlated to the sales of dance-oriented music.

That's why the one and only class of people that can be said to have been missing from this perfect-size, be-there-or-be-square party was the middle-level managers of the major labels. It was partly understandable, since they were probably exhausted from the immediately preceding NARM bash. But one wishes they'd have been there to observe

the level of nitty-gritty discussion that was going on and to absorb the sense of mechanics and interconnectivity that pervaded the conference.

Dance music is a very different kind of animal from any other part of the record business. It can be rationalized (in the mass-production sense), in keeping with the corporate manner of doing things on a national level, but only to a point. And in many ways, it is trying to rationalize itself. But when you come down to it, dance music really is about frivolous, diddy-bop night life at its core. That's what keeps replenishing its core clubbing audience and what keeps its image appealing enough for nonclubbers to keep listening to club-style music. That should be perfectly understandable to an industry built on "a-wop-babaloo-bop-a-wop-bam-boom."

It was a surprise—even a revelation—to us, but, in a way, the item that is most symbolic of the interaction, or wrestling, between the corporate and the street level could well be **Brueser's Boogie Backpage**, **CBS** dance music manager **Gail Bruesewitz's** weekly mailer, which combines an in-house promo department memo with product plugs and a page of assorted photos and chatter. Consider this: The long lists of weekly chart statistics are one way of representing dance music in a way that's understandable to the music business at large and the megamarketers of music specifically. But the photos in back represent the part of dance music that can't be reduced to a move on a chart, an add, or a report: the dance music community, which got together because of its common passion for mu-

sic and its audacious assumption that the passionate followers of music—DJs, really, and their supporters—had a stake in the professional music biz.

There's no doubt that DJs—and all the businessmen they coattailed into the business through their power as tastemakers and music sellers—are moving on professionally. It's a critical moment of opportunity for everyone who is involved with dance music, not only because there are successes to bring home, but because we're all committed to the health and ongoing availability of clubs and club music.

And the underlying reason for all of this is that we want the kind of music that will speak to us. The Winter Music Conference—an institution in only its second year—was a wonderful way for the businessmen in dance music to go back underground for a strategy session and a shot of family support. It could, in future years, be just the thing to convey the sense of dance music to the interested upper echelon of the music business. Here, more than anywhere else, it's the intangibles, the subjective impressions, that are just as important as the hard facts.

P.S.: Our deepest thanks go to the club, radio, and music industries of south Florida for their gracious hospitality to the whole conference posse. And we're even more grateful to the conference directors, **Bill Kelly Jr.** and **Louis Possenti**, and all of their fine support staff, who took the risk and applied the legwork to throw the party. (The remainder of the credit crawl appears in the accompanying story.)

RHYTHM & BLUES

(Continued from page 28)

bums, in terms of song-for-song quality, to be heard so far this year. The people at **CBS** Associated labels haven't picked a single yet—probably because there is so much to choose from. Such mid-tempo ballads as "Givin' You Back The Love" and "Once In A Lifetime Lady" are just two of the hooky, melodic songs **Ronnie Isley**, **Chris Jasper**, and **Marvin Isley** have created. **Ronnie's** lead guitar is featured prominently throughout, though mixed in such a way that his solos add color to songs

and don't, as they have sometimes in the past, overpower them. "Different Drummer" could push this trio to the platinum heights the **Isley Brothers** enjoyed in the '70s . . . Another strong upcoming release is **Shelia E.'s** self-titled third Paisley Park album. It shrewdly balances her Latin background with elements of funk, rock, and a bit of country. The single "Hold Me" doesn't suggest the exciting fusion of styles the percussionist-turned-singer pulls off.

DISCO & DANCE 12"

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Riding High. Record executives learn the ropes; "It's the cowboy way," according to Riders In The Sky following their signing with MCA/DOT. Shown at the roping are, from left, Emory Gordy Jr., who will produce the trio; Ranger Doug; Too Slim; Woody Paul; and Bruce Hinton, vice president and general manager of MCA Records.

Seminar: Should Radio Sell Records? Yoakam: 'You're Biting The Hand That Feeds You'

BY EDWARD MORRIS

NASHVILLE Country radio and record merchandisers don't know very much about each other's functions and business requirements. This was the theme that emerged vividly during the first panel of the Country Radio Seminar, held here Feb. 19-21.

As in previous seminars, the crucial question was whether radio has any obligation to help sell records. On this point, there was wide disagreement: "Ultimately," said Bob Green of WYAY Atlanta, "my job is

to increase profitability for the radio station."

Bobby Kraig of KPLX Dallas was more conciliatory. "I do think there's some responsibility to sell records when you can. If they quit selling, we're all in trouble," he said.

Chiding station managers for their "mercenary attitude," Warner Bros./Reprise artist Dwight Yoakam said, "You are dependent on music to sell your airtime." He added that he thought very few stations at the seminar were making money with a talk format.

Vern Benke, representing the Camelot chain, and Jim Sinclair, from Lieberman's Dallas division, explained their operations. Benke acknowledged that "there's not the one-to-one contact [with radio] we feel is important."

Sinclair said that radio performs an important function for his company: "On a new artist, we rely on what's happening at radio very heavily [in making purchase decisions]. We track all the artists in our marketplace."

Record Bar chief Barrie Bergman agreed, saying, "We use any input we can get. Historical data is the best input [for established artists]. With new artists, we've got to depend on the labels and radio to tell us."

Several speakers from the panel and the floor maintained that radio stations can heighten their own visibility as well as that of country records by sponsoring a "country corner" in record stores, supported by advice and ad dollars from the labels.

Reba McEntire and her manager, Bill Carter, recounted McEntire's promotional tie-in with Camelot and Jeep last fall—a ploy that helped her "Whoever's In New England" album go gold. Carter said that the promotion was not chainwide, however, but concentrated in the South. He noted that several of the radio stations approached about joining the promotion were not interested.

The outspoken Yoakam berated radio reps more than once for their indifference to retail action. "If you become oblivious to what sustains the production of those records—which is sales, essentially—you're going to wind up biting the hand that feeds you." He asserted that radio has relied on music to attract an audience for the last 40 years. "What we are experiencing now, I think, is radio hits that have no sales."

Radio & Records' Lon Helton, who moderated the panel, asked why more label advertising money

(Continued on next page)

Quality Reflects Surge Of Up-And-Coming Talent New Faces Bring Fresh Sounds To Confab

ONE OF THE BRIGHTEST MOMENTS in every Country Radio Seminar always comes during the New Faces Show, and this year's event, held here Feb. 19-21, was no exception. It's a key opportunity for new country acts to perform before an audience laden with music industry figures. And it also serves as an accurate barometer of what's ahead for country music.

Judging from this year's 10 performers, there should be no slump in the remarkable surge of talent that has boosted interest in country music over the past two years. Held in the Opryland Hotel's Tennessee Ballroom as the Saturday night climax for the seminar, the show paraded a wide range of talented artists.

Lyle Lovett kicked off the talent fest, and Huey Lewis, in town for a concert, watched the MCA singer/writer from the wings. MTM act the Girl Next Door followed with a sprightly performance of two songs. Although an impressive band of Nashville session players was on hand, Dwight Yoakam chose to go on with only Pete Anderson, guitarist/producer, backing him up. "Guitars, Cadillacs" drew the strongest response for the Warner Bros. artist.

Holly Dunn, the MTM singer who walks the fine line between folk and country, scored with a touching version of "Daddy's Hands." Equally impressive but vastly different are the Sweethearts Of The Rodeo, adding even more electricity to their stage show as they rocked to "Midnight Girl/Sunset Town" and "Chains Of Gold." The Columbia act features sisters Kristine Arnold and Janis Gill. Actor Tom Wopat showed the singing side of his talents, peaking with "The Rock And Roll Of Love." The EMI/America act drew strong reaction from the country broadcasters. Avista artist Adam Baker displayed a smooth stage style and commendable pipes in his two-song set. A.J. Masters followed with his Bermuda Dunes Records hit "Love Keep Your Distance," and Mercury Records' Larry Boone roused the audience with his honky-tonk crooning. RCA singer Keith Whitley put the frosting on the concert cake with enjoyable performances of two of his hits, "Miami, My Amy" and "Homecoming '63."

With talents like these emerging from over the horizon, the rebound era of country music should gain momentum. From slicked-up pop to rot-gut honky-tonk, the orientations spanned the extremes—and the middle—but had talent (with a capital T) in common.

Once again, Charlie Monk MCed the event, offering his acerbic barbs, which ranged from great to groaners. We'll carry some of his best zingers in the

next Nashville Scene.

NEWS NOTES: Lamar Fike has reactivated Lamar Fike Management with the signing of singer Amber Leprey and a group dubbed Britton. The group consists of four brothers, and Fike maintains it contains "the world's lowest bass singer as certified by the Guinness Book Of World Records." He said it, I didn't. Maybe Richard Sterban of the Oak Ridge Boys and Harold Reid of the Statler Brothers can challenge the Britton bass singer to a "bass-off" . . . Singer Marcia Lynn was recording at Waylon Jennings' studio when the owner dropped by. Waylon played her a demo of a new song he had written, and Lynn asked if she could record it. Waylon nodded yes, and the song should be one of Lynn's new re-



by Gerry Wood

leases . . . Austin was the locale for the shooting of David Frizzell's new video version of his Compleat Records single "Beautiful Body."

The Bama Band is gearing up for a busy slate of dates, opening for and backing up Hank Williams Jr. . . . Talented Nashville writer John Lomax III is chronicling Jimmy Bowen's career in Nashville. Commissioned by Bowen, the project will focus on his accomplishments as a producer and as head of MCA/Nashville. No publication or other commercial use of the information is planned at present. Any interested parties wanting to add comments, anecdotes, or information to the project should contact Lomax or his associate, Mark Renz (615-383-6366) . . . K.T. Oslin journeyed to New York to shoot the cover for her RCA debut album, "'80s Ladies." Release is scheduled for May.

Yes, that's Pake McEntire's sister Reba singing on his latest RCA release, "Heart To Heart." They've performed it together on stage, too, as Pake has been opening several dates for the CMA entertainer of the year . . . Dan Seals, EMI America album "Won't Be Blue Anymore" has been certified gold. The album became his first No. 1 solo album on the Top Country Albums chart and was previously certified platinum in Canada. Seals, as "England Dan" with John Ford Coley, won a gold album in 1976 with "Nights Are Forever Without You" . . . The multitalented Gary Morris will be appearing on an episode of "Mike Hammer" in a dramatic TV role. The Warner Bros. artist appeared as a blind country singer last year on "The Colbys."

Congratulations to Jim Halsey, recently awarded the prestigious Frederic Chopin Medal in Cannes. The chairman and CEO of the Jim Halsey Co. received the award from the general director of the

(Continued on next page)



Gary Morris, K mart Link

NASHVILLE K mart and Handleman will be using the voice of Gary Morris for a combined in-store jewelry and record promotion in selected stores, beginning at the end of March. About 190 K mart outlets in Illinois and Georgia will be involved.

The promotion calls for Morris to give a pitch for "the gold" in his "Plain Brown Wrapper" album and offers the suggestion that there's more gold to be found in the stores'

jewelry sections. For the duration of the three-week program, Morris' Warner Bros. album will be on sale for \$6.49.

Morris' taped announcement will be played periodically over the stores' public address systems, according to Handleman vice president Jim Powers. The artist's recent No. 1 country single, "Leave Me Lonely," will be used as the musical bed for the announcement.

FOR WEEK ENDING MARCH 7, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

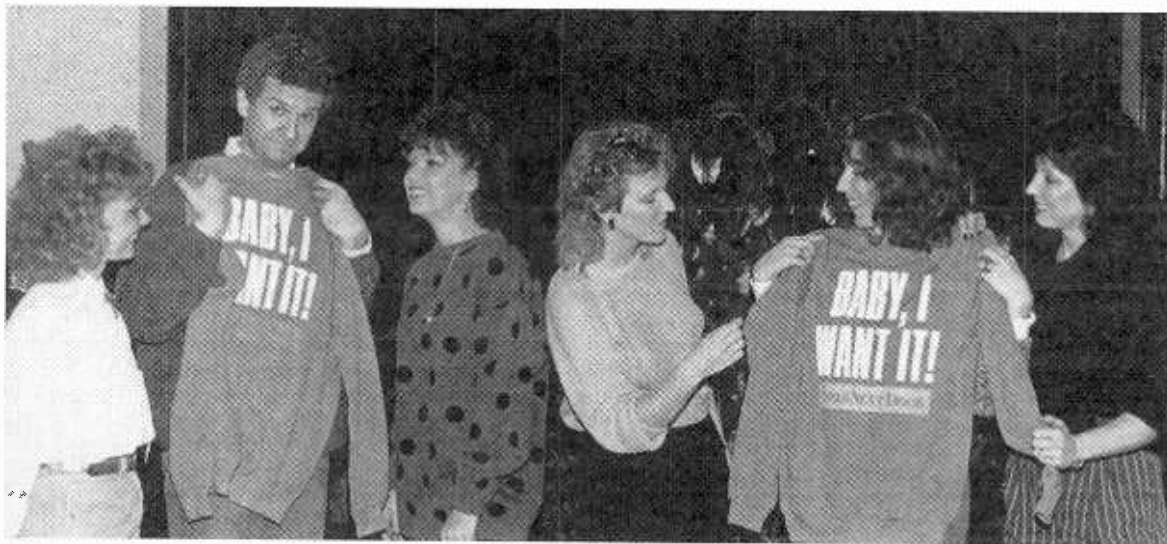
138 REPORTERS				NEW	TOTAL
				ADDS	ON
CONWAY TWITTY	JULIA	MCA		51	55
JOHN CONLEE	DOMESTIC LIFE	COLUMBIA		34	59
THE FORESTER SISTERS	TOO MANY RIVERS	WARNER BROS.		25	28
GARY MORRIS	PLAIN BROWN WRAPPER	WARNER BROS.		25	57
DAN SEALS	I WILL BE THERE	EMI		24	25

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

43 REPORTERS				NUMBER
				REPORTING
REBA MCENTIRE	LET THE MUSIC LIFT YOU UP	MCA		13
THE BELLAMY BROTHERS	KIDS OF THE BABY BOOM	MCA/CURB		8
THE JUDDS	DON'T BE CRUEL	RCA/CURB		7
HIGHWAY 101	THE BED YOU MADE FOR ME	WARNER BROS.		6
ALABAMA	"YOU'VE GOT" THE TOUCH	RCA		6

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Baby They Want It. MTM group Girls Next Door present sweatshirts emblazoned with the name of their latest single to their producer Tommy West and singer/songwriter Beth Nielsen Chapman, who wrote the tune. Pictured are, from left, Cindy Nixon, West, Diane Williams, Tammy Stephens, Chapman, and Doris King.

NASHVILLE SCENE

(Continued from preceding page)

Polish Artists Bureau, headquartered in Warsaw. The presentation for "continuous efforts toward peace and harmony through world festival stages" was made during a national Polish television and radio simulcast from France . . . The Nashville Entertainment Assn.'s actors/models division will hold auditions for the NEA Actors Showcase, to be held April 21 at Zanie's Comedy Showcase in Nashville. Casting directors from New York and Los Angeles will be invited to the showcase. Auditions will be held March 28, 10 a.m.-5 p.m. at the John Galt

Theatre in Nashville . . . The Warner Bros. group **Southern Pacific** has added former **Pablo Cruise** front man **David Jenkins** as a vocalist and guitarist. He replaces lead singer **Tim Goodman**. Southern Pacific has started work on its third album.

Nashville songwriter **Ben Peters** continues to gain international success. "I Wanna Wake Up With You" has hit No. 1 in Holland, Portugal, England, Switzerland, South Africa, Sweden, Norway, Austria, Finland, and Belgium. And it's climbing the charts in France and Australia. Peters has penned such country classics as "Before The Next Tear-drop Falls," "Daytime Friends," and "Kiss An Angel Good Morning" . . . **Jerry Jeff Walker** will celebrate his 45th birthday at the Paramount Theatre in Austin with songwriter friends from his Greenwich Village daze joining him on stage. Among those expected to join Walker are **David Bromberg**, **Ramblin' Jack Elliott**, **Gary White**, **Keith Sykes**, and **Nick Holmes**. It should be one of the best shows of the season . . . Former president of the National Entertainment Journalists Assn., **Stacy Harris** is now representing ABC Radio News in Nashville. She's writing and producing segments of "Today's People," a daily series of entertainment-oriented interview and news items for more than 2,000 ABC radio affiliates.

SIGNINGS: Nashville-based rock band the **Royal Court Of China** to A&M Records in what is reported to be one of the most significant rock music recording deals to come out of Nashville. Band members **Chris Mekow**, **Oscar Rice**, **Robert Logue**, and **Joe Blanton** ink co-publishing and exclusive administration deals with Irving Music, BMI . . . Singer/writer **Rattlesnake Annie** to Columbia Records. Already a hit in Europe, Annie expects her first single to be shipped March 16, with an album coming on April 21 . . . **David Lynn Jones** to PolyGram Records. Debut album set for late spring . . . **Loretta Lynn** and **Conway Twitty** to the newly formed The Talent Agency for exclusive representation . . . **Mel Tillis Jr.** to BMI and Cedarwood Publishing.

RADIO SEMINAR

(Continued from preceding page)

wasn't being spent on radio instead of print. He quoted one source as having said that the print/radio ad ratio was 80/20. Carter replied that in some areas radio advertising is avoided because the stations are not big country markets.

Sinclair added that the retail stores whose racks he stocks generally prefer longer-lived print ads to radio ones.

A spokeswoman from Record Bar's ad agency said that the chain spends around 80% of its ad budget on radio.

The trade charts and the stations that report to the trades came under attack time and again during the session. Yoakam asserted that there was no correlation between chart status and sales, adding that "we had a song that didn't break top 30 that sold 80,000 copies." He argued that nonselling acts are pushed up the charts artificially by label executives who have made unwise signings and are "trying to save their own jobs."

Said Berman, "Our problem in the industry is that we can't get a chart that's worth a damn. No one wants an honest chart."

Some members of the audience complained that when ad dollars are spent on radio or other forms of label/retail aid, they tend to go to reporting stations, even when the stations don't support country music by programming records by new artists.

Other panelists were Sherman Halsey, Yoakam's manager; Mary Ann McCreedy, CBS Records; and Neal Spielberg, Warner Bros. Records.

CMA Expands Board

NASHVILLE The Country Music Assn. has added two international vice presidents to its board of directors. During the CMA's first quarterly board meeting, Theo Roos and Heinz Henn were elected to one-year terms.

Roos is publisher of Billboard's European operations and is co-owner and publisher of Music & Media magazine. Henn is director of European operations for Capitol/EMI America and Manhattan Records.

Thanks, Buddy.



Heartfelt thanks to Buddy Killen and his friends who volunteered their time and talents on February 10, 1987 at Nashville's Stockyard Restaurant to help make the 1987 Easter Seal Telethon a great success.

- T. Graham Brown
- David Allan Coe
- Forester Sisters
- Lee Greenwood
- Donna Meade
- Steve Wariner
- Sawyer Brown
- Steve Earle
- Gain Control
- Ronnie McDowell
- Michael Martin Murphy



**NATIONAL
EASTER SEAL
SOCIETY**

These friends can be seen on the 1987 Easter Seal Telethon, March 7 & 8, 1987 (Check your local listings for times and station)

King Records Vid Series Due

NASHVILLE "King Of Queen City: The Story Of King Records," a series of four one-hour documentaries, will be distributed nationally to public radio stations the second week of April. The series was written and produced by Jon Hartley Fox under a grant from the Ohio Humanities Council.

Cincinnati-based King Records was founded by businessman Sid Nathan, who also managed the label from 1943-68. Among the acts that recorded for King were Grandpa Jones, the Stanley Brothers, the Delmore Brothers, Cowboy Copas, Merle Travis, and Reno & Smiley; also, such noncountry performers as James Brown, Bill Doggett, Freddie King, Little Willie John, Earl Bostic, Hank Ballard, John Lee Hooker, the Dominoes, Wynonie Harris, and Bullmoose Jackson.

The documentary combines music, interviews, and analyses. Those interviewed include performers Jones, Ralph Stanley, and Jethro Burns; music historians Charles Wolfe and Peter Grendysa; and recording industry veterans Don Pierce, Ralph Bass, and Jim Stanton.

Stations interested in carrying the series should contact Fox at 919-489-4349.



Shining Stars. CBS artists James Taylor, left, and Ricky Skaggs team up to tape a video for "New Star Shining" at the Park Theatre in New Jersey.

Profs Bow Guitar How-To Vid Made By Nashville Musicians

NASHVILLE Two music teachers at Belmont College here have created a two-hour instructional video to teach rhythm-guitar playing. A half-hour segment of the tape is a simulated concert during which the student can play along.

"V.I.P. Guitar—Essentials Made Easy" was developed by Marty Crum and John Pell, both of whom teach at Belmont's School of Music. Crum has appeared with Tom Jones, Mickey Gilley, Engelbert Humperdinck, and the Nashville Symphony, the last of which he has also recorded with. Pell, a staff guitarist for

"Channel Four Magazine" here, has worked with Dolly Parton, Chet Atkins, Burl Ives, and Marvin Gaye.

In the tape, students are taught 15 chords and variations, how to read lead sheets, strumming techniques, and picking patterns. The songs used for illustration range from folk to rock. There is a 60-page instruction book included in the \$59.95 package.

The tape is available from Video Instructional Programs in VHS and Beta; contact 800-862-8900 for more information.

FOR WEEK ENDING MARCH 7, 1987

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	4	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
2	12	—	2	THE JUDDS RCA/CURB 5916-1/RCA (CD)	HEART LAND
3	3	2	20	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
4	2	3	37	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
5	7	9	4	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS.	HANK "LIVE"
6	4	4	20	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
7	5	5	47	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
8	10	7	18	GEORGE JONES EPIC 40413	WINE COLORED ROSES
9	6	6	20	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
10	9	10	13	RESTLESS HEART RCA 5648 (CD)	WHEELS
11	8	8	44	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
12	11	11	20	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
13	13	13	15	THE O'KANES COLUMBIA BL 40459	THE O'KANES
14	15	16	22	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
15	16	21	29	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
16	18	15	17	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
17	14	12	39	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
18	20	20	18	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
19	22	25	13	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
20	17	14	68	THE JUDDS ▲ RCA/CURB AHL-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
21	23	18	33	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
22	21	24	16	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
23	24	26	7	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
24	26	19	24	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
25	19	22	19	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
26	25	23	37	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
27	27	17	20	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
28	31	34	3	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
29	29	33	3	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
30	30	30	41	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
31	32	31	54	ALABAMA ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
32	34	29	13	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
33	28	28	18	WILLIE NELSON COLUMBIA FC 39894	PARTNERS
34	35	27	21	MICHAEL JOHNSON RCA AEL-9501	WINGS
35	36	32	32	EXILE EPIC FE 40401	GREATEST HITS
36	37	44	3	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
37	33	36	19	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
38	40	38	53	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	39	27	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
40	42	37	39	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
41	38	43	17	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
42	49	40	71	EARL THOMAS CONLEY RCA AHL-7032 (8.98) (CD)	GREATEST HITS
43	41	35	27	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
44	NEW ►		1	THE OAK RIDGE BOYS MCA 5945	WHERE THE FAST LANE ENDS
45	44	45	34	KEITH WHITLEY RCA CPL-1-7043 (8.98) (CD)	L.A. TO MIAMI
46	48	54	6	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
47	46	48	39	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
48	55	70	3	PATTY LOVELESS MCA 5915	PATTY LOVELESS
49	53	51	461	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
50	52	46	102	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
51	43	41	32	JANIE FRICKIE COLUMBIA FC 40383	BLACK & WHITE
52	47	50	49	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
53	51	53	27	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
54	45	47	26	JOHN SCHNEIDER MCA 5789 (CD)	TAKE THE LONG WAY HOME
55	58	58	285	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
56	50	42	52	JOHN CONLEE COLUMBIA FC-40257	HARMONY
57	59	55	120	THE JUDDS ▲ RCA/CURB AHL-5319/RCA (8.98) (CD)	WHY NOT ME
58	56	57	38	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
59	NEW ►		1	KRIS KRISTOFFERSON MERCURY 830 406-1/POLYGRAM	REPOSSESSED
60	63	56	34	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
61	61	59	48	RONNIE MILSAP RCA AHL-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
62	54	52	24	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
63	NEW ►		1	RAY STEVENS MCA 5918 (CD)	GREATEST HITS
64	57	49	18	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
65	62	65	19	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
66	64	62	11	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
67	60	60	6	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
68	NEW ►		1	THE WHITES MCA/CURB 5820/MCA	AIN'T NO BINDS
69	69	67	20	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
70	70	61	26	RAY STEVENS MCA 5795 (CD)	SURELY YOU JOUST
71	67	68	66	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
72	68	69	121	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
73	72	74	5	PATSY CLINE MCA 4038	THE PATSY CLINE STORY
74	74	63	18	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
75	65	71	17	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER

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Atlantic Gets Success Out Of Its System Via Fast-Rising Black Single

BY JEAN ROSENBLUTH

NEW YORK Mic Murphy and David Frank, who make up the System, are confident that their just-released Atlantic album, "Don't Disturb This Groove," will bring them commercial success to match the critical raves they've garnered since the group's inception in 1982.

Early indications are bearing them out. The first single from the album, the title track, has climbed to No. 42 with a bullet on the Hot Black Singles chart after three weeks. The album is the Gotham-based duo's first for a major label—three previous releases were on the Atlantic-distributed Mirage label—and vocalist/songwriter Murphy says the new affiliation could be the key to widespread success.

"Our last album [1985's 'The Pleasure Seekers'] was a huge credibility record—it was played on the radio to death," he says. "But you couldn't find it in the stores."

Though it would help sales, Murphy says the System has no plans to tour unless the new album reaches the top of the charts. "We want to have a really happening stage show," he says. "And if we don't have a big record, we're not going to get the kind of financial support from the record company that we

need to do that. We'd rather spend the time producing records because that allows us to better our craft."

Those the duo have produced—in addition to themselves—include Chaka Khan, Angela Bofill, and Jeff Lorber. They're also much in demand as session musicians; Murphy sang backup vocals on Howard Jones' latest album, and Jones returned the favor by appearing on "Don't Disturb This Groove." Frank is a multi-instrumentalist who has worked with Billy Idol, Phil Collins, and Robert Palmer, among others. He played on Palmer's cover of the System's "You Are In My System," which went to No. 68 on the Hot 100 in June 1983. The System's version had peaked four positions higher three months earlier.

Murphy and Frank met some of the people they've worked with while making the movie "Beat Street," in which they performed "Baptize The Beat." But that's about the only good thing Murphy has to say about the experience.

"We thought, 'Wow, this is great. It's going to be handled by Harry Belafonte; it's going to have credibility.' But he started giving us the brother rap: 'The white man wants to take 50% of my movie, so you guys have to give me 50% of your publishing.' We learned a very valu-

able lesson."

Murphy is much more enthusiastic about the group's experiences with video. The System just wrapped a clip for "Don't Disturb This Groove," which Murphy says turned out "fantastic."

With the move to Atlantic, the System also parted company with its management of two years, Alive. The group is now with AMI, which also represents Ready For The World and Bobby Brown.



Only Human. Human League made its return to the Manhattan concert scene with two recent dates at the Ritz club. Pictured is lead vocalist Phil Oakey. (Photo: Chuck Pulin)

PolyGram's New Pop Roster Includes Billy Branigan

BY LINDA MOLESKI

NEW YORK When Dick Wingate joined PolyGram as senior vice president of a&r last year, one of his main goals was to expand the number of solo pop artists on the label's roster.

"After coming in and looking at the roster, I decided it was empty in terms of solo artists—except for John Cougar [Mellencamp]," says Wingate. "It was mostly rock bands, and I wanted to try and develop a pop identity."

Among the initial crop of PolyGram's new solo talent is New York-based singer/songwriter Billy Branigan, who recently released his debut Polydor album, "Make A Move."

The game plan for breaking the

Branigan album calls for a major push at top 40 and album rock radio, says Wingate, noting that it will take time to develop.

He says, "It's a fine line that you walk when you cross boundaries because each format waits for the other. Album rock airplay will develop as top 40 does—they'll feed off each other."

Wingate sees video as a vital tool for Branigan. "A clip for the first single, 'Maybe Tonight,' was released five weeks before the album," says the label executive. "MTV added it in medium rotation right away, and it helped to develop his identity prior to the release."

Branigan, brother of singer Laura Branigan, acknowledges his surname may initially have helped open some doors. "While I was going around playing demos, I think people were curious," he says. "They would see the name Branigan and listen to that [demo] first. So I think it helped in that sense, but the songs on the tape did the rest."

Branigan is scheduled to embark on a monthlong U.S. club tour this month, after which he hopes to secure dates opening for a major arena act. He is in the process of putting a touring band together.

The artist is managed by David Sonnenberg, who also represents Jim Steinman and Southside Johnny. "Make A Move" was produced by John Rollo, best known for his studio work with the Kinks, Southside Johnny, Roberta Flack, and Kim Carnes.

The John Hughes Soundtrack Club—'Some Kind Of Wonderful' Perspective

NEW YORK In the crazy, sometimes confusing, and often abused world of soundtracks, movie director/writer/producer John Hughes must be praised for his refreshing approach to integrating music into his work.

Three of his films—"The Breakfast Club," "Weird Science," and "Pretty In Pink"—have helped bands like Simple Minds, Oingo Boingo, and OMD rise from cutting-edge status to top 40 success. And with the recent formation of his own MCA-distributed label, Hughes Music (Billboard, Feb. 28), which will release soundtracks from his movies, Hughes plans to continue a policy of working with new, or at least "left-field," artists.

During a chat with On The Beat, Hughes expressed his penchant for introducing new bands through his movies. He does not deny, however, that there may be a time when he might opt for more mainstream acts.

"I listen to a lot of demos and then find out who it is," says Hughes. "What I do is find what's best for the movie. I've always loved music—my record collection is ridiculous—and I like giving people a break. It's horrifyingly difficult to break through in the music business. To me, it's much more satisfying to bring new music in, and I have a lot of faith in the public's acceptance."

First release on the Hughes Music/MCA label is the soundtrack to the filmmaker's latest picture, "Some Kind Of Wonderful." Produced by Stephen Hague, best known for his work with Pet Shop Boys and OMD, the soundtrack features songs by Flesh For Lulu, March Violets, Pete Shelley, Stephen Duffy, Blue Room, the Apartments, and Irish band Lick The Tins.

According to Hughes, "I was really impressed with [Hague's] work, particularly with OMD. I wanted to have a producer determine a sound for the movie, and I told Stephen that's exactly what he'd be doing."

Flesh For Lulu's "I Go Crazy" has been released as a single. The group is co-headlining a series of U.S. dates with fellow British act March Violets, which has two songs featured on "Some Kind Of Wonderful"—"Turn To The Sky" and a cover of the Rolling Stones' "Miss Amanda Jones."

Upcoming musical projects for Hughes include soundtracks for his summer movie, "She's Having A Baby," starring Kevin Bacon and Elizabeth McGovern, and for his late-1987 picture, "Plains, Trains, And Automobiles," featuring Steve Martin and John Candy. Hughes has already connected with a number of interesting artists to discuss music for the Bacon/McGovern flick—On The Beat's lips are sealed for the moment, but if all goes according to plan, the project could be another winner.

Proof of Hughes' artistic integrity was evidenced

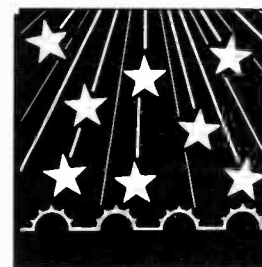
by his decision not to issue a soundtrack for his 1986 summer box-office smash, "Ferris Bueller's Day Off." Though the Matthew Broderick movie ultimately provided hit singles for the Beatles and Yello, Hughes wouldn't give in to an album.

"We could have probably sold a lot of records," he says. "But it wouldn't have been a great album. A lot of the stuff was existing material, and I didn't want to get into that. It would have been a really odd collection of songs. A lot of soundtracks are too exploited—

I like to keep them as pure as possible."

Let's hope others take Hughes' lead and opt for "purity" before this summer's inevitable glut of soundtracks.

THE OTHER SIDE: Ex-Quiet Riot vocalist Kevin DuBrow says he wasn't fazed by those nasty comments from his



by Steve Gett

former band mates when they announced his departure from the group (On The Beat, Feb. 21).

Currently in Tampa, Fla., producing a new rock act, Juliatt, DuBrow plans to pursue a solo career. "My life doesn't suddenly end," he says. "I'll carry on writing songs as I've always done."

DuBrow hopes to avoid a Van Hagar/Roth-style media war with the Quiet Riot camp. "I don't plan to get into the whole story," he says. "I really don't think people are interested." We won't argue with that.

ON THE RISE: There was a strong industry turnout Feb. 19 at New York's China Club for the debut Gotham date by hot unsigned guitarist/vocalist Lance Roberts. Among those in attendance were Billy Idol guitarist Steve Stevens; Fixx vocalist Cy Curvin; Steve Jones; producers Beau Hill, Jimmy Iovine, and Bob Clearmountain; representatives from the ITG and Premier booking agencies; and a host of major label a&r staffers.

The 22-year-old Roberts, who hails from Austin, Texas, was backed by noted bassist Carmine Rojas (David Bowie/Julian Lennon) and drummer David Prater, last seen on Brian Setzer's 1986 tour. Despite sound problems, Roberts showed strong potential. He is represented by the newly formed BC Management organization, helmed by ex-Chrysalis a&r man Brendan Bourke and the "legendary" Chris Chappell of Who/Springsteen/MTV fame.

SHORT TAKES: Virgin U.S. could have an instant smash on its hands with Cutting Crew's "(I Just) Died In Your Arms"—perfect formula rock and On The Beat's single of 1987 so far... Boy George has a version of the Bread song "Everything I Own" set for single release... Bananarama is reportedly connecting with Daryl Hall in New York to record a song for the next Michael J. Fox movie, "The Secret Of Success."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JOHNNY MATHIS & HENRY MANCINI	Radio City Music Hall New York, N.Y.	Feb. 4-8	\$699,905 \$30/\$25/\$20	25,096 28,870 sellout	Radio City Music Hall Prods.
GENESIS	Smith Center Univ. of North Carolina Chapel Hill, N.C.	Feb. 22-23	\$684,075 \$17.50	39,830 sellout	Pro Motion Concerts
GENESIS	The Centrum in Worcester Worcester, Mass.	Feb. 16-18	\$646,555 \$17.50	37,871 sellout	Don Law Co.
LIONEL RICHIE ANDY BUMATAI	Neal S. Blaisdell Center Honolulu, Hawaii	Feb. 19-21	\$473,064 \$18.50	25,571 sellout	Tom Moffatt Prods.
RED SKELTON	Chicago Stadium Chicago, Ill.	Feb. 3-9	\$399,672 \$29.90/\$24.90/\$14.90/\$9.90	19,381 24,416	in-house
GENESIS	Hampton Coliseum Hampton, Va.	Feb. 20-21	\$364,613 \$17.50	20,835 sellout	Cellar Door Prods.
GENESIS	Smith Center Univ. of North Carolina Chapel Hill, N.C.	Jan. 31	\$342,037 \$17.50	19,940 sellout	Pro Motion Concerts
NEIL DIAMOND	LSU Assembly Center Louisiana State Univ. Baton Rouge, La.	Feb. 19	\$243,718 \$17.50/\$15	14,034 sellout	Eric/Candler Ltd.
IRON MAIDEN VINNIE VINCENT INVASION	Oakland Alameda County Coliseum Oakland, Calif.	Feb. 21	\$235,983 \$18.50/\$16.50	14,302 sellout	Bill Graham Presents
MITZI GAYNOR	Chicago Stadium Chicago, Ill.	Feb. 18-22	\$235,313 \$24/\$19/\$14	15,375 20,928	in-house
BILLY JOEL	Riverfront Coliseum Cincinnati, Ohio	Feb. 10	\$233,537 \$17.50	13,698 sellout	Electric Factory Concerts
NEIL DIAMOND	Myriad Convention Center Oklahoma City, Okla.	Feb. 17	\$233,535 \$17.50/\$15	13,479 sellout	Eric/Candler Ltd.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Birmingham-Jefferson Civic Center Birmingham, Ala.	Feb. 20	\$226,704 \$16	14,169 sellout	New Era Prods.
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	Myriad Convention Center Oklahoma City, Okla.	Feb. 5	\$205,490 \$16/\$15	12,932 sellout	Little Wing Prods.
HANK WILLIAMS JR. & THE BAMA BAND SAWYER BROWN	The Omni Atlanta, Ga.	Feb. 21	\$202,880 \$16	12,680 sellout	Concert/Southern Promotions New Era Prods.
ALABAMA JOHN SCHNEIDER	The Arena St. Louis, Mo.	Feb. 22	\$202,451 \$16.50	12,267 19,008	Keith Fowler Promotions
THE OAK RIDGE BOYS FORESTER SISTERS	Fox Theatre St. Louis, Mo.	Feb. 13-15	\$199,684 \$18.90/\$15.90/\$12.90/\$6.90	12,565 18,660	Fox Concerts David Fay
BON JOVI CINDERELLA	Sportatorium Hollywood, Fla.	Feb. 14	\$184,156 \$14	13,154 sellout	Cellar Door Prods.
NEIL DIAMOND	Pensacola Civic Center Pensacola, Fla.	Feb. 20	\$183,750 \$17.50/\$15	10,500 sellout	Fantasma Prods.
HUEY LEWIS & THE NEWS SOUTHERN PACIFIC	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	Feb. 22	\$175,182 \$16.50/\$15.50	12,172 sellout	Sound Seventy Prods.
BON JOVI CINDERELLA	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 18	\$173,145 \$15	11,676 sellout	Fantasma Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Sportatorium Hollywood, Fla.	Feb. 6	\$166,408 \$15.50	10,736 11,500	Cellar Door Prods.
ALABAMA JOHN SCHNEIDER	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Feb. 20	\$161,453 \$16.50	9,785 11,385	Keith Fowler Promotions
IRON MAIDEN VINNIE VINCENT INVASION	ARCO Arena Sacramento, Calif.	Feb. 13	\$161,403 \$17.50	9,500 sellout	Bill Graham Presents
TONY ORLANDO PHYLLIS DILLER	Fox Theatre Atlanta, Ga.	Feb. 10-15	\$153,698 \$20.25/\$10.25	14,321 34,424	in-house
ALABAMA JOHN SCHNEIDER	Mabee Center Oral Roberts Univ. Tulsa, Okla.	Feb. 21	\$147,956 \$16.50	8,967 11,575	Keith Fowler Promotions
DAVID LEE ROTH TESLA	Lakeland Civic Center Lakeland, Fla.	Feb. 18	\$143,057 \$15	9,866 sellout	Silver Star Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Coliseum Auburn Univ. Auburn, Ala.	Feb. 19	\$141,528 \$15	10,200 sellout	New Era Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Lee Civic Center Fort Meyers, Fla.	Jan. 31	\$139,200 \$15	9,280 sellout	Cellar Door Prods.
BON JOVI CINDERELLA	Lee Civic Center Fort Meyers, Fla.	Feb. 17	\$138,014 \$15	9,219 sellout	Fantasma Prods.
HANK WILLIAMS JR. SAWYER BROWN	Patriot Center Georgia Mason Univ. Fairfax, Va.	Feb. 15	\$137,330 \$15.50	9,132 10,540	Kaleidoscope Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	UTC Arena-Roundhouse Univ. of Tennessee-Chattanooga Chattanooga, Tenn.	Feb. 17	\$137,214 \$16.50	8,516 11,765	Sound Seventy Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Orange County Convention Civic Center Orlando, Fla.	Feb. 2	\$136,832 \$16	8,552 9,400	Cellar Door Prods.
CONWAY TWITTY RANDY TRAVIS	Patriot Center George Mason Univ. Fairfax, Va.	Feb. 21	\$131,006 \$15.50	8,860 10,000	Jayson Promotions Musiccentre Prods.
BON JOVI CINDERELLA	Bayfront Center St. Petersburg, Fla.	Feb. 15	\$129,000 \$15	8,600 sellout	Cellar Door Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	The Von Braun Civic Center Huntsville, Ala.	Feb. 18	\$128,304 \$16	8,019 sellout	New Era Prods.
HANK WILLIAMS JR. SAWYER BROWN STEVE WARINER	Richmond Coliseum Richmond, Va.	Feb. 13	\$121,065 \$15	8,358 10,000	Kaleidoscope Prods.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandercook in Nashville at 615-748-8138; Linda Deckard in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085; or Melinda Newman in New York at 212-764-7314. For research information contact Gina DiPiero or Karen Oertley in Nashville at 615-748-8120.

Talent in Action

JOHNNY MATHIS HENRY MANCINI

Radio City Music Hall, New York
Tickets: \$30, \$25, \$20

AT THIS, the first of a recent five-night engagement, Johnny Mathis and Henry Mancini made good on the promise of highly polished performances with music that was familiar, comfortable, and frequently romantic.

Impressive repertoire notwithstanding, it was also the smart game plan that placed their talents in the best light. The format of the two-hour program shifted the spotlight several times between Mathis and Mancini, and ultimately they joined forces. Richly varied arrangements were to be expected, but the prudent running order of the material was an added, and critical, plus.

Mathis opened with "Like Someone In Love," which softly set the tone. Soon afterward fans were offered his "Chances Are" and "Wonderful, Wonderful" as a sort of musical embrace. Throughout the evening, Mathis was in fine, relaxed form and his working of dynamics was especially impressive.

When Mathis turned the stage over to Mancini, the composer led his orchestra on a grand tour of his movie and television music and paid visits to some other writers as well. From "Charade" to "The Pink Panther" to "Peter Gunn" and John Barry's "Out Of Africa," there were all the Mancini trademarks—velvety reeds, bright or pastel brass, jazz seasonings, strings, and a multitude of shifting orchestral textures—that livened the hall.

Mathis and Mancini teamed for dreamy renderings of "Moon River" and "Days Of Wine And Roses," complete with a backing vocal chorus, but it was an emotionally

charged medley from "West Side Story" that proved to be the evening's highlight. A definite "must" for any follow-up to the recent Mathis-Mancini "Hollywood Musicals" Columbia album, the medley allowed Mathis and orchestra room to fly. And so they did, drawing standing ovations from the crowd.

BOB RIEDINGER

THE PRETENDERS

Reunion Arena, Dallas
Tickets: \$16.25

WITH IGGY POP as opening act (Talent In Action, Nov. 29, 1986), Chrissie Hynde and the Pretenders were primed for a strong draw at this Feb. 11 concert. Slow advance ticket sales, however, prompted the promoters to rent only half the house at Reunion Arena. And come concert night, large pockets of empty seats were still visible around the 9,000-capacity setup.

If that was not disheartening enough, sound problems marred the show, particularly for those seated in the balcony. Unfamiliar tunes from the Pretenders' latest album, "Get Close," remained unfamiliar except to listeners seated in the floor sections. Hynde became increasingly frustrated with the sound: After trying to play one of her guitars, which remained silent, she slammed it down on the keyboard platform.

But for the die-hard Pretenders audience, the evening brightened when the band struck up the more recognizable chords of "Middle Of The Road," "Back On The Chain Gang," and "Time The Avenger." Newer songs like "Don't Get Me Wrong" and "My Baby" were highlighted by a compatible light show. By the encore, "Brass In Pocket," the crowd had ceased to care so much about the sound system.

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Late-Night Superjam. Resident band leader Paul Shaffer assembled a supergroup for the recent fifth-anniversary show of NBC-TV's "Late Night With David Letterman." Pictured, from left, are Grover Washington Jr., Shaffer, Judy Mowatt, Clarence Clemons, Andy Summers, Sid McGuinness, Wilson Pickett, Joe Cocker, Felix Cavaliere, Letterman, Anton Fig, Peter Frampton, Wil Lee, Freddy Hubbard, Rita Marley, and Bonnie Raitt. (Photo: Chuck Pulin)

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Christians Rock On Despite Opposition Stryper Converts MTV Fans

BY TERRY D. WOOD

LOS ANGELES Count MTV among Stryper's converts. Since the turn of the year, the band's "Calling On You" has consistently ranked among the network's most-requested videos, sometimes finishing at No. 2 in the daily poll.

Initially skeptical album rock radio programmers have also become believers. At least 35 stations nationwide have added the Styx-flavored "Calling On You" to their playlists.

Indeed, Southern California's Stryper has delivered music with a message, especially to the record industry: Christian metal sells. The band's third album on the independent Enigma label, "To Hell With The Devil," charged swiftly up the Top Pop Albums chart, achieving gold status in mid-February.

The group is an improbable hybrid—a spandex-strutting foursome that slings heavy metal power chords and hip-pocket Bibles (embossed with the band's logo) from the stage with equal enthusiasm.

The sizable response to Stryper's melodic metal anthems that lyrically endorse Christian values has surprised major labels, but not the

band's youthful members.

"It means a lot to us to have this kind of success, especially on an independent label," says drummer Robert Sweet.

"God is a touchy subject, especially in music," he adds. "People think a Christian band is going to sound corny, but I think we've proven we're a good rock band. We just happen to focus our songs on Jesus."

**'We just happen to
focus on Jesus'**

The band, which has already sold 25,000 units (gold status) of its 60-minute "Live In Japan" concert video, will complete a four-month U.S. tour of 3,000- to 5,000-seat venues at the end of April before starting a long international tour. According to Sweet, fans expect a concert, not a revival meeting.

"We throw about 300 Bibles into the crowd every show," says Sweet, "but we don't really preach. Every band 'preaches' to their fans when they wave their Jack Daniels bottle or talk about all the girls they've slept with.

"We're trying to show that being a Christian doesn't mean you have to give up on fun in life. That idea turns kids off. So we play a loud and joyful noise in the honor of Jesus Christ."

Enigma, which helped break Motley Crue, Berlin, and Ratt, has scored its best-selling album yet with "To Hell With The Devil." Capitol provides retail distribution; the Nashville-based Benson Co. has helped position the band in the contemporary gospel market, using soft cuts like "All Of Me."

Once assaulted by fans during an opening set for hardcore metal groups Raven and Anthrax, Stryper will have a "secular" band, Hurricane (an Enigma label mate), open its U.S. tour dates.

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Rappin' Reggae. It was a double-feature autograph session when noted reggae rappers Shinehead and MC Papa Levi made their marks at Irie-Ites International HQ, the New York City store that specializes in reggae and Third World music. Pictured, from left, are Levi, Irie-Ites president Catherine Tobias, and Shinehead. (Photo: Chris Huestis)

In-Store Rip-Offs Cause \$34 Billion Loss In '86 Employees Can Help Reduce Theft

BY CHRIS MORRIS

MIAMI BEACH Cultivating employee awareness is the best method of combating in-store theft, a reformed thief told retailers at a National Assn. of Recording Merchandisers (NARM) convention seminar here Feb. 16.

"I'll tell you who your best security force is—that employee in the front of the store who makes \$3.35 an hour," said Mike McCaffrey, a former professional thief whose firm It Takes A Thief is a loss-prevention consultant for such retail chains as Music Plus in Los Angeles.

McCaffrey, who began his career as a thief at 16 and served terms in Folsom and San Quentin prisons, has also been a record retailer, although not an entirely legitimate one. "I owned three retail record

stores and fed them by stealing," he said.

McCaffrey said that in-store theft represented a \$34 billion loss in the U.S. in 1986. As few as 150 professional theft "crews" were responsible for significant losses; McCaffrey estimated that a crew working chain to chain could steal \$800 worth of albums in a single day.

Retail record stores are a particularly attractive target for the crews, according to McCaffrey.

"Record albums have the highest black market value in the U.S.," he said. "I can get that merchandise turned around in a couple of days."

Such a loss is not easily amortized. "For every \$100 that is stolen, it will take you \$2,300 in sales to break even. You make a 4% margin, right?"

McCaffrey's presentation, which included a video dramatization shot in a Los Angeles Music Plus store, focused on the sophisticated methods cultivated by professional record thieves.

The typical theft crew consists of three people, says McCaffrey. One sets up the merchandise to be boosted on the floor in a corner of the store. Another—often an attractive woman—distracts the clerk on duty, while the third does the actual boosting of the merchandise.

McCaffrey said that an agile thief wearing loose-fitting clothing can stick as many as 45 LPs down the front of his pants.

"I worked with a woman who used a fabricated body that made her look pregnant," McCaffrey said. "She could steal \$500 worth of albums at a shot."

In McCaffrey's opinion, most retail outlets are ripe for the taking.

"I used to travel all over the country, saying, 'How the hell did I get away with this?' Now I'm in the security side, and I say to myself, 'How the hell did I get caught?'"

Urging retailers to "see through the eyes of a thief," McCaffrey offered several concrete ideas to com-

(Continued on page 45)

NARM Names Scholars

17 Honored At Convention Dinner

MIAMI BEACH The National Assn. of Recording Merchandisers (NARM) scholarship committee selected 17 high school seniors to receive grants at the trade group's annual convention here.

Scholarship winners were announced at a Feb. 14 dinner, which featured entertainment by Epic recording act the Miami Sound Machine.

The 17 winners were selected from a field of 135 applicants. Because of the convention's early scheduling, committee members were not able to nail down all of the recipients until the evening before the dinner. Including

the 1987 grants, NARM has given financial assistance to 270 students, representing a total contribution of more than \$1 million.

All high school seniors who work for a NARM regular or associate member and children of such employees are eligible for the various scholarships. NARM's sister organization, the Video Software Dealers Assn., conducts a similar assistance program.

A blinder policy prevents committee members from knowing the applicant's company affiliation. Criteria include academic achievement, financial need, and future potential.

Of this year's 17 recipients, seven are employed by the member firm. Below is a list of the scholarship

(Continued on page 50)

Stalwart La. Store Closes

BY JEFF HANNUSCH

NEW ORLEANS Gramophone Records, one of the area's oldest record and tape stores, closed its doors at the end of February.

According to the store's owner/manager, Ronald Marcella, the depressed local economy and the inability to negotiate a reasonable lease led to the store's closure.

Gramophone opened its first location, in the Oakwood Mall, in January 1969, later adding another suburban-mall outlet in Metairie before reverting back to a single outlet in the late '70s. The store carried the West Bank's widest selection of jazz, new age, classical, and CDs.

"As far as the record business is concerned, this area of the country is extra soft," says Marcella. "It just got to the point where it was impossible for an independent operator to make it. We couldn't do the volume of business the chains do, so we couldn't get the advertising or the price breaks from the major labels."

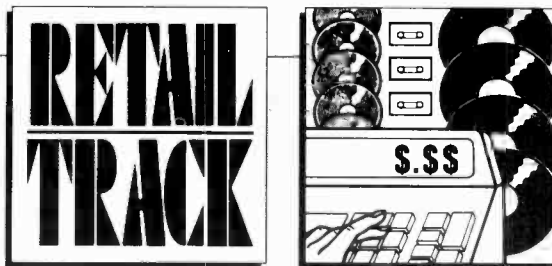
Marcella adds that competition from a nearby newly built mall, Belle Promenade, was also a nail in the coffin. That center has two chain music stores: The Sound Shop and Camelot Music.

"Business fell off 20% the day after it opened," he says. "The timing was just really bad because it was right at the time the oil business fell apart. Our lease just started killing us, but our landlords [the Rouse Corp.] wouldn't renegotiate it."

"They want to get a chain store in the mall so they can be guaranteed their rent. It's too bad from our customers' point of view because we tried to carry a reasonable selection of material. The chains only seem interested in carrying the hits."

"At one point we thought about changing locations, but the way the economy is presently, even that didn't seem feasible."

Mall officials state that a Musicland outlet will lease the space vacated by Gramophone. It is the chain's first location in the New Orleans area.



by Earl Paige

MORE COMBOS COMING? Although not totally new—especially on the West Coast—the concept of marrying video product to the traditional music store's product mix is catching on all over. With video rental as the main draw, "there's no age-bracket limits," say Russell Stuu and James Marcusse, owner and vice president, respectively, of **Believe In Music**, Grand Rapids, Mich. Now at 20 units (one outside Miami in Coral Springs, Fla., and only one in a mall), the Believe chain will continue expansion in all product categories "toward becoming a total home entertainment store," according to the two principals... Also converting to combo is **Leonard Silver**, head of the 16-store **Record Theatre** chain, based outside of Buffalo, N.Y.

INDEPENDENTS' DAY: Several of the indie store people who won trips to NARM in City-1-Stop's label-sponsored contest stayed on for extended vacations. Meanwhile, the staff back home kept the faith, according to **Stuart Weber**, **Gerald Larson**, and **Julie Rech** of **Cactus Records & Tapes** in Bozeman, Mont. "We weren't too envious of the weather," says Weber of the trip that co-owners **Barb Allen** and **Gunnar Freivalds** made to Miami Beach. "We had a heat wave here in Montana. It got up to 30 [degrees], and we actually saw some bare necks." The single store in the 30,000-population market finds it has to innovate constantly. "We carry a lot of unusual video titles, a lot of things like 'Horowitz In Moscow.' We rent at \$1 a night. We also have a special 10%-off sale every Sunday on classical [prerecorded music]."

ANOTHER WINNER: Moby Disc vice president **Bob Say** was among those City-1-Stop NARM trip winners who came back raving about the convention. "It was amazing how many people I finally met whom I deal with right here in L.A. every day on the phone but have never seen," he says. Accompanying Say was **Tom Gracyk**, store supervisor. Any disappointments? "The seminar on store computerization was not too conducive to learning. It was dry, long-winded," Say opines. Moby Disc operates stores in L.A.

suburbs Canoga Park, Pasadena, and Sherman Oaks (Billboard, July 5, 1986).

SURVIVAL: That's the name of the game for all too many independents in the economically hard-hit oil and farm states, according to **Evan Lasky**, president of the Denver-based one-stop **Danjay's Music & Video** and the 85-unit **Budget Tapes & Records** franchise, with stores from Corpus Christi, Texas, to Anchorage. Lasky says business is spotty depending on the area, but that he remains hopeful based on the strong product releases he got wind of at NARM. "Of the 17 states we're in, 14 are now depression areas, farm and oil states. Alaska is just incredible. There were 17 U.S. bank closings in January, and three were in Colorado," Lasky adds. He further relates the sad story of a business acquaintance—not a record shop owner—who had \$15,000 in an operating account and a \$100,000 loan. When the Federal Deposit Insurance Corp. took over the bank, the \$15,000 was appropriated to help pay off the loan. "They called him to say he owed the \$85,000 balance. He filed bankruptcy."

FIGHTING BACK: Is **Steve Gabor** serious? The fiery owner of two **Odyssey** stores in Los Angeles swears he's going to stock "10,000 compact disks and price them right at the 6% markup level that's required under California law, probably \$10.99." What has Gabor so steamed? **Licorice Pizza** renting video at 88 cents a day in West Los Angeles, doors away from Gabor's original 18-year-old store. (His other store is in University City in the Valley.)

CHILLING OUT: An hour away from Miami Beach is **Randall Davidson's Treasure Island Resort**, in Grand Cayman. That's where a NARM contingent of one-stop people got away from it all after the convention. Davidson, the genial head of **Central South Music Sales** (and the **Sound Shop** chain), played host to **Sam** and **Polly Ginsberg** and **Pat** and **Dick Moreland** from **City-1-Stop**; **Bruce Ogilvie** of **Abbey Road Distributors**; **Alonzo** and **Angie Marrow** and **Barry** and **Barbara Cohen** from **Valley Record Distributors**; and **Jeff Boyd** from **Vinyl Vendors**. Davidson's Cayman Islands resort center will stage its official grand opening May 15.

TAKING THE TORCH: **Russ Solomon**, founder and president of **Tower Records**, after taking the NARM gavel from **Record World's Roy Imber**: "I don't think being president of NARM was ever my dream, I think it was just my turn" ... NARM's last convention at

(Continued on page 46)

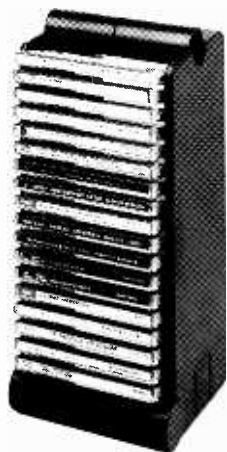
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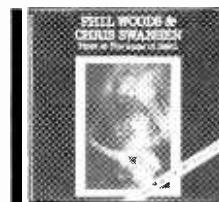
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FOR WEEK ENDING MARCH 7, 1987

Billboard

TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™ Compiled from a national sample of retail sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	23	★★ NO. 1 ★★ BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 6 weeks at No. One THE WAY IT IS	
2	2	2	19	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
3	3	3	25	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	5	4	34	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
5	4	5	36	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
6	7	7	30	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
7	8	8	22	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
8	12	28	3	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
9	6	6	18	BOSTON MCA MCAD 6188	THIRD STAGE
10	13	12	25	ANITA BAKER ELEKTRA 2-60444	RAPTURE
11	11	10	6	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
12	10	9	16	THE POLICE A&M CD 3902 EVERY BREATH YOU TAKE/THE SINGLES COLLECTION	
13	16	16	5	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311 THE TONIGHT SHOW BAND	
14	9	11	16	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
15	18	29	19	JANET JACKSON A&M CD 5106	CONTROL
16	14	17	93	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
17	19	14	24	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
18	NEW ▶		1	GEORGIA SATELLITES ELEKTRA 2-60496	GEORGIA SATELLITES
19	17	15	26	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
20	15	13	15	BRUCE SPRINGSTEEN COLUMBIA C3K 40558 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985	
21	26	27	64	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
22	28	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 386	FRESH AIRE # 6
23	24	—	2	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC EK 40511	LIVE
24	23	22	29	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
25	25	25	4	THE ALAN PARSONS PROJECT ARISTA ARCD 8448	GAUDI
26	29	23	11	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS
27	22	18	89	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
28	20	19	18	BOSTON EPIC EK 34188	BOSTON
29	RE-ENTRY			STEELY DAN MCA MCAD 5570	DECADE
30	21	21	13	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™ Compiled from a national sample of retail sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 14 weeks at No. One VLADIMIR HOROWITZ	
2	2	3	28	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
3	3	2	50	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
4	4	4	31	SYNCOPATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
5	5	5	18	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
6	6	6	57	BACHBUSTERS TELARC 80123	DON DORSEY
7	7	8	26	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	8	7	38	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
9	10	11	16	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
10	9	9	12	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
11	11	10	17	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
12	16	16	5	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
13	12	12	23	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
14	14	15	93	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
15	13	13	93	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
16	15	14	82	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
17	17	17	58	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
18	26	—	2	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
19	19	19	14	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
20	18	18	93	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
21	21	23	25	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
22	20	20	48	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
23	25	29	3	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
24	22	21	93	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
25	24	25	4	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN
26	NEW ▶		1	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
27	27	30	35	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
28	28	28	8	VERDI: OTELLO ANGEL CDCB-47450	PLACIDO DOMINGO
29	29	27	7	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
30	30	26	37	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS

More Scenes From NARM Strong Sales Lead To Upbeat Meet



One-Stop Shop Talk. Jason Blaine, president of Oakland, Calif.-based The Music People, chairs the Feb. 14 one-stop breakfast meeting.



Sweet Love. Elektra recording artist Anita Baker brightens the candlelit ballroom with her performance at the NARM awards banquet.



Presidential Summit. Dick Asher, left, president of PolyGram Records, confers with Jan Timmer, chairman and CEO of PolyGram International. Timmer addressed the NARM convention for the second consecutive year and received the trade group's President's Award at the meet's concluding awards banquet.



Executive Action. Jim Bonk, center, executive vice president and CEO of Camelot Music and a newly elected NARM board member, is surrounded by Sal Licata, president; at right is Pete Jones, vice president of sales.

EMPLOYEES CAN HELP REDUCE THEFT

(Continued from page 43)

bat theft:

- Identify the thief in the store. "If a guy walks into a store and grabs nine albums, and they're all the same album, you don't have to be Einstein to figure out he's not buying them."

- Confront a suspected thief directly but coolly and without making an accusation. "A hitter is very self-conscious. If you say to a guy, 'Hey, your shirttail's out,' he'll go, 'Oh, s**t.'"

- Avoid being distracted. "Don't let people turn your face into the wall."

- Watch for hand signals, which thieves use to communicate on a store floor. McCaffrey said that one crew—captured after an employee noticed them signaling to each other—had \$48,000 worth of hot records in their car.

McCaffrey urged calm when a shoplifter is spotted in a store and suggested establishing of a code to be used over the store public address system to alert employees on the floor.

McCaffrey noted that one California chain used the word "Downey" as its theft code. "Hey, Bill, did you send the Led Zeppelins to Downey?" It says two things: There is a theft situation on the floor, and you've identified the section of the floor it's taking place in."

McCaffrey also cautioned against the short-change artist, who works the counter during peak business periods, and the "till-topper," another distraction-oriented thief who creates momentary confusion at the check-out and makes off with the entire cash drawer.

In-store security systems, while useful, don't scare off professional criminals, according to McCaffrey.

"I beat every kind of system," he said. "My suggestion is, put a Sensitive where it will do the most good."

Asked if video-surveillance systems deter shoplifters, McCaffrey replied, "No, because there ain't nobody monitoring them. What I like to see in a store is a window way up high that could be a two-way mirror."

Bad checks (675,000 of which are written every day in the U.S.) and credit-card fraud ("a \$5-billion-a-year business") also present a

threat to record retailers.

Criminals cashing counterfeit checks can be thwarted by several means, according to McCaffrey:

- Look for checks without perforations, since color copies used by bad check passers never have them.
- Don't allow people to sign their

'Merchandisers should see through the eyes of a thief'

checks with felt-tip pens, which produce blurry signatures that don't stand up in court.

- Put your store stamp on the front of the check.

- Check driver's licenses carefully (counterfeits are usually laminated illegally), and get a local credit card as corroborative identification.

McCaffrey pointed out that credit-card fraud isn't usually perpetrated with a stolen card: "I don't need your credit card; all I need is a counterfeit."

Using numbers from untorn card receipts, credit card bunco artists can easily forge duplicates using X-ray projection machines and embossers.

In the case of the most dangerous in-store situation, the armed robbery, McCaffrey advised retailers to "get [the robber] out of the store as fast as you can."

Noting that employee theft represents as much loss to the retailer as professional theft, McCaffrey said

that "consistency and trust" are the best deterrents to in-house shrinkage.

Echoing points made by consultant Peter Glen in his opening business session address (Billboard, Feb. 28), McCaffrey said that the atmosphere in the workplace is crucial to discouraging employee larceny.

"The more that you expand as a chain, the more corporate you become," he said. "Keep that family feeling."

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BY FRED BRONSON

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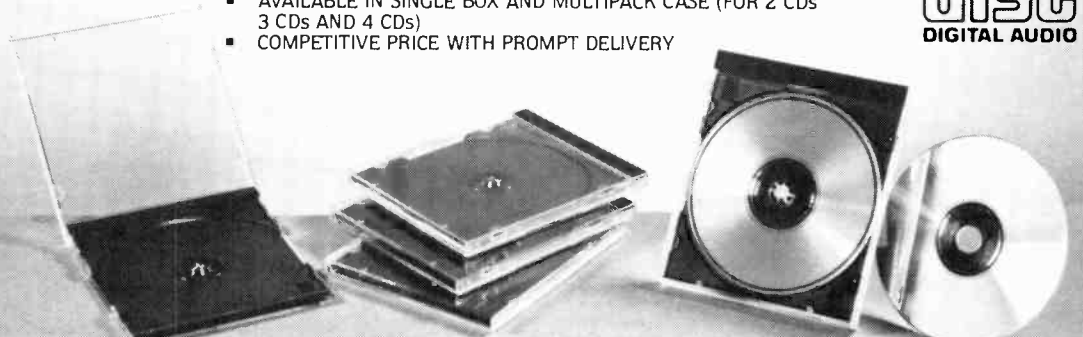
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RETAIL TRACK

(Continued from page 43)

the **Fontainebleau Hilton**, in 1983, found Solomon in grand style as keynote speaker. "Blank tape is a lot like Hamburger Helper" was the comment he offered on the then-white-hot topic of home taping. Solomon's treatment of the blank tape issue galvanized the 1983 convention: "Would you rather see someone buy a record and a cassette of the same title or two different records and a blank tape that enables them to play both of them in their car or their Walkman? I think two different records is a better deal."

COMPARABLE STORES: It's up to the individual chain itself whether to disclose comparable store figures, says **Terry Worrell**, president/CEO of high-flying **Sound Warehouse**. One chain that does reveal comparable figures is **Trans World Music Corp.** **Robert Higgins**, president, notes that comparable store sales for three quarters as of Nov. 1 were up 12.5% for the 136 units open all nine months (total chain count is 175).

RECORD RUNS: **Bill Twyman**, personnel manager and training supervisor at **Believe In Music**, won the grand-prize trip to London—with a record run at **Tower Records**—during the **NARM** store managers' gala at the flagship **Spec's Music** store in Coral Gables, Fla. (Billboard, Feb. 28, 1987). He says that when **RCA** artist **Samantha**

Fox pulled his winning ticket, he didn't realize at first that the package would take him overseas. "It didn't hit me until I started walking up to the stage and realized it was **Tower Records** in London," says **Twyman**, who is working out details now and aiming for a July excursion. He adds that he's taking his old buddy, **John Schafer**, now a bartender at the **Beverly Hilton** in L.A. Schafer once managed a **Believe In Music** store. **Twyman** has never been to Europe... Meanwhile, **Eric Dorfman**, manager of a **Q Records & Video** store in Fort Lauderdale, Fla., is busy sampling 32 import albums and 12-inchers he copped at **Spec's** during the party's 60-second run. "I had shopped in that store before, and I knew where the import section was," he explains. **Dorfman's** most prized addition is the \$14.99 two-disk set "Experiencing Ghosts" by **Japan**... How much is too much when it comes to crowding of customers? Two marketing professors at Michigan State have a study in the current **Journal Of Retailing**, which approaches retailing generically. **Sevgin Eroglu** and **Gilbert Harrell** point up such variables as the "task-oriented" vs. the nontask, "recreational shopper"—the latter is apt to be stimulated by crowds and excitement.

Have a hot item for Retail Track? Contact Earl Paige, 213-273-7040.

New Releases

ALBUMS

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

POP/ROCK

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 CA 777/\$7.99

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 CA RRLP 2026C/NA
 CD RRCD 2026/NA

▲ **JORMA KAUKONEN**
QUAH
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 CA RRLP 2026C/NA
 CD RRCD 2027/NA

K.D. LANG & THE RECLINES
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 CA 4-25441/\$8.98

▲ **PHIL MANZANERA**
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 CA EGMC69/\$8.98
 CD EGCD69/NA

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 CA 4-25500/\$8.98

▲ **NEW RIDERS OF THE PURPLE SAGE**
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 CA RRLP 2025C/NA
 CD RRCD 2025/NA

▲ **DOLLY PARTON, LINDA RONSTADT & EMMYLOU HARRIS**
Trio
 LP Warner Bros. 1-25491/WEA/\$9.98
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FOR WEEK ENDING MARCH 7, 1987

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	176	★ ★ NO. 1 ★ ★ AEROSMITH COLUMBIA PC-36865 (1980) (CD)	60 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	184	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
3	3	224	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
4	5	142	STEPHENWOLF MCA 1599 (1973) (CD)	16 GREATEST HITS
5	4	104	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973) (CD)	GREETINGS FROM ASBURY PARK
6	8	28	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
7	6	182	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
8	7	56	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
9	10	36	CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
10	12	28	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
11	9	184	THE WHO MCA 1691 (1971) (CD)	WHO'S NEXT
12	13	52	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
13	11	236	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
14	14	84	NEIL DIAMOND MCA 1489 (1974) (CD)	12 GREATEST HITS
15	17	24	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
16	22	16	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
17	15	134	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
18	16	190	STEELY DAN MCA 37214 (1977) (CD)	AJA
19	18	240	DAVID BOWIE RCA AYL1-3843 (1972) (CD)	THE RISE AND FALL OF ZIGGY STARDUST
20	20	20	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
21	21	40	STEELY DAN MCA 1483 (1982)	GOLD
22	24	44	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
23	19	182	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
24	28	12	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
25	27	36	THE BEATLES CAPITOL SN-16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
26	23	240	BILLY JOEL COLUMBIA PC-32544 (1974) (CD)	PIANO MAN
27	29	68	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
28	34	8	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
29	25	174	AEROSMITH COLUMBIA PC-33479 (1975) (CD)	TOYS IN THE ATTIC
30	26	152	JANIS JOPLIN COLUMBIA PC-32168 (1973) (CD)	JANIS JOPLIN'S GREATEST HITS
31	30	170	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
32	32	88	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970) (CD)	BRIDGE OVER TROUBLED WATER
33	NEW ▶		LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
34	33	100	CREDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970) (CD)	COSMO'S FACTORY
35	31	48	HEART PORTRAIT PR-34799 (1977) (CD)	LITTLE QUEEN
36	NEW ▶		PATSY CLINE MCA 12 (1965)	PATSY CLINE'S GREATEST HITS
37	35	112	TOM PETTY MCA 37248 (1979) (CD)	DAMN THE TORPEDOES
38	36	146	BOZ SCAGGS COLUMBIA PC-36841 (1980) (CD)	HITS
39	38	234	THE WHO MCA 37003 (1978) (CD)	WHO ARE YOU
40	39	146	MARVIN GAYE MOTOWN M5-191 (1976) (CD)	MARVIN GAYE'S GREATEST HITS

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BIG APPLE ENTERTAINMENT
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Busy New England Ski Resorts Give Rentals A Lift

BY DAVID WYKOFF

BOSTON With the best ski conditions of the past five years, video dealers in northern New England's ski-resort areas are reporting record-level revenues. Gains for many video stores are as high as 30% above last year's business.

Unusually large snowfalls and consistently cold temperatures that allow for snow making have brought the best ski conditions since the 1981-82 season. The near-perfect powder conditions have spurred ski-area attendance, which has been further bolstered by a surge in condominium development in surrounding regions. New Hampshire's Loon Mountain resort, which sold out its 5,700 available lift tickets for the day at 7:30 a.m. on Saturday, Feb. 7, is up approximately 12%, and the Killington ski area in Vermont, the largest in the East, posted a 25% gain over last year at Christmas.

Increased attendance means increased business for area video dealers. "This year has been and continues to be wonderful," says Deborah Downes, manager of the 3-year-old Mountain Video at the base of the Sugarloaf Mountain slopes in central Maine. "It's a very good year for everyone here, everyone who benefits from the ski industry."

"Weekdays are always above normal, and weekends are usually double business from a year ago. On the average we're about 30% ahead of last year," she says.

Downes reports that the majority of her customers "stay at the condos right on the mountain. Most are only in for the weekend, while others stay for a week or two at a time." She also notes that the resident clientele, there to service the skiing tourist, provides a significant portion of business. "The majority are skiers, but we do have a lot of year-round residents, and that portion of the business has grown as

well."

Stores needn't be right on the slopes to benefit from the tourist influx. Dan Salomon, manager of Northern Lights Video, reports a 10% rise in business for his store in Littleton, N.H., located 20 minutes away from the Bretton Woods, Loon Mountain, and Cannon Mountain ski areas.

"Business in general is the best that it's been in this area for quite a number of years. We're doing about 1,500 movie rentals a week, and overnight machine rentals are up by about 50%. On Saturdays, we end up

pulling demos off the floor to rent out," he says.

As is the case with most other ski towns, Littleton has experienced a boom in condo development that has helped increase resident and tourist populations. "We have a video club with nearly 2,500 members, and most are residents associated with the ski industry in one way or another, also people who spend the whole winter here. And, with all the development going on around here, we expect things to get even better in the next few years as more tourists and full-timers come into the

area," he says.

Some dealers report smaller gains, and generally they are located near resorts that are traditionally booked solid, regardless of the year-to-year weather conditions. Such is the case for Mike Reed, owner of Lake Placid Video in the world-famous upstate New York resort area.

"Business is generally good for us here, but it's basically the same as last year. You see, even though conditions are better this year and business is strong for the ski slopes,

(Continued on page 50)

FOR WEEK ENDING MARCH 7, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	19	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	75	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	38	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	75	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	4	70	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
6	6	47	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
7	10	21	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
8	7	38	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
9	13	33	POUND PUPPIES	Family Home Entertainment F1 193	1985	14.95
10	8	37	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
11	9	12	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
12	17	17	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
13	12	38	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
14	14	62	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
15	11	9	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
16	RE-ENTRY		CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
17	19	25	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
18	24	7	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
19	20	20	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
20	16	16	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
21	15	8	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
22	NEW ▶		THE ADVENTURES OF THE AMERICAN RABBIT	Paramount Pictures Paramount Home Video 2348	1986	59.95
23	18	63	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
24	23	3	INHUMANOID II-EARTH'S DARKEST HOUR	Hasbro Inc., Sunbow Inc. Hi-Tops Video 0017	1986	12.95
25	25	2	PEPE LE PEW'S SKUNK TALES	Warner Bros. Inc. Warner Home Video 11608	1986	17.98

Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

SHOWTIME Video Ventures (503-842-8841) introduces its Universal Video Stabilizer (Model 1700), which "restores viewability" to all

prerecorded tapes, including tapes with all forms of copyguard (line Macrovision). Specifically, Showtime says, the stabilizer works to nullify such tape distortions as tearing, flagging, flashing, blanking, and brightness instability.

The device contains one video input and two video outputs and connects between a monitor and VCR or between two VCRs. The front panel has three button controls—for power, bypass/process, and problem-type selection. Measurements of the stabilizer are 3¼ inches by 7½ inches by 8¼ inches. It carries a suggested retail tag of \$279.95.

New from Geneva (612-829-1724) is the Entertainment Control Center and the Antenna/Cable TV Switching Kit. The control center, set to retail at \$99.99, can send the signal from one VCR to three separate TV sets simultaneously. The unit also allows the user to record from cable while watching TV through an antenna hookup, and vice versa.

The switching kit (\$24.99) performs two of the functions of the control center using only cable and splitters. It enables the user to watch one program source while recording from another and to listen to MTS stereo without disconnecting the cable hookup.

Recoton's new VRX-200 Extra Electronic Video Cleaner uses a wet-dry cleaning action that distributes a measured amount of fluid to reach the critical areas touched along the videotape path. The battery-operated unit automatically stops and starts at 10-second intervals. Fluid is provided with the kit. The unit is good for at least 50 cleanings and sells for a suggested list price of \$19.99.

Maxell (201-641-8600) is marketing a starter kit for camcorder owners. Included in the \$79.95 package are a nickel cadmium rechargeable power-pack battery, Maxell Gold VHS-C or MP 8mm videocassettes, a manual and a carrying case.



The Extra Electronic Video Cleaner, recently added to Recoton's accessory catalog, uses a nonabrasive wet system. The company claims that the minimum 50 cleanings delivered by this unit doubles the capacity of conventional VCR head cleaners.

RETAIL TRACK:
The new way to learn
what's in store!
... see page 43

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For three whole days, the Javits Center will be the showplace of home video from every major category—Sports, Health and Fitness, Home Repair, Gourmet Cooking, Self-Improvement, Business, Music, Travel, Children's Programming—and the gathering place for these key industry players.

RETAILERS

- will find aisle after aisle of video programming to meet both their sell-through and rental needs at this year's show. Plus, a brand new Retailer Institute to help you answer all those vital questions on home video retailing, including: Buying smarter—How to deal with distributors and program suppliers—Maximizing return on inventory investment—Preventing theft, and much more!

INDEPENDENT PRODUCERS

- will have the opportunity to show their unreleased programs at the Independent Producers Market, located right on the exhibit floor. Meet acquisitions executives, ad agencies and their clients, agents from both the U.S. and abroad. Plus, a strategic seminar program covering a broad range of topics including: Entering the Home Video Market—Direct Marketing Video Products—Merchandising Home Video Products—Advertiser Supported Video, and much more!

LIBRARIANS

- will see a tremendous display of all types of programming and learn how to best serve their needs. A new Librarian Institute will give them ideas on building and managing a video collection.

PUBLISHERS

- of home video around the world will acquire new product, find new channels of distribution for their products and attend the unique seminar program.

MASS MERCHANDISERS

- will be able to find fresh new programming from all over the globe—product ideally suited for sale directly to the consumer markets you want to reach.

AD AGENCIES & ADVERTISERS

- will be able to source co-venture opportunities, see hundreds of programs available for ad sponsored video and develop new merchandising ideas.

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- Enclosed is my check for the \$15.00 non-retailer Advance Registration to the exhibit hall only (\$25 on-site).
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FOR WEEK ENDING MARCH 7, 1987

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	1	4	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	2	3	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
3	4	3	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
4	3	12	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
5	5	3	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
6	7	3	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
7	6	3	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
8	8	4	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrar Fawcett James Russo	1986	R
9	9	5	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
10	11	2	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
11	10	5	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
12	NEW ▶		RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
13	12	22	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
14	15	5	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
15	13	13	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
16	16	9	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
17	NEW ▶		THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
18	14	16	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
19	17	3	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
20	20	19	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
21	22	19	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
22	23	14	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
23	18	13	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
24	26	22	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
25	19	8	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
26	24	6	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R
27	29	20	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
28	21	14	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
29	27	24	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
30	NEW ▶		REFORM SCHOOL GIRLS	New World Pictures New World Video 86160	Sybil Danning Wendy O. Williams	1986	R
31	28	15	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
32	34	15	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
33	33	12	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
34	30	16	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
35	25	39	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
36	36	18	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
37	32	8	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
38	37	4	FOOL FOR LOVE	Cannon Films Inc. MGM/UA Home Video 800894	Sam Shepard Kim Basinger	1986	R
39	39	21	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
40	31	7	INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

New Releases

HOME VIDEO

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

AMERICAN HEALTH II: GETTING IT ALL BACK

Health & Fitness
♠♥Karl-Lorimar 026/SBI/\$39.95

THE ART OF LANDSCAPING DESIGN

Howard Garrett
♠♥United 10749/\$29.95

THE ATTACKING GAME

Dennis Van Der Meer
♠♥Chronicle 020/\$29.95

CARTIER AFFAIR

Joan Collins, David Hasselhoff, Telly Savalas
♠♥Karl-Lorimar 299/SBI/\$39.95

ESSENTIAL STROKES (THE BASIC GAME OF TENNIS)

Dennis Van Der Meer
♠♥Chronicle 010/\$29.95

FAMILY SECRETS

Maureen Stapleton, Stefanie Powers, Melissa Gilbert
♠♥Vista/\$79.95

FIST OF FEAR/TOUCH OF DEATH

Bruce Lee, Ron Van Clief, Fred Williamson
♠♥USA 62295/SBI/\$39.95

GREATEST VIDEO HITS

Alabama
♠Pioneer 21986/LDC/\$24.95

THE HUNTED LADY

Donna Mills, Lawrence Casey, Andrew Duggan
♠♥Worldvision 4058/SBI/\$49.95

A MAN CALLED RAGE

Conrad Nichols, Stelio Candelli
♠♥USA 64364/SBI/\$39.95

MONTSERRAT CABALLE: THE WOMAN, THE DIVA

Montserrat Caballe
♠♥Kultur/SBI/no list

NATASHA

Natalia Makarova
♠Pioneer 22002/LDC/\$34.95

POWER PROFILES: THE CHAMPS

Joe Louis, Jack Dempsey
♠♥VidAmerica 7120/SBI/\$39.95

POWER PROFILES: THE FOLK HEROES

Gary Cooper, Will Rogers
♠♥VidAmerica 7121/SBI/\$39.95

POWER PROFILES: THE LEGENDARY LADIES

Bette Davis, Carole Lombard
♠♥VidAmerica 7122/SBI/\$39.95

SHE'S GOTTA HAVE IT

Tracy Camila Johns, Redmond Hicks, John Canada Terrell
♠♥Key 3860/SBI/\$79.98

STANDING TALL

Linda Evans, Chuck Connors, Robert Foster
♠♥Worldvision 4044/SBI/\$49.95

STORMY WEATHER

Lena Horne, Cab Calloway, Fats Waller
♠♥Key 1168/SBI/\$59.98

STRATEGIC AIR COMMAND

James Stewart, June Allyson, Frank Lovejoy
♠♥Paramount 5426/SBI/\$39.95

THE TACTICAL GAME

Dennis Van Der Meer
♠♥Chronicle 030/\$29.95

THE TERRORISTS

Sean Connery, Ian McShane
♠♥Key 1496/SBI/\$59.98

TOP GUN

Tom Cruise, Kelly McGillis, Val Kilmer
♠♥Paramount 1692/SBI/\$26.95

TOP GUN

Tom Cruise, Kelly McGillis, Val Kilmer
♠♥Paramount 1692/SBI/\$26.95

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Coming In April From U.S.A. HOME VIDEO

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

B.O.B. Builds A Business On Trust And Politics

BY WOLF SCHNEIDER

SAN FRANCISCO Bob Valenzuela, owner of B.O.B.'s Video For The Price Of A Politician, has ordered 20 copies of Paramount Home Video's "Top Gun." But when they arrive at his store on March 11, the San Francisco retailer will be erasing the opening Diet Pepsi commercial (Billboard, Jan. 24) from all but one of them.

"We'll give that one to the lawyers if they come in. We'll be able to recognize them because they'll be in suits and ties, unlike the rest of the clientele. We'll hand them the unaltered copy because I don't want to go to jail," says Valenzuela, who has become a community fixture.

His customer base comprises locals who live in the Tenderloin, one of the city's poorest sections. Valenzuela lives there, too, in a modest apartment that he could not afford without contributions from his wife's salary as a bank teller.

B.O.B.'s Video, which has a 4,000-title inventory and acquires 75 new cassettes each month, is

barely profitable.

"I'm not Mother Theresa," says Valenzuela, "but I can't understand why anybody would go into business working for a chain. I also have a strong feeling about the people who live in this area—good, honest people who for some reason can't make it financially."

Valenzuela has strong feelings about a lot of things. Take holidays. B.O.B.'s (also known as Bob-Or-Barbara's for partner Barbara Schablik) is open on all of them: Christmas, Thanksgiving, and New Year's Day included. It only closes one day a year: Jan. 9. That's ex-President Richard Nixon's birthday.

"I'm a basic believer in having a lot of fun," says the retailer, whose Geary Street location is near San Francisco's City Hall.

"My initial reaction is that the politicians are all the same," he says. "They're all like Richard Nixon. Some just smile a little more and have a better handshake, including our own mayor, Dianne Feinstein, who is Richard Nixon in a skirt."

When Paramount announced it would be placing a specially made commercial at the head of its "Top Gun" videocassette, it jettied Valenzuela into the ozone with ire.

'We will erase the ad planned for the video release of 'Top Gun''

"I waited for some of the big distributors or the big retail chains to take up this fight," he says. "Well, no one did that. So I wrote to all the trade papers."

His letter proclaimed: "We will erase the commercial planned for the videocassette release of 'Top Gun.' While we hope other stores in the nation will follow suit, we doubt they will fight Paramount's big-money lawyers."

Valenzuela, who mainly does movie rentals at his shop, says it's the principle of the matter that bothers him.

"I feel sorry for the consumers who are trying to get away from television and commercials," he says. "This is just a foot in the door. The next thing they'll do is put a commercial in the middle and pat us on the head and say, 'Well, you have to go the bathroom sometime.' I mean, no consumer group said, 'Please put commercials on the tapes and lower the prices.' No one would."

Don't get Valenzuela wrong. It's not that he despises all commercials.

"I think that 'I Heard It Through The Grapevine' raisin commercial is great. But this home video business was a virgin, commercial-free enterprise."

For Valenzuela, enterprise comes with a conscience. That's one reason why he doesn't ask his customers for charge cards or identification when they rent their videocassette selections for \$1.99 or 99 cents each overnight. He has a sign in his window that reads, "No Phony Membership Fees."

"It sounds corny, but it works. We put our trust in human beings. I did it with books and now I'm doing it with video," says Valenzuela, who converted his 9-year-old used-book business into a video store a year ago for two reasons: He loves movies and all the other video stores had moved out of his troubled neighborhood.

"They're able to take out two movies a night on just their handshake. And the percentage of no returns is small. I dare say I get ripped off less than the big chains that require your driver's license and five other forms of identification."

Movies are important to this retailer. And to his customers.

"I wanted to bring in classics, opera, musicals, and a little enlightenment," says Valenzuela. "But quite frankly, my clientele prefers action/adventures, comedies, and the lighter movies. I give them what they want, and I don't feel the least bit guilty about it. I try to lift their spirits."

NEW ENGLAND TAPE RENTALS

(Continued from page 47)

there isn't any more room for additional skiers or skaters. The hotels and motels are booked full, and there's really no place to do any further building," he says.

The greatest portion of this winter surge is seen in movie rentals. "Our business is fantastic now. It has jumped 30%-35%. The store's completely packed on weekends, and that's almost entirely skiers and rentals," says Patty Lowell, manager of the half-gift/half-video Groan McCurn/Number One Video store in Bethel, Maine, located six miles from the Sunday River and Mt. Abram ski areas, near the New Hampshire border.

"Our business is definitely on the rise, and it's the skiers renting movies," says Dan Coit, owner of the three Campton Video outlets in Campton, Plymouth, and Lincoln,

N.H. "Machine rentals are up as well, but certainly not in the same numbers."

Most dealers offer special combination VCR/movie deals to attract the skiers. Says Downes, "We rent VCRs on a weeklong basis with varying numbers of movie rentals to go along with it. People who own condos are here regularly, so they take out a club membership and get even better prices on the weekly rental. They have proven very successful for us."

Lowell prefers single-evening offers. "We make our biggest push with a VCR and a two-movie deal for \$10. That seems to work very well for us."

Many tourists bring their own VCRs along, according to dealers. "We've been surprised by the numbers who've brought along their

own units. I guess it's becoming something that people plan into their weekend trips," says Reed.

Dealers also report doing well with camera rentals. Says Salomon, "Handi-cams [the CCDM8] from Sony are hot right now. They're small enough for the skiers to use out on the slopes. We've done some promotions with Sony in the area and are also having success selling them."

"The Panasonic 458 hand camera is really picking up for us. We didn't get involved with it until last year, and we're very happy with the business it's bringing in," says Mountain Video's Downes.

Winter business differs little from summer business, say dealers. "The winter season may be a little more hectic, but business isn't that much different from the summers. The hotels and motels are pretty full in the summers as well," says Campton's Coit.

"It's not significantly different from summer business. This area does very well with the summer vacationers, who seem to rent video about the same," says Lake Placid's Reed.

Northern Lights' Salomon, who also reports a strong summer business, observes one difference. "We seem to get a lot more travelers in the summer, people who are stopping here on the way to Portland, especially Canadians, because we're on the road from Montreal to Portland. Machine rentals seem to be stronger in the summer, maybe because people are moving around more or driving longer."

Store Owner Nabbed In Tenn. Raid 3 Charged In Porn Case

NASHVILLE A video store owner and two clerks in Cheatham County near here have been charged with possessing and distributing obscene material.

In a raid Feb. 12 on the Country Video store, the county sheriff seized 82 tapes. The raid followed the rental of two adult tapes by two undercover representatives of the sheriff's office.

The two rented tapes were viewed Feb. 11 by a grand jury, which concluded the material violated Tennessee law TCA-39-6-1104. The law covers distribution and possession of obscene materi-

al with intent to distribute.

Charged were Wilma Carpenter, said to be the owner of Country Video, according to Assistant District Attorney Wally Kirby, and clerks Sheila Carpenter and Kim Grimes. As owner, Carpenter faces a possible \$10,000-\$50,000 fine. If convicted, the clerks could be sentenced to 90 days to six months in jail and assessed a fine of \$250-\$1,000.

Kirby says he was told that the videos were in a back room of the recently opened store.

EDWARD MORRIS

NARM SCHOLARSHIPS

(Continued from page 43)

winners and the specific grant that each received:

- Michael Coolidge Memorial: **Angela Taylor** (father employed by Lieberman Enterprises, Chicago).

- Theodore Izenstark Memorial: **Jessica Taylor** (mother, Lieberman, Chicago).

- David L. Miller Memorial: **Martin Coffey** (mother, RCA/Ariola, Indianapolis).

- Artur Rubinstein 100th Anniversary Memorial: **Shannon Martin** (works for Camelot Music, Huntsville, Ala.).

- Joel Friedman Memorial: **Eldann Chandler** (works for Show Industries, Los Angeles).

- CBS Records Scholarship: **Robert Wegner** (works for Camelot, Racine, Wis.).

- A&M Records Scholarship: **Troy Brown** (works for National Record Mart, Pittsburgh).

- Bainbridge Records Scholarship In Memory Of Stanley R. And Matthew R. Marshall: **Robert Lichtman** (father, Billboard, New York).

- Capitol Records Scholarship: **Matthew Goike** (works for Camelot, Traverse City, Mich.).

- Carlton "Smitty" Smith Memorial Scholarship: **Erik Wik** (mother, Lieberman, Minneapolis).

- David Kapp Memorial Scholarship: **Brian Colson** (father, Transcontinent Record Sales, Buffalo, N.Y.).

- Lawrence Welk Scholarship: **Cathy Dufresne** (works for Camelot, North Canton, Ohio).

- Lee Hartstone Memorial Scholarship: **Jon Paul Estes** (father, PolyGram, Marietta, Ga.).

- MCA Records Scholarship: **William Whitmer** (works for National Record Mart, Rockford, Ill.).


- Malverne Distributors Scholarship: **Angela Purichia** (father, Bowers Record Sleeve, Indianapolis).

- PolyGram Records Scholarship: **Christina Potter** (father, Western Merchandisers, Amarillo, Texas).


- Tower Records Scholarship: **Daniel Lane** (father, CBS, Carrollton, Ga.).

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with in-store in New
York . . . see page 58

Label Execs: VH-1 Is Coming Of Age Channel Has Undergone A Facelift

BY STEVEN DUPLER

NEW YORK MTV Networks' VH-1 is beginning to draw strong approval from label video-promotion executives and music retailers, many of whom had expressed doubt in the past about the company's commitment to the 24-hour adult video music channel.

Hampered in the beginning by a shoestring budget, lack of its own facilities, and, especially, an unclear programming focus, VH-1 has this year received an infusion of cash and company support and has undergone a major facelift over the past eight months.

According to Lee Masters, senior vice president and general manager of MTV Networks and former VH-1 programming director, the channel is emerging from a "major transitional period. There's still more to come, but the bulk of what was needed has been accomplished," he says.

Some of the changes are easily perceived. VH-1 has a drastically different visual presentation than it did when it debuted in 1984—different, even, from eight or nine months ago.

All the original VJs have been replaced, and the graphics and animation employed by the channel are much superior to what they were in its early days. The old, cramped studio set is also gone, replaced by a brighter, more colorful stage.

Perhaps most important, the musical direction has changed. Masters

and Jeff Rowe, newly named director of programming, say they are positioning VH-1 as a "contemporary adult" station, rather than an "adult contemporary" station.

"The difference is subtle, but there is definitely a difference," says Rowe.

Effective Jan. 1, VH-1 dropped all country product from its rotation. At the same time, the channel be-

provided both the impetus and the means for VH-1's refocusing, says Masters.

"While MTV was being positioned as a hybrid album rock/top 40 station, we were forced to make VH-1 fit a traditional AC chart. Now, in the same way MTV has developed its own niche, so is VH-1."

That niche is being filled by VH-1 with an interformat mix of AC, black/urban, and top 40 music that is meant to be more progressive than the channel's original fare.

So, what about VH-1's numbers? Masters says the channel is currently received by 18 million households, up from 13 million in June. The number of households is growing by about 19,000 per day, he says. Rowe and Masters say they are shooting for 20 million households by the end of the second quarter of this year.

As for the bottom line, the channel has been in the red since its inception. But Masters says he expects to see VH-1 turn a profit for the first time this year.

Advertising is strong and getting stronger, Rowe and Masters say, despite the fact that VH-1 cannot provide any ratings numbers to potential ad buyers.

"With these kinds of programming services, we sell a concept, and we sell packaging," says Masters. "The numbers are not so important to the advertisers, because they know what kind of audience they reach with us."

This may be true. The VH-1 advertising roster is impressive, and includes such major national accounts as Olympus, Coca-Cola, Pepsi, Calvin Coolers, Pioneer, Zenith, Sears Roebuck, K mart, eight automobile makers, and a host of record companies and film studios.

The lack of available A.C. Nielsen ratings for both VH-1 and MTV is the fallout of a never-resolved 1985 dispute with the ratings giant over sample methodology.

Masters says MTV will be monitored by the AGB PeopleMeter electronic-meter ratings service by September, but he is uncertain as to whether VH-1 will be rated by that firm as well.

Rowe and Masters point to several acts as "VH-1 success stories," including Anita Baker and Gregory Abbott. For these and other artists, Masters says, the channel has in-

(Continued on next page)



Yo, Sammy! In a classic version of putting his money where his mouth resides, rocker Sammy Hagar is shown about to go one on one with none other than Sly Stallone in an arm wrestling scene from the video promoting Sly's film "Over The Top" and the soundtrack's single, "Winner Take All." The production, directed by Gil Bettman, marks Sly Rocky Rambo's vidclip debut.

Video Track

NEW YORK

AUSTRALIAN ROCKERS the Saints debut with a video for "Just Like Fire Would," currently airing on MTV and Houston-based Hit Video USA. Directed by **Ken Ross** and **Richard Levine**, the piece is said to have a mosaic look created by cutting images frame by frame and pasting them back together to form new images. It was shot at the Skyway Motel in Jersey City as well as at a studio on lower Broadway in Manhattan. The clip supports the group's latest release, "All Fools Day," on T.V.T. Records.

Ken Walz Productions just wrapped three clips for the PBS children's series "Square One." Each piece blends music-video-type segments with mathematical content to make the latter subject more palatable, according to producer **Ken Walz**. "We took music videos a giant step beyond their original promotional objective," he says. "We were illustrating ideas and teaching instead of just showcasing artists and trying to move records." The three pieces are "Ghost Of A Chance," directed by **Pat Birch**; "Less Than Zero," directed by **Mako**; and "Tessellations," directed by **Richard Schenkman**. **Suzy Noel** and **Paul Morphos** produced. The series was conceived by the Children's Television Workshop.

PBS is also slated to air "The Arlo Guthrie Show" on Saturday (7). The special will feature **Arlo**

Guthrie with artists **Pete Seeger**, **Bonnie Raitt**, and **Jerry Jeff Walker** for a folk-style jamboree. Filmed on location in Austin, Texas, Guthrie and friends perform such songs as "The City Of New Orleans," "Mr. Bojangles," "Louise," and "Testify." The program was produced by **Terry Lickona** for the Southwest Texas Public Broadcasting Council. **Susie Caldwell** and **Jeff Peterson** served as associate producers. **Bill Arhos** was executive producer. **Gary Menotti** directed.

LOS ANGELES

MCA RECORDING ACT Broken Homes lensed a video for "Blues-town" with director **Yuri Sivolop**. It was shot on location in the city's warehouse district in striking blue overtones to play on the lyrics of the songs. **Siri Aarons** and **Fay Greene** produced for **N. Lee Lacy**.

N. Lee Lacy was also responsible for **REO Speedwagon's** new video, "That Ain't Love." According to director **David Hogan**, his crew encountered many obstacles during the clip's desert shoot, including wind storms and an abundance of mechanical breakdowns. But he's happy to report that all ended well. **Kim Dempster** and **Fay Greene** produced. The clip supports the group's latest album, on Epic.

Director **Eric Trules** is creating a clip for "Burundi Black" with former **Babys** member **Tony Brock**, currently with **Rod Stewart's** band. The piece marks the first for Trules under his new association with producer/director **John B. House of Visual And Musical Entertainment Co.** The video supports Brock's new solo album, on the U.K.-based label consolidated **Allied Records Ltd.**

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

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

CINDERELLA
Somebody Save Me
Nightsongs/PolyGram
Eric Liekefet/Mark Freedman Productions
Mark Rezyka

EYE IN THE VILLAGE
No One Turns Away From The Camera
Kevin Dole/Cinesong Corporation
Kevin Dole

FLESH FOR LULU
I Go Crazy
Some Kind Of Wonderful (Soundtrack)/Hughes Music/MCA
Calhoun Productions
Andy Morahan

GENESIS
Tonight, Tonight, Tonight
Invisible Touch/Atlantic
Paul Flattery/Split Screen
Jim Yukich

THE KINKS
Lost And Found
Think Visual/MCA
Waterloo Films
Ray Davies

KOOL & THE GANG
Stone Love
Forever/PolyGram
David Warfield/Mark Freedman Productions
John Dahl

JIMMY LIFTON
I'm A Man
Atlantic
Marina Sargenti
David Golden

MELI'SA MORGAN
Deeper Love
The Golden Child (Soundtrack)/Capitol
Karen Bellone, Joel Hinman/Bell One Productions
Michael Obliowitz

ROBBIE NEVIL
Dominoes
Robbie Nevil/Manhattan
Laura Gregory, Fay Greene
Roger Lunn

RECKLESS
Nitty Gritty
No Frills/Atco/Atlantic
Eddie Barber/VideoTelecom
Michael Miller

THE SAINTS
Just Like Fire Would
All Fools Day/TVT
Ross/Levine
Ken Ross, Richard Levine

CARLY SIMON
Coming Around Again
Coming Around Again/Arista
Joel Hinman/Bell One Productions
Kathy Dougherty

ANDY TAYLOR
I Might Lie
Thunder/MCA
Libman/Moore
Peter Nydrie

JODY WATLEY
Looking For A New Love (Remix)
Jody Watley/MCA
Frank Hilton/MGMM
Brian Grant

STEVE WINWOOD
Back In The High Life Again
Back In The High Life Again/Warner Bros.
Kim Dempster, Fay Greene/N. Lee Lacy
Roger Lunn

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Mannequin Impression. RCA act Starship is shown during shooting of concert footage for the video to "Nothing's Gonna Stop Us Now." The single is featured in the new film "Mannequin," starring Kevin McCarthy and Kim Cattrall. Shown, from left, are Grace Slick, Mickey Thomas, Pete Sears, and director Michael Gottlieb.

LABEL EXECS SAY VH-1 IS COMING OF AGE

(Continued from preceding page)

creased exposure and helped sales. "There are very few labels who can't claim some kind of a success story with VH-1," he says.

But, says Rowe, while the channel can help break records, "we don't use the same measures or benchmarks as MTV because you just can't compare the selling power of AC to album rock."

Most label video promoters are enthusiastic about the changes in VH-1's programming. But while they readily point to specific artists benefiting from increased VH-1 ex-

posure, most say they find it hard to directly attribute sales to the airplay.

"We're encouraged by the programming change because they've become more current," says Laurel Sylvanus, manager of video promotion for Warner Bros. Records. "There also seems to be greater potential for taking an adult contemporary act and crossing it over to a top 40 audience."

But Sylvanus stresses that VH-1's shifts, including its new power rotation category, are too recent for

their impact to be assessed. She says that Warner has earmarked several artists to test VH-1's sales effectiveness toward the end of the second quarter.

Linda Ferrando, Atlantic Records national video promotion coordinator, says she "accepts, understands, and supports" VH-1's new programming "selectivity," but she notes the difficulty of pinpointing a direct cause and effect between VH-1 play and sales performance.

"[Ben E. King's] 'Stand By Me' received heavy rotation and was a major hit, but it was also on MTV and every radio station," says Ferrando.

Robin Sloane, Elektra Records vice president of video, says she holds VH-1 in high esteem. She credits the channel's heavy support of Anita Baker's "Sweet Love" clip with being a major factor in helping break the artist last spring and refers to VH-1's playing Simply Red's "Holding Back The Years" as a big step forward for the channel.

"Simply Red might not have been a typical VH-1 act at one time because of their look," says Sloane. "But they added the video and opened up another market for the band outside of just straight rock." VH-1 has given itself more identity by "taking away the peripheral acts and letting us have more space to break new artists," Sloane says.

But, even while recognizing the channel's new willingness to "take more chances," Sloane says she wishes it would go even further. One suggestion she makes is that VH-1 follow MTV's lead by promoting a special clip, along the lines of MTV's new "hip clip" weekly feature.

Overall, the labels are showing their support of VH-1 by beginning to tailor more artists and specific promotions toward the channel.

"We've increased our interest in VH-1 to match its development as a real, viable channel which can compete with the rest of the marketplace," says Sylvanus. "I only regret that some of our country product will no longer have a home there."

Assistance in preparing this story provided by Jim Bessman.

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
GREGG ALLMAN BAND	I'M NO ANGEL Epic	ACTIVE
BANGLES	WALKING DOWN YOUR STREET Columbia	ACTIVE
BEAT RODEO	NEW LOVE I.R.S.	LIGHT
CONCRETE BLONDE	TRUE I.R.S.	MEDIUM
GENESIS	TONIGHT, TONIGHT, TONIGHT Atlantic	HEAVY
GEORGIA SATELLITES	BATTLESHIP CHAINS Elektra	SNEAK PREVIEW
HEAVEN 17	CONTENDERS Virgin	LIGHT
THE KINKS	LOST AND FOUND MCA	MEDIUM
CYNDI LAUPER	WHAT'S GOIN' ON Epic	ACTIVE
METAL CHURCH	WATCH THE CHILDREN PLAY Elektra	LIGHT
BEN ORR	TOO HOT TO STOP Elektra	SNEAK PREVIEW
SIMPLY RED	THE RIGHT THING Elektra	SNEAK PREVIEW
ANDY TAYLOR	I MIGHT LIE MCA	MEDIUM
WAYSTED	HEAVEN TONIGHT Capitol	LIGHT
PETER WOLF	COME AS YOU ARE EMI	SNEAK PREVIEW
CINDERELLA	SOMEBODY SAVE ME Mercury/PolyGram	2
CUTTING CREW	(I JUST) DIED IN YOUR ARMS (HIP CLIP) Virgin	3
DURAN DURAN	SKIN TRADE Capitol	4
GLASS TIGER	I WILL BE THERE Manhattan	2
LOU GRAMM	MIDNIGHT BLUE Atlantic	4
BILLY IDOL	DON'T NEED A GUN Chrysalis	2
ROBBIE NEVIL	DOMINOES Manhattan	3
ALAN PARSONS PROJECT	STANDING ON HIGHER GROUND Arista	4
RUN-D.M.C.	IT'S TRICKY Profile	2
TALKING HEADS	LOVE FOR SALE Warner Bros.	4
TINA TURNER	WHAT YOU SEE IS WHAT YOU GET Capitol	4
THE BARBUSTERS	LIGHT OF DAY CBS	5
BEASTIE BOYS	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia	11
*BON JOVI	LIVIN' ON A PRAYER Mercury/PolyGram	13
THE ROBERT CRAY BAND	SMOKING GUN Hightone/PolyGram	16
CROWDED HOUSE	DON'T DREAM IT'S OVER Capitol	9
DEAD OR ALIVE	BRAND NEW LOVER Epic	18
DAVE EDMUNDS BAND	THE WANDERER Columbia	8
*PETER GABRIEL	BIG TIME Geffen	11
SAMMY HAGAR	WINNER TAKES IT ALL Columbia	4
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN RCA	5
*HUEY LEWIS & THE NEWS	JACOB'S LADDER Chrysalis	7
LONE JUSTICE	SHELTER Geffen	12
LOS LOBOS	SHAKIN' SHAKIN' SHAKES Warner Bros.	5
*EDDIE MONEY	I WANNA GO BACK Columbia	8
PRETENDERS	MY BABY Warner Bros.	7
REO SPEEDWAGON	THAT AIN'T LOVE Epic	4
PAUL SIMON	BOY IN THE BUBBLE Warner Bros.	11
*STARSHIP	NOTHING'S GONNA STOP US NOW RCA	7
*WANG CHUNG	LET'S GO Geffen	7
STEVE WINWOOD	THE FINER THINGS Warner Bros.	8
WORLD PARTY	SHIP OF FOOLS Chrysalis	14
EUROPE	ROCK THE NIGHT Epic	2
COLIN JAMES HAY	HOLD ME Columbia	6
TESLA	MODERN DAY COWBOY Geffen	11
A-HA	CRY WOLF Warner Bros.	8
JULIAN COPE	WORLD SHUT YOUR MOUTH Island	13
DAVID & DAVID	AIN'T SO EASY A&M	2
ARETHA FRANKLIN/GEORGE MICHAEL	I KNEW YOU WERE WAITING Arista	3
HIPSWAY	THE HONEYTHIEF Columbia	5
POISON	TALK DIRTY TO ME Capitol/Enigma	10
PSEUDO ECHO	LIVING IN A DREAM RCA	7
PSYCHEDELIC FURS	HEARTBREAK BEAT Columbia	5
STRYPYER	CALLING ON YOU Enigma	10
ARROWS	TALK TALK Avion	3
BIG DISH	SLIDE Warner Bros.	3
BILLY BRAGG	GREETINGS TO THE NEW BRUNETTE Elektra	4
BROKEN HOMES	STEELTOWN MCA	2
CHINA CRISIS	ARIZONA SKY A&M	5
DOKKEN	DREAM WARRIORS Elektra	2
EIGHT SECONDS	KISS YOU PolyGram	9
FLESH FOR LULU	I GO CRAZY MCA	3
BOB GELDOF	LOVE LIKE A ROCKET Atlantic	5
HUSKER DU	COULD YOU BE THE ONE Warner Bros.	4
IDEOLA	IS IT ANY WONDER A&M	3
LITTLE AMERICA	WALK ON FIRE Geffen	2
MISSION U.K.	WASTELAND Mercury/PolyGram	3
SAINTS	JUST LIKE FIRE WOULD TVT	2
SMITHEREENS	IN A LONELY PLACE Enigma	3
SPOONS	BRIDGES OVER BORDERS Mercury/PolyGram	6
STRANGLERS	ALWAYS THE SUN Epic	6
THE THE	INFECTED Epic	8
ZERRA ONE	RESCUE ME Mercury/PolyGram	4

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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Room Simulation: From Cathedral To Small Club

BY DAVE DIMARTINO

MIAMI BEACH Digital audio-signal-processing techniques are making their way out of the recording studio and into the living room.

Digital room-simulation technology, which has been employed for some time in pro units such as the Lexicon 224XL and Yamaha REV-7 and REV-1, is now being used to give the consumer some of the power previously wielded only by recording engineers.

J. Philp Grieves, product merchandising manager of Yamaha USA, was recently on hand at the National Assn. of Recording Merchandisers (NARM) meet here, Feb 13-16, to demonstrate the company's DSP-1 Digital Sound Field Processor. The unit proved itself capable of transforming the large meeting room into a cathedral, a small jazz club, an outdoor pavilion, and a disco.

Considerably more than a simple digital delay unit, the relatively affordable (\$849) DSP-1 can recreate the acoustics of 16 different environments and, being user-programmable, is capable of creating an infinite number of new sound fields as

well.

Using video disks, a Kloss Nova-beam video projector, and a prototype of the upcoming Yamaha CLV-X compact disk/LaserVision player, Grieves showed how the DSP-1 is able to transport the listener sonically from the Frankfurt Old Opera House to the cockpit of Sam Shepard's jet in "The Right Stuff." The applications—as Yamaha clearly realizes—are endless.

A decade ago, Boston-based consultant Robert Berkovitz put together a sonic "replica" of Boston's Symphony Hall essentially by sampling various acoustic properties of the hall and feeding them into a computer. A musical program was fed through the system's six speakers and the effect was—theoretically—a sonic duplication of that program being performed in the Boston Symphony Hall.

"Typically, you didn't buy the effect," says Yamaha's Grieves. "It wasn't realistic enough."

The company took the technique, refined the effect until it was realistic, and created the DSP-1.

With the use of what Yamaha terms the "closely located four-point microphone method," the com-

pany's engineers went to various concert halls and venues and recorded their ambience.

This was done by triggering a starter pistol, which the microphones—usually placed in the sweet spot of the given hall—then recorded, along with directional informa-

'Theaters could benefit from this. They need a new drawing card. This could be it'

tion about arrival time, room reflection, and signal strength.

The end result: Unlike Berkovitz's six-signal sonic environment, the DSP-1 can synthesize 22 different "reflections" per each of its four channels—in effect, a total of 88 divergent information sources.

Though four speakers are necessary in any home system that incorporates the DSP-1, Yamaha strongly recommends six for the most effective surround-sound environ-

ment. The signal path, they stress, remains untouched. "What we've done is build a room around it," says Grieves.

For further sweetening, two outputs on the rear of the DSP-1 can be utilized for both a mono sound feed (especially effective when used in conjunction with video for screen voices) and a subwoofer.

Most surprising is the affordability of a device that utilizes a very expensive and complex technology. Grieves maintains that anyone owning a regular stereo system can step up to this new technology for less than \$1,500; the DSP-1 can be combined with Yamaha's M-35 power amp (\$249)—which can provide either two 40-watt or four 20-watt channels—and two or four speakers.

The DSP-1 comes with an elaborate, wireless remote-control device that allows the listener to change acoustic settings at will.

Most first-time listeners can't put it down, shuttling a jazz combo through arenas, pavilions, discos, and cathedrals until they find the most pleasing setting.

Those with the patience to create their own environments may enjoy the DSP-1 most of all. Yamaha claims in its literature that the processor "makes it possible to hear the acoustical characteristics of a yet-unbuilt concert hall," and the size and shape of that hall is totally left to the consumer's imagination.

Yamaha hopes film companies will embrace their new technology. The DSP-1 not only decodes Dolby Surround, it enhances it startlingly. "Theaters could benefit," says Grieves. "They need a new drawing card. This could be the solution."

In Miami Beach during the NARM convention, film company executives were in the Yamaha suite, listening.

Sound Investment

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

BANNER YEAR: The Mitsubishi Pro Audio Group (MPAG) says it had a record sales year for 1986, citing U.S. deliveries of 40 new 32-track X-850 digital recorders and a "substantial" number of units delivered to studios outside America. It also points to 80 "firm" orders for the company's new X-86 two-track digital deck. MPAG says its 1986 sales exceeded \$18 million, up 200% over 1985 figures. Finally, MPAG says that its Westrex line of film sound equipment—which the firm acquired in late 1985—is currently supplying about 40% of the world market for sprocketed film equipment, making it the international market leader in that area.

GOOD BETS: Numark Electronics Corp.'s new VAM2000 digital video/audio mixer is the first product of its kind to combine three separate video sources and allow the VJ to do dissolves and wipes without other outboard gear or custom VTRs.

The VAM2000 is built with custom high-speed digital ICs, which are said to be capable of glitch-free digital freezes. Dissolves and wipes can be any combination of any one of the three video inputs or with a background that is white, black, or a variety of hues. Price is \$4,990. Contact 201-225-3222.

Ensoniq's first product, the Mirage sampling keyboard, was a price/performance breakthrough. The firm has updated the instrument and is now offering the Mirage-DSK, retailing at a very low \$1,295. The firm also has a rack-mountable version of the new synth/sampler for \$1,195. Sounds from Ensoniq's 300-plus library are stored on 3.5-inch floppies. Both instruments feature a built-in disk

drive. Contact: 215-647-3930.

MORE CHOICES: Soundcraft USA is offering several new module options for its Series 500 sound reinforcement console and the Series 600 Patchbay recording board. A new stereo input—featuring four-band EQ, routing to all eight busses and the stereo buss, and access to six auxiliary sends—is available for either model. For the Series 500 only, Soundcraft is offering a four-input module option kit; for the Series 600, the firm has a 24-track monitor module that expands monitoring capabilities by eight additional line returns. Contact: 818-893-4351.

THE NEWEST DIVISION of Shure Bros. Inc., Evanston, Ill., is Shure Home Entertainment. The new arm will develop and market a line of home audio/video components designed to complement Shure's HTS 5000 surround sound decoder. General manager of the new group is Robert B. Schulein. John A. Ownes is manager of marketing sales, and Paul W. Jenrick is manager of engineering. Contact: 312-866-2534.

Edited by STEVEN DUPLER

Audio Track

NEW YORK

SPIKE and Bill Lee are at it again for their School Daze Picture Company Inc. The two hit-makers were working on new material at Brooklyn's Sound Heights Recording facilities. Vince Traina was at the board, assisted by Matt Malles and Eugene Gamardella. Also there, Soca act Byron Lee & His Dragoners were in to work on two singles, "What The Hell The Police Can Do" and "Give Me Da Music." Backup vocals were provided by Lenox Pico, Glenda Ifill, and Binaca Baptiste. Questar Welsh was at the desk. Malles and Tyrone Perkins assisted.

Over in Queens, writer/producer Stu Gardner was in at Master Sound Astoria Studios, finishing Bill Cosby's new project. The album boasts an impressive array of guest artists, like Stanley Jordan, Jeffrey Osborne, Gregory Abbott, Herbie Hancock, Nick Ashford, and Valerie Simpson. Gene Paul was at the controls. Corky Stafiak was assisting.

LOS ANGELES

LIQUID MIRROR was in Capitol's recording studios recently to complete the master of its new album, "Kicked Out Of Fantasy," scheduled for release this month on Atomic Records. Kenneth Carvalho produced.

Holly Near was at Sound Castle Studio working on tracks for her next Redwood release, "Don't Hold Back." The album's producer was Steve Wood. Terry Nelson was at the knobs.

Manhattan artist Robbie Nevil was in at Soundcastle working on a remix. Erik Zabler engineered,

with Liz Cluse assisting. Also there, Ron Kersey was in mixing Colonel Abrams for an upcoming MCA release. Hill Swimmer was at the knobs. Mike Tacci assisted.

OTHER CITIES

THE EURYTHMICS were working Down Under last month on a live concert film. AAV Australia's remote truck recorded the band's appearances throughout Sydney. The film's director is Jeff Wonfor for Oil Factory Ltd., Annie Lenox and Dave Stewart's film company. Executive producer was Billy Poveda, and Debbie Mason was producer. Tentative plans call for a live album culled from the gigs. Audio production was handled by Connie Plank. AAV's Ern Rose was at the board.

Gwen Guthrie was in East Orange, N.J., at Eastern Artists Recording Studio, working on a new album for PolyGram. Engineering the project were Gregg Mann and Kevin Hedge. Tom Zepp and Michael Van Duser assisted. Elektra's Grandmaster Flash was also there, co-producing on preproduction for the *Ebony Girls* with Guy Vaughn. Vaughn was at the controls. Pam Russo was in to work on her second Island release with Fly Guy Productions. Zepp and Hedge were at the dials for the recording and the mix. Van Duser was assisting.

New York rockers the Wygals were in Philadelphia this month working on their latest project for WEA-U.K.'s Blanco Y Negro division. Gene Holder was in to produce, with Mark McKenna engineering.

Pretty Boy act the Assignment was in Pittsburgh's Starmaker Re-

ording Studios finishing its debut single, "Jammin' To The Beat," due out this spring. Producers Bill Gandy and Marc Marcus brought in Randy and Terry Lako to work the dials.

Producer Don Dixon was in at Reflection Sound Studios in Charlotte, N.C., creating new mixes for Denmark's Mega Records act L'il Eden. Marti Jones was in to assist. Also there, Mark Williams was in to mix tracks for the upcoming Robbie Ducey Band album.

Comedienne Carole Channing was in at Miami's Criteria Recording Studios doing radio spots for Detroit's Wells, Rich, and Greene. Jerry Soloman engineered; Carlos Nieto assisted. Also in was the Miami Sound Machine to work on vocals for a commercial for New York's H.E.A. Productions. Eric Shilling, assisted by John Haag and Teresa Verplanck, was at the desk. Finally, Manhattan group Urgent was in finishing edits and assembly on its upcoming release. Tom Allom produced. Shilling engineered, assisted by Patrice Levinsohn.

Dave Edmunds was in London's Master Rock Studios producing his recently released Columbia album. Ted Hayton was at the console. Also there, Julian Cope worked on his first full-length Island release with producer/engineer Ed Stasium. Finally, Little Richard Penniman cut some tracks with producer Stuart Colman. Engineering the sessions was Phil Vinall.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	29	AMY GRANT MYRRH SP 3900/WORD	5 weeks at No. One THE COLLECTION
2	2	49	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
3	6	13	STRYPHER ENIGMA 82339-1	TO HELL WITH THE DEVIL
4	5	69	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
5	3	25	STEVE GREEN SPARROW SP 1120	FOR GOD AND GOD ALONE
6	4	25	PETRA STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
7	7	37	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
8	11	17	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT
9	9	89	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
10	8	57	CARMAN WORD WR 8321/A&M	THE CHAMPION
11	28	5	DALLAS HOLM DAYSPRING 701-414301-8/WORD	AGAINST THE WIND
12	17	33	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
13	NEW ▶		MIKE WARNKE DAYSPRING 7-01-414801/WORD	GOOD NEWS TONIGHT
14	15	17	STEVE CAMP SPARROW SPR 1129	ONE TO ONE
15	19	17	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
16	14	29	WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
17	16	242	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
18	10	129	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
19	13	193	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
20	39	21	GREG VOLZ MYRRH WR 8352/A&M	THE RIVER IS RISING
21	NEW ▶		SILVERWIND SPARROW SPR 1124	SET APART
22	NEW ▶		THE IMPERIALS MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
23	33	13	MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
24	20	17	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
25	27	93	RUSS TAFF MYRRH SP 751/A&M	MEDALS
26	18	17	CARMAN POWER DISC PWR 01086/BENSON	A LONG TIME AGO
27	24	25	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART
28	35	9	MYLON LEFEVRE COLUMBIA BZT 40334	LOOK UP
29	NEW ▶		BENNY HESTER MYRRH 7-01-68530-63/WORD	THROUGH THE WINDOW
30	NEW ▶		JOHN MICHAEL TALBOT BIRDWING BWR 2094/SPARROW	HEART OF THE SHEPHERD
31	21	29	THE MARANATHA KIDS MARANATHA 7100068827/WORD	KIDS PRAISE
32	25	77	STRYPHER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
33	29	37	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
34	36	9	NEW GAITHER VOCAL BAND WORD 7-01-000733-0	ONE X 1
35	31	21	AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM
36	38	29	DAVID MEECE MYRRH WR 8336/A&M	CHRONOLOGY
37	30	13	PHILIP BAILEY MYRRH SP 754/A&M	TRIUMPH
38	23	5	THE MARANATHA KIDS MARANATHA 710-0183820/WORD	FIRST SUNDAY SINGALONG
39	26	53	WAYNE WATSON DAYSPRING 7-01-413501-5/WORD	GIANTS IN THE LAND
40	37	17	CHRIS EATON REUNION WR-8349/A&M	VISION

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



by Peter Keepnews

JAZZ AND THEATER, with some notable exceptions, have always had a rather shaky relationship—especially in recent years. Now two of the most consistently creative artists in jazz are hard at work on the theatrical projects that they hope will make that relationship considerably more harmonious.

Both jazz vocal pioneer **Jon Hendricks** and saxophonist/composer **Benny Golson** are involved in ambitious New York theatrical projects for which money is currently being raised. Hendricks, whose "Evolution Of The Blues" revue had a long theatrical run in San Francisco a decade ago, has written a sequel, "Reminiscing In Tempo," which he hopes to produce later this year at the theater of St. Peter's Church. And the prolific Golson has somehow found time in his crowded schedule, which includes film and TV scoring as well as gigs with the *Jazztet* (which he co-leads with **Art Farmer**), to write the music for "The Four Seasons/Jazz Version." The work—described as "a full-scale original composition of American jazz music and tap dance" by **Louise Tiranoff**, who conceived and wrote it—is about to have its world premiere at the Hudson Guild Theater.

Hendricks, who has been in the forefront of vocal jazz from his days with **Lambert, Hendricks & Ross** through his current association with the **Manhattan Transfer**, has assembled a supporting cast of five singers, three dancers, and three musicians for "Reminiscing In Tempo." The show, choreographed by

Louis Johnson, is a mixture of classic jazz pieces, most of them with lyrics by Hendricks, and anecdotes about the great musicians Hendricks has known and/or worked with—a long list that includes **Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker**, and, as Hendricks puts it, "the ever-popular 'many others.'"

Anyone interested in more information about "Reminiscing In Tempo" can contact Hendricks at Apt. 33U, 375 S. End Ave., New York, N.Y. 10280.

No performances have been set for "Reminiscing In Tempo." But if you want to see and hear what "The Four Seasons/Jazz Version" looks and sounds like,

Two new theatrical efforts in search of support

the Hudson Guild Theater is presenting four performances from March 13-15. The work, which tells the story of the seasons in music and dance, is dedicated to Antonio Vivaldi, who wrote the original "Four Seasons" some 200 years ago. Choreographed by **Brenda Bufalino** and directed by **Edward Cornell**, it features the legendary dancer **Charles "Honi" Coles** and members of Bufalino's **American Tap Dance Orchestra**, with Golson's music played by pianist **Mickey Tucker**, bassist **Ray Drummond**, and drummer **Marvin "Smitty" Smith**.

Writer Tiranoff says the version of the work being presented at the Hudson Guild Theater is its "first stage." Ultimately, she hopes to present "The Four Seasons/Jazz Version" in a larger venue with a total of 14 musicians, 12 dancers, and four vocalists. That, of course, is where the fund-raising comes in. If your interest is piqued, you can reach Tiranoff at 53 W. 87th St., New York, N.Y. 10024; 212-580-7861.

Gospel LECTERN



by Bob Darden

STEVE CAMP is an impassioned kind of guy. Since breaking into Christian music in the late '70s, he's released a host of powerful, challenging songs, including "Run To The Battle," "Song For Mom," "Living In Laodicea," "Bobby" (a tribute to his brother, who was killed in a motorcycle accident; the song was turned into the Grammy Award-winning "Martin" for **Shirley Caesar**), and "Do Something Now," a hunger-relief project.

Camp has just released "One On One," another collection of convincing songs, including "Judgment Begins With The House Of God," "Mr. Broken Hearted," "Threshing Floor," and the No. 1 hit "He Covers Me."

With **Garth Hewitt**, he's just completed his first U.K. tour, for Greenbelt '87 (England's largest music/arts festival) and the Tear Fund (hunger and poverty relief in the Third World). The tour featured a five-piece band and two backup singers. It came as a surprise to longtime Camp watchers because he'd recently sworn off performing with a band, following his Shake Up '85 and Shake Up '86 tours with fellow Christian rockers **Rick Cua** and **Rob Frazier**.

"Rick had just signed with my record label [**Sparrow**], and since he played bass and Rob plays rhythm guitar, it just seemed like a nice marriage," Camp says sheepishly.

"The show was designed to pay for itself. Ideally, we'd clear \$22 per month. Well, that was before our semi jack-knifed the first week and cost \$6,000—and the bad checks began."

The tour drew large crowds and enthusiastic reviews and should have been a natural.

"It was the best show on the road—and the most economical," Camp says. "But despite it all, because of the bad checks and certain promoters, I ended up \$40,000 in the red. So I put a fleece out for the Lord."

We were going to continue the tour in 1986. If the Lord didn't want me doing this sort of presentation, he'd let me know.

"But first we cut back on costs. Then we double-checked the promoters. Then we redoubled our spiritual life. No go. The internal pressures just continued to build up; more promoters absconded with the proceeds; and I went \$30,000 in debt—just days after I'd paid off the previous debt. I thought, 'This is nuts.'"

Camp's not alone in this regard. Few Christian acts of any kind made money touring last year. The crowds simply aren't big enough yet to cover the costs of a professional-quality concert.

Steve Camp offers fans a different kind of tour

So Camp did the only thing he could. He hit the road again in late 1986. Only this time, as he'd done so many times in the past, it was as a solo performer.

"Within 10 weeks, I'd paid back everything I owed and kept the office together and growing," he says, shaking his head. "The Lord simply took care of me. And not just financially, spiritually as well. The letters and responses I got from that tour were entirely different from those I received on the Shake Up tours. Kids were responding."

"So I'm really in a transition period musically. I'm back to the place where I know where my real ministry is. Perhaps with the large road shows I'd lost the vision, the passion. Maybe a lot of us have. Maybe we don't talk enough about Jesus in our songs. Maybe it is easier to tell the truth in a smaller, more intimate setting. After all, truth is painful; the gospel brings pain as well as comfort, sometimes."

"Coming out of the solo tour is like going on a nonsugar diet, suffering the withdrawal pains—then being told to eat a hot fudge sundae. I got kind of spoiled on the solo tour. It's nice to have someone else—the tour manager—deal with all of the hassles so you can concentrate on making music and serving the Lord."

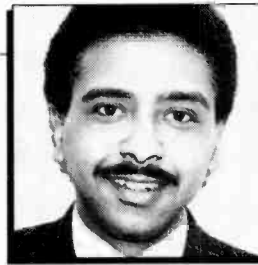
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TOP LATIN ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
			<p>POP</p> <p>1 3 9 EMMANUEL SOLO RCA 5919</p> <p>2 1 17 JOSE JOSE SIEMPRE CONTIGO ARIOLA 5732</p> <p>3 2 15 DANIELA ROMO MUJER DE TODOS, MUJER DE NADIE EMI 5681-1</p> <p>4 9 15 BRAULIO LO BELLO Y LO PROHIBIDO CBS 10452</p> <p>5 7 29 ISABEL PANTOJA MARINERO DE LUCES RCA 7432</p> <p>6 4 29 JUAN GABRIEL PENSAMIENTOS ARIOLA 6078</p> <p>7 5 29 ROCIO DURCAL SIEMPRE ARIOLA 6075</p> <p>8 6 19 JOSE FELICIANO TE AMARE RCA 56109</p> <p>9 8 17 EDNITA NAZARIO TU SIN MI MELODY 094</p> <p>10 10 19 BASILIO SERA QUE ESTOY SONANDO BMS 701</p> <p>11 12 9 MARISELA PORQUE TENGO GANAS PROFONO 90502</p> <p>12 15 11 DYANGO CADA DIA ME ACUERDO MAS DE TI EMI 5735</p> <p>13 20 17 YOLANDITA MONGE MI CANCION ES PREFERIDA CBS 10433</p> <p>14 18 23 FRANCO YO CANTO PEERLESS 2401</p> <p>15 17 25 LISSETTE FUGA CBS 10409</p> <p>16 11 19 SOPHY VERSATIL Y TEMPERAMENTAL VELVET 6050</p> <p>17 22 45 ROBERTO CARLOS ROBERTO CARLOS 86 CBS 12327</p> <p>18 — 25 BEATRIZ ADRIANA A PUNTO DE... PROFONO 90484/CBS</p> <p>19 16 23 CAMILO SESTO AGENDA DE BAILE ARIOLA 6100</p> <p>20 — 1 ANGELICA MARIA EL HOMBRE DE MI VIDA RCA 5906</p> <p>21 — 29 ALVARO TORRES TRES PROFONO 90455</p> <p>22 13 17 EMMANUEL TODA LA VIDA Y OTROS GRANDES EXITOS RCA 7561</p> <p>23 21 9 JOAN SEBASTIAN Y PRISMA OIGA BALBOA 6015</p> <p>24 14 27 CARIDAD CANELON ATREVETE SONOTONE 1401</p> <p>25 25 5 GRUPO FLANS 20 MILLAS MELODY 099</p> <p>TROPICAL/SALSA</p> <p>1 1 21 EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424</p> <p>2 2 31 EL GRAN COMBO Y SU PUEBLO COMBO 2048</p> <p>3 3 13 ANDY MONTANEZ MEJOR ACOMPAÑADO QUE NUNCA TH 3434</p> <p>4 4 71 FRANKY RUIZ SOLISTA PERO NO SOLO TH 2368</p> <p>5 7 13 LA PATRULLA 15 ACARICIAME TH 1912</p> <p>6 5 37 ROBERTO TORRES ELEGANTEMENTE CRIOLLO SAR 1043</p> <p>7 9 — LOS HIJOS DEL REY</p> <p>8 15 7 JOSE MEDINA Y SU ORQUESTA DECIDIDO RINGO 005</p> <p>9 6 21 JOHNNY VENTURA EL SENOR DEL MERENGUE CBS 10440</p> <p>10 — 1 BINOMIO DE ORO LA CANDELOSA SONOTONE 1403/IND</p> <p>11 12 19 HANSEL Y RAUL TROPICAL RCA 5701</p> <p>12 8 17 THE NEW YORK BAND THE NEW YORK BAND KAREN 98</p> <p>13 10 3 SONORA PONCENA BACK TO WORK INCA 1083/IND</p> <p>14 21 59 EL GRAN COMBO NUESTRA MUSICA COMBO 2045</p> <p>15 13 21 MILLIE Y LOS VECINOS SPECIAL DELIVERY RCA 7535</p> <p>16 — 1 RUBEN BLADES AGUA DE LUNA ELEKTRA 960721-1/IND</p> <p>17 20 5 CONJUNTO CLASICO ASI ES MI PUEBLO LO MEJOR 815</p> <p>18 25 5 EL BAILONGO CON DON FRANCISCO EL BAILONGO MK 2323/IND</p> <p>19 — 79 ANDY MONTANEZ ANDY MONTANEZ TH 2345</p> <p>20 — 27 BOBBY VALENTIN BOBBY VALENTIN BRONCO 143</p> <p>21 — 1 PAQUITO GUZMAN CHAMPANA Y RON TH 2411/IND</p> <p>22 — 41 OSCAR D'LEON OSCAR 86 TH 2399</p> <p>23 18 3 ORO NEGRO EL BRILLO DE SALSOSO 1013/IND</p> <p>24 — 53 HANSEL Y RAUL LA MAGIA DE RCA 7469</p> <p>25 14 19 GILBERTO SANTAROSA GOOD VIBRATIONS COMBO 2049</p> <p>REGIONAL MEXICAN</p> <p>1 1 11 LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025</p> <p>2 2 11 LOS TIGRES DEL NORTE GRACIAS AMERICA PROFONO 90499</p> <p>3 3 9 VICENTE FERNANDEZ HOY PLATIQUE CON MI GALLO CBS 163</p> <p>4 4 11 LOS YONICS CORAZON VACIO CBS 90489</p> <p>5 14 17 LOS BONDADOSOS REALIDADES PROFONO 90492</p> <p>6 12 21 LOS CAMINANTES DE GUANAJUATO PARA AMERICA ROCIO 1119</p> <p>7 7 41 LOS BUKIS 16 SUPEREXITOS PROFONO 90464</p> <p>8 15 5 LA MAFIA A TODO COLOR CBS 84335</p> <p>9 8 3 JOAN SEBASTIAN OIGA MUSART 6015</p> <p>10 11 11 LITTLE JOE TIMELESS CBS 10458</p> <p>11 21 3 TROPICALISIMO APACHE REGRESO LA MEDALLITA CARRUSEL 5202</p> <p>12 — 15 GRUPO FLASH GRUPO FLASH TH 2395</p> <p>13 16 3 GRUPO LIBERACION LA SUAVECITA TH 2406</p> <p>14 6 5 GRUPO PEGASO AMOR FINGIDO REMO 1017/IND</p> <p>15 24 15 GRUPO EL TIEMPO TU EX-AMOR LUNA 1122</p> <p>16 25 27 ANTONIO AGUILAR LA TAMBORA MUSART 2021</p> <p>17 19 15 FITO OLIVARES LA PURA SABROSURA GIL 1031</p> <p>18 5 21 RAMON AYALA DEBAJO DE AQUEL ARBOL FREDDIE 1360</p> <p>19 — 31 LAURA LEON RITMO ARDIENTE PROFONO 90415</p> <p>20 10 9 GRUPO MAZZ NUMERO 16 PARTE 2 CBS 84333</p> <p>21 20 27 LISA LOPEZ LISA LOPEZ MUSART 6012</p> <p>22 9 25 LOS TAM Y TEX LA SUAVECITA RAMEX 1159</p> <p>23 — 67 LOS CAMINANTES 15 EXITOS LUNA 1110</p> <p>24 18 43 LOS BONDADOSOS 17 SUPEREXITOS PROFONO 90465</p> <p>25 17 7 GERARDO REYES Y SU BANDA SINALOENSE CBS 20790</p>		

Latin
Notas



by Tony Sabournin

DANIELA ROMO IS THE HOTTEST Spanish radio artist in the nation, as indicated by **Billboard Hot Latin 50**. She has resided in this top spot with the song "De Mi Enamórate" since the beginning of December. Says Oscar Llord, director of U.S. operations for **EMI-Latin**, the label that promotes her, "For this to happen, a lot of things had to come together." First, obviously, there had to be a great song, which is almost redundant when referring to a **Juan Gabriel** composition. Second, and again obviously, there had to be a great vocal talent beneath that song. Romo certainly has it, but her arrival to the airplay zenith merits more than an "Oh, yeah!"

Only 27 years old, Romo is a performance veteran with 16 years of experience—from children's choirs and theater to seven movie and *novela* appearances each and three LPs. Although her success had been cemented in her native Mexico and throughout Latin America, her previous two releases on **Hispavox** (owned by EMI and licensed to CBS for the U.S.) made no ripples. August 1985 found her in surgery with a

career-threatening larynx tumor. After a period of rest, including a year in Los Angeles to perfect her English (she also speaks French fluently), there was some trepidation when word filtered out about her return to the studio. The commercial success of her current LP, "Mujer De Todos—Mujer De Nadie," thus represents her return to a promising career that had seemed, at best, cloudy with scattered showers.

According to Llord, the label also went back to strong marketing basics: radio promotion, proper print placement, and television shows where the artist would get maximum exposure. That "De Mi Enamórate" was also the theme of the *novela* "Camino Secreto" on Univision, in which Romo stars with macho

Daniela Romo has finally achieved recognition in U.S.

TV hunk **Salvador Pineda**, didn't hurt either. Says Llord, "The *novela* certainly helped to amplify her image, but that doesn't explain the air-diffusion popularity in areas like Puerto Rico, where 'Camino Secreto' is not scheduled to start until later this month and where we have achieved a definite reorder pattern."

With the prospect of a gold record waiting on the horizon, Llord is eager to share the credit for this success with **Jimmy Sánchez**, assistant to the director and promotional manager for East Coast; **Edgardo** (Continued on next page)

LA RADIO LATINA



by Carlos Agudelo

THE PROGRAMMER'S VOICE: Emmanuel's "Es Mi Mujer" is **Alberto Pantojas'** stongest cut at **WIOA-FM "Estereotempo 99"** Santurce, Puerto Rico. Coming up fast are **Angela Carrasco's** "No Lo Cambio Por Nada" and "Un Corazón Herido" by Grammy nominee **Yuri**. Pantojas' local hit-to-be is **Irma Bruno's** "Llega Que Llega," a song with tropical rhythms released on the **Suerte** label. Pantojas says **Lila Morillo**—who has announced that she will play herself in a soap opera, enacting her now-defunct relationship with **Jose Luis Rodriguez**—may come back with "Libre Por Amor," a song that made it to the low 40s on the **Hot Latin 50** chart. Old-timer **Chuco Avellanet** is also getting a break from Pantojas, who is playing the song "Vete De Mi" from Avellanet's latest nostalgia album. Finally, **Glen Monroig's** song "Me Dijeron,

Parte II" may become the most popular song in a short while.

SPEAKING OF PUERTO RICO, the latest results from **Asesores Inc.**, the island's equivalent of Arbitron, are out. They are for the November-December period. The study, which takes into account all of the island's regions, shows that **WKAQ-AM**, based in San Juan, has the biggest average rating of the 12-plus market Monday-Friday, with 3.2% of the total. **WOYE-FM "Cosmos 94"** Mayaguez got 1.6% of the average rating, while **WZNT-FM "Z93"** San Juan came in third with 1.4%. Other stations performing at or above the

Programming picks from WIOA Santurce, Puerto Rico

1.0% level were **WQAQ-FM "KQ 105,"** with 1.2%; **WQBS-AM**, with 1.2%; **WPRM-FM**, with 1.1%; **WUNO-AM**, with 1.1%; and **WZAR-FM**, with 1.0%. The **Estereotempo** network, which includes **WIOA, WIOB**, and **WIOC**—all FM and all broadcasting the same programming—got a combined total of 1.5%. (Continued on next page)



LUNNA- This sensational superstar from Puerto Rico debuts internationally with "Si Vivir Contigo". LUNNA is refreshing, dramatic and stunning... a hidden treasure who will take the world by storm. Produced by Jose Quintana, K.C. Porter and Cuco Peña. AYM Discos, SP 37022.



LUCIA MENDEZ starring in **ENAMORADA** marks the debut of the Newest Spanish Home Video Line **VIDEO EMOCION**. **ENAMORADA** is the first 90-minute music video in Spanish that combines a mini-soap opera with the beautiful music of Mexican songstress **LUCIA MENDEZ**. A sure seller with a suggested retail price of \$29.95. Now available through **SOUTHWEST DISTRIBUTORS**, San Antonio, Texas (512) 523-2616.

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	20	DANIELA ROMO EMI	DE MI ENAMORATE
2	2	3	9	EMMANUEL RCA	ES MI MUJER
3	3	2	17	MARISELA PROFONO	TU DAMA DE HIERRO
4	4	8	7	JOSE FELICIANO RCA	TE AMARE
5	5	7	11	VERONICA CASTRO PEERLESS	MACUMBA
6	11	17	4	JOSE JOSE ARIOLA	CORRE Y VE CON EL
7	6	6	14	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
8	7	9	11	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
9	8	5	21	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
10	9	10	6	BRAULIO CBS	EN BANCARROTA
11	10	4	23	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
12	12	12	18	FLANS PROFONO	TIMIDO
13	15	14	7	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
14	16	15	14	JUAN GABRIEL ARIOLA	QUE LASTIMA
15	17	16	8	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
16	13	13	18	EDNITA NAZARIO MELODY	TU SIN MI
17	14	11	15	LOS BUKIS PROFONO	ESTE ADIOS
18	18	35	10	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
★★★ POWER PICK ★★★					
19	35	39	4	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
20	24	24	3	LUCIA MENDEZ ARIOLA	CASTIGAME
21	20	19	8	PIMPINELA CBS	ME HACE FALTA UNA FLOR
22	19	18	7	LA PATRULLA RINGO	ACARICIAME
23	22	26	19	VALERIA LYNCH RCA	FUERA DE MI VIDA
24	30	38	4	TROPICALISIMO APACHE PEERLESS	LA HIERVA SE MOVIA
25	39	32	4	PANDORA EMI	ALGUIEN LLENA MI LUGAR
26	29	31	16	BRAULIO CBS	JUGUETE DE NADIE
27	23	20	18	BASILIO BMS	VIVIR LO NUESTRO
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	—	1	LOS BUKIS PROFONO	TU CARCEL
29	45	—	2	LORENZO ANTONIO MUSART	DOCE ROSAS
30	26	27	7	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
31	28	30	20	LUCERITO MUSART	ERA LA PRIMERA VEZ
32	27	22	23	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
33	21	23	23	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
34	41	—	2	YURI EMI	ES ELLA MAS QUE YO
35	25	21	21	PRISMA PEERLESS	DE COLOR DE ROSA
36	37	46	3	BRAULIO CBS	NOCHE DE BODA
37	43	—	2	JOSE MEDINA RINGO	SEÑORITA
38	31	45	4	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
39	48	49	3	MARIA DEL SOL RCA	UN NUEVO AMOR
40	34	33	4	JOHNNY VENTURA CBS	A CUAL PISO
41	33	44	4	VIKKI CARR CBS	ESTA NOCHE VENDRAS
42	50	—	2	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
43	47	—	6	ANGELA CARRASCO ARIOLA	NO LO CAMBIO POR NADA
44	RE-ENTRY	—	—	GERARDO REYES Y LORENZO DE MONTECLARO CBS	AMIGOS
45	36	25	23	PANDORA EMI	SOLO EL Y YO
46	NEW ▶	—	1	AMANDA MIGUEL PROFONO	EL PECADO
47	46	40	3	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
48	NEW ▶	—	1	RUBBY HADOCK RH	SOY LO PEOR
49	40	41	13	LITTLE JOE CBS	MI NENA
50	38	36	23	LOS YONICS PROFONO	CORAZON VACIO

○ Products with the greatest airplay gains this week.

La RADIO LATINA

(Continued from preceding page)

Asesores Inc. is a San Juan-based marketing research and consulting firm headed by Néstor Berón. The company has been doing radio surveys for the island since 1979.

KSKQ-AM, the Radio Centro network station in Los Angeles, is not changing format. Because of a not-taking error, Cynthia Irene, the station's program director, was

KLTN-AM moves to a rancharo format

quoted as saying WSKQ was taking on a rancharo format. The station has had a standard pop-ballad format in Spanish since it started operations in December 1985, and no changes are planned.

THE CHANGE to rancharo is going to be made, however, at KLTN-AM Albuquerque, according to program director Ramón García. The station hopes to better reach its pre-

dominantly Mexican and Mexican-American audience.

A CHANGE in the way it words a particular question, designed to elicit a clear yes or no answer from households of Hispanic origin, has proved to be "very effective" for Arbitron. The new question, "Is your household of Spanish or Hispanic origin or descent," created an increase in the percentage of His-

panic diaries in each sample in proportion to the Hispanic population, from 75.4% to 81.7%. This covers 21 markets receiving DST during the fall measurements.

JESÚS CONTRERAS of WTAQ-AM Chicago says his station is playing compact disks. Well, that makes it official: The CD era has finally arrived in full force on Spanish radio.

LATIN NOTAS

(Continued from preceding page)

Barreto and Edmundo Pedroza, promotional representatives for Puerto Rico and Los Angeles, respectively; and the artist herself. Lord comments, "Daniela is an indefatigable worker. This promotional tour has taken her to Puerto Rico, Miami, New York, the West Coast, and back to Puerto Rico in April." In between, she found time to open for José Feliciano, the newest addition to the EMI-Latin stable, in a

sold-out concert Feb. 20 at the Miami Beach Theatre of the Performing Arts.

Lord is mapping a strong merchandising strategy with George Zamora, national sales director of RCA/Ariola International, distributor of EMI-Latin products for the U.S. and Puerto Rico, to install displays in all key Latin retail outlets in major Hispanic markets.

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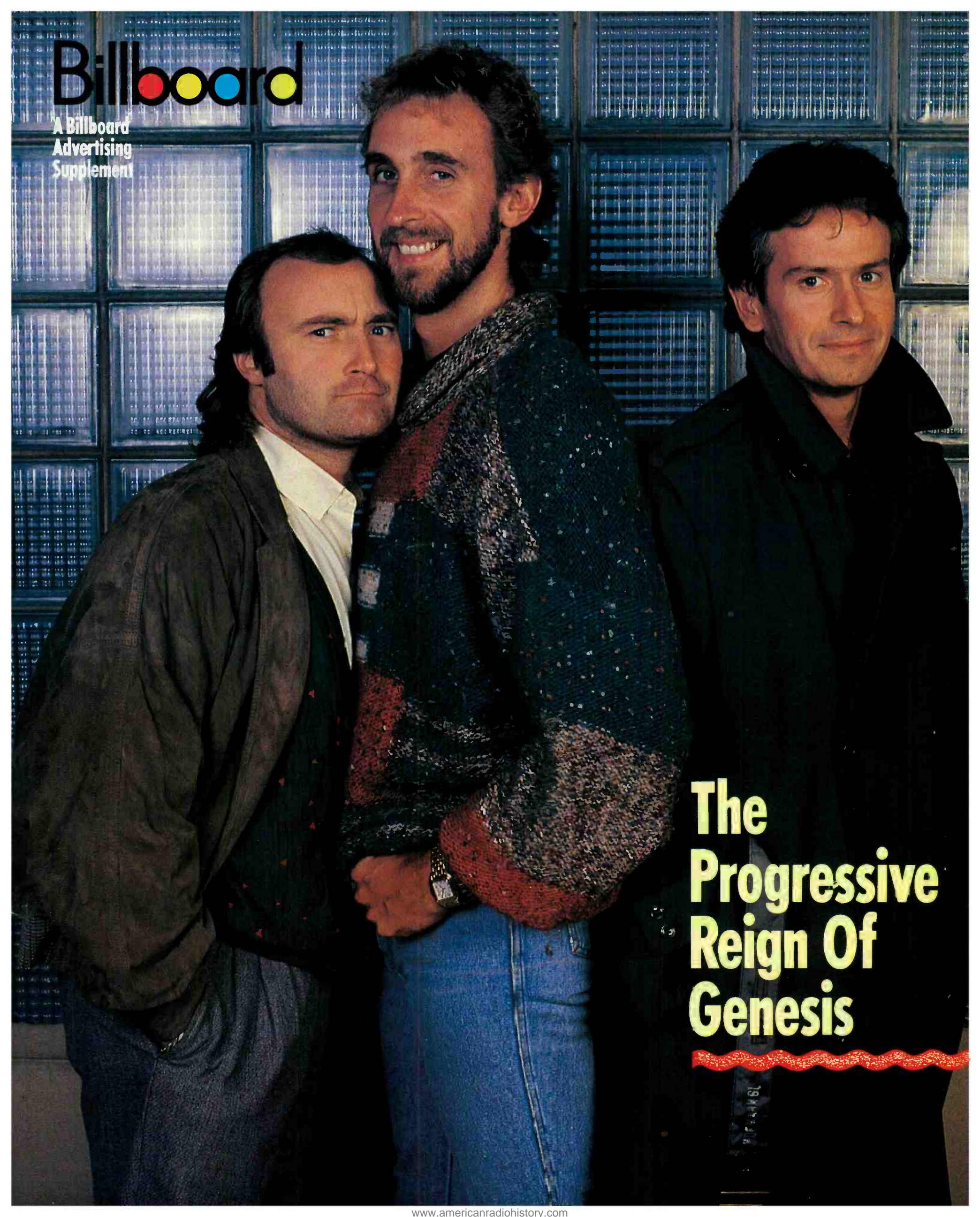
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Supplement



**The
Progressive
Reign Of
Genesis**

IN THE
BEGINNING

1972

GENESIS

GENESIS

GENESIS

GENESIS

GENESIS

GENESIS

GENESIS

GENESIS

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7

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INTERNATIONAL TALENT GROUP

From Solo LPs to Soundtracks, Videos and Tours—It Works! THE GENESIS EXPERIMENT: Rock's Most Progressive Band Is More Popular Than Ever

Just a year away from its 20th anniversary of continuous operation, Genesis occupies a unique and extraordinary position in international music. More popular and more powerful than at any time in its history, the unit can lay claim to a dizzying array of activity and achievement, and has few contenders for its tag as "rock's most progressive band."

Since its inception, Genesis has represented a loftier ideal than is usually encountered in rock. Bereft of insecurities, petty jealousies and rampant egos, the band has devoted the full force of its energies to the creation of a bold, often majestic, music of considerable integrity.

Today it exists as an astounding "modular" entity, able to break apart at regular intervals and regenerate with even greater strength.

Midway through the global "Invisible Touch" tour, the three primary Genesis members (assisted by Chester Thompson and Daryl Stuermer) were witnessing an outpouring of loyalty and affection that, while not unwarranted, has taken them by surprise.

The "Invisible Touch" album entered the British charts at No. 1 and was platinum within a week. It later reached the same position in the U.S., as did the title track single. "We'd never been at No. 1 in America before," says Phil Collins, "and it was a wonderful feeling. After all this time, it must mean that somebody out there loves us! I think all this is happening because there's never been a lull with Genesis as there has been with a lot of bands from our era. We've never been away."

Since their 1981 top 10 British hit with "Abacab,"

Genesis have honed and refined the appeal of their music, bringing it to a wider audience without compromising its inherent quality. In the 1980s, the songs are generally shorter, the riffs more insidious, the lyrics less obscure. That ponderous beast known as "Art Rock" has been wrestled from concert halls and fed into millions of radio speakers.

Using Genesis as a productive base camp, the three principals—Phil Collins, Mike Rutherford and Tony Banks—have reaped further success through individual endeavors. Collins, when not producing hits for other superstars, or playing on their records, is chart-topping himself with the likes of "In The Air Tonight," "You Can't Hurry Love," "I Missed Again," "Against All Odds" and "Separate Lives" (with Marilyn Martin) from his solo albums ("Face Value," "Hello I Must Be Going," "No Jacket Required") and film soundtrack assignments.

Rutherford also records solo but has made his individual chart mark in the guise of Mike & the Mechanics, with the recent hits "Silent Running" and "All I Need Is A Miracle."

Banks, less interested in high-profile endeavors, immerses himself in distinctive film score projects, while working in the studio with Fish, Toyah and Jim Diamond. "It's all learning experiences," says Collins.

The combined efforts of Messrs. Collins, Rutherford and Banks has snared a mighty chunk of international charts over recent years. Contends Banks: "It proves what I've thought for a long time—that there isn't really" (Continued on page G-16)

By GLENN A. BAKER



Light show ablaze on "Mama" tour, '83. (Photo: Robert Ellis)



Mike Rutherford,
Tony Banks,
Phil Collins

September 1986—July 1987 'Invisible Touch' Tour Rocks Planet, Breaks Records, Storms America

Genesis emerged in Britain during the first flowering of "art rock," joining such bands as Jethro Tull, Yes, King Crimson, Pink Floyd, and the Moody Blues in the presentation of a dramatic new concept in concert production.

After the departure of Peter Gabriel and Phil Collins' subsequent move to the lead vocal microphone, Genesis toned down the overt theatrical aspects of its stage spectaculars, heightened the musical emphasis and introduced a laser light show. In 1977, the band set out on a 45-date North American tour, followed by dates in South America, Britain and Europe. The top five "Seconds Out" album, captured over five nights at the Palais des Sports in Paris, further consolidated their reputation as one of rock's premier live units.

In 1981, in support of the "Duke" and "Abacab" albums, Genesis embarked upon another triumphant global jaunt. By this stage, guitarist Steve Hackett was long gone and second drummer Chester Thompson had been recruited to take some of the burden off Collins. The new peak of excellence achieved on this tour, which saw the trio play huge outdoor arenas in North America, was heard on the "Three Sides Live" set, which made No. 2 in the U.K. in 1982.



At L.A. Forum, '85. (Photo: Attila Csupo)

There are few countries in the western world where Genesis can't sell out the large venues within hours of tickets going on sale. Their prime base of support is Europe, although manager Tony Smith says: "We always toured Europe every year, but it got a bit too much like habit so we decided to hold off touring there for a while so that it would be a real event when we did go back."

This decision allowed more time for touring the U.S., where New York's Madison Square Garden recently presented the band with a Gold Ticket Award for filling 200,000 seats.

The "Invisible Touch" tour got under way in Detroit during September, 1986, and ends in Europe during July 1987, having taken in North America, Australasia, Europe, the U.K. and, as recently announced, mainland China.

Says Smith: "We were finally able to do Australia, which meant that our return to Europe was put back even further. So I had to make the tour bigger and bigger to fit everything in."

The Genesis touring party is lean and efficient. Some of the crew have been with the band for 10-12 years. The audiences this time out are younger than ever and (Continued on page G-16)

PHIL COLLINS: 'My Success Surprises Me Constantly'

By GLENN A. BAKER



(Photo: Robert Ellis)

In 1964, 13-year-old Phil Collins spent seven months playing the Artful Dodger in a long-running stage production of "Oliver Twist" at the New Theatre in London's West End, a role also undertaken at various times by Davy Jones and Steve Marriott.

Looking over the rich and diverse career which followed, it's not hard to believe

that young Phil picked up a few tricks from his stage character. Certainly it is hard to accept his insistent claim that he is not a workaholic.

For it would be hard to nominate another contemporary music figure with a greater array of distinctions and achievements than the energetic and talented Genesis drummer who juggles simultaneous careers as band member, solo superstar, varied duet partner, hot hit producer and in-demand session musician.

As Collins admits, in most cases he finds it hard to say no. "I still don't consider myself to be up with the legends that people consider me to be up with. I'm incredibly flattered when people like Paul McCartney ring me up and ask me to play on an album; or Eric Clapton, who is a close friend, asks me to produce his album.

"I remember how I used to queue up outside London pubs to see a lot of those guys. I was at 'A Hard Day's Night,' in the selected audience of 500 at the Scala Theatre concert. Then, 20 years later, I'm presenting McCartney with a trophy at the American Music Awards. I was flattered that Philip Bailey, a great r&b singer, wanted me to produce him. I might say 'God, these people are ringing me!' But I'm not going to say no. I always find the time."

Collins has found the time to produce hits for Clapton, Bailey, Frida, Adam Ant, John Martyn and (with Hugh Padgham) himself. His playing time has graced recordings by Robert Plant, Tina Turner, Chaka Khan, Rupert Hine, Peter Gabriel, Robert Fripp, Eno, John Cale, Ar-

gent, Thin Lizzy, Stephen Bishop, Band Aid and many, many others. His distinctive voice has been heard rendering title songs on the soundtracks of such films as "White Nights" and "Against All Odds," and soon on the new James Bond flick "Living Daylight."

He performed starkly at "The Secret Policeman's Other Ball," helped Led Zeppelin re-form, and astonished collected mankind by appearing at both Live Aid concerts, one each side of the Atlantic. He has acted in "Miami Vice" and will soon portray a Great Train Robber alongside Julie Walters in his first feature film.

Even when Collins doesn't appear somewhere he manages to come out on top—like at the 1985 Oscars when the Academy got a bit stropic and refused to let him perform his nominated song, "Against All Odds" (which began life as a "Face Value" out-take called "How Can You Sit There?," but that's another story).

The snub happened to coincide with Collins having the No. 1 album and single in America, which didn't stop Gregory Peck and his pals asking "who is he anyway?" As he recalls: "I was at the ceremony and it was a nice moment. I felt everybody was on my side. All the ushers were saying, 'sorry man, it's nothing to do with us,' and all the stars around me were apologizing for what happened. An odd experience."

(Continued on page G-16)

MIKE RUTHERFORD: 'We've Never Sat Still'

By STUART COUPE



(Photo: Robert Ellis)

If you'd said 18 years ago that I'd be sitting here now talking to you, I would have said, 'you've got to be crazy.' The thing that people find very hard really is that there's no one like us doing this. There's no-one even close in terms of mixing band and solo projects together."

Founding member Mike Rutherford reflects on nearly two decades of Genesis.

He explains the chemistry that allows him to remain part of the core of Genesis while pursuing outside projects such as Mike + the Mechanics. "People also forget that we're all first generation musicians playing in a band. We're the first lot to come through.

"We're the first group playing pop/rock'n'roll music that's been together for 18 years. It's never happened before. You've got the Stones and the Who, but the Who seem to have stopped and the Stones stop and start, and they were a little ahead of us. But the point is that you can't look ahead and say what must happen next. There's no sort of set precedent as to what one does, so we're kind of making our own way."

Quiet, reserved, disarming, yet expansive, Rutherford doesn't so much think the prospect of Genesis touring when they're all in their 70s as something to joke about, but an important consideration that might just happen.

He does betray slight amusement at the thought that a goodly percentage of Genesis' current audience wasn't even born when he was making the early records.

In Rutherford's opinion, the fact that he, Collins and Banks can work on individual projects and then re-group as Genesis is the secret to the band's longevity.

Rutherford admits that the three musicians realized that Genesis wasn't enough to sustain their creativity. "It's like being married to someone and never going off and having a night out with the boys. Your musical life is just too narrow."

Following the current Genesis tour, Rutherford expects to have another "night out with the boys" when he revives the Mike + the Mechanics project. The band has completed one American tour which Rutherford describes as both a strange and enjoyable experience, the former because some of the band hadn't actually met

(Continued on page G-18)



(Photo: Attila Csupo)

(Photo: Robert Ellis)

TONY BANKS: 'I Like Music To Build Atmosphere'

By TOBY CRESWELL



(Photo: Bob King)

Tony Banks is the quiet one; the man behind the racks of synthesizers on a Genesis stage. He doesn't appear prominently in the band's photographs. He doesn't do a lot of interviews and, in his spare time away from the band, doesn't turn out pop hits or undertake tours in the Mike Rutherford/Phil Collins style.

That's not to say he just putters around in his English country garden and looks after the kids, which are, in fact, two of his main pastimes and joys. It's just that he doesn't feel comfortable in the spotlight. Indeed, you're more likely to find Banks in a darkened cinema looking at film footage and composing music to fit it.

His last record, on Atlantic/Charisma, was a selection of tracks composed for the films "Quicksilver" and "Lorca & The Outlaws," which mark a direction Banks would like to take further.

"I like music to be used to build atmosphere," he says as the band waits backstage in Sydney, Australia, and as the atmosphere in the concert hall builds. "I love the idea of soundtracks very much. When I was younger the best movies for me seemed to have the best soundtracks."

Banks has always been a musician's musician. While he puts a lot of store in the lyrics for songs, he also spends a great deal of effort getting a piece of music to be as erudite and informative as possible. When he's doing a film he likes the images and music to tell the story and he regrets that Hollywood has become obsessed with the soundtrack sampler album.

"I don't believe in that as a way of doing film music. In the main it doesn't work. It's just a cheap way of getting publicity for a film.

"I enjoyed doing the last project, 'Quicksilver,' but they kept wanting to put songs into it. I thought I'd talked them out of it when I went back to England to do the writing, but the longer I was away the more songs crept in.

"With 'Lorca & The Outlaws,' I had just got back from the last Genesis tour and wanted to do a film, any film. That wasn't so much a low-budget film as a no-budget

(Continued on page G-19)

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Group Brand Director Bob Goughenour Genesis' U.S. Tour: Michelob's Biggest, Most Exciting Rock Association To Date

Genesis' U.S. concert tour this year is part of a growing relationship between the renowned British rock group and Michelob beer, national sponsor of the group's 1986-'87 U.S. tour.

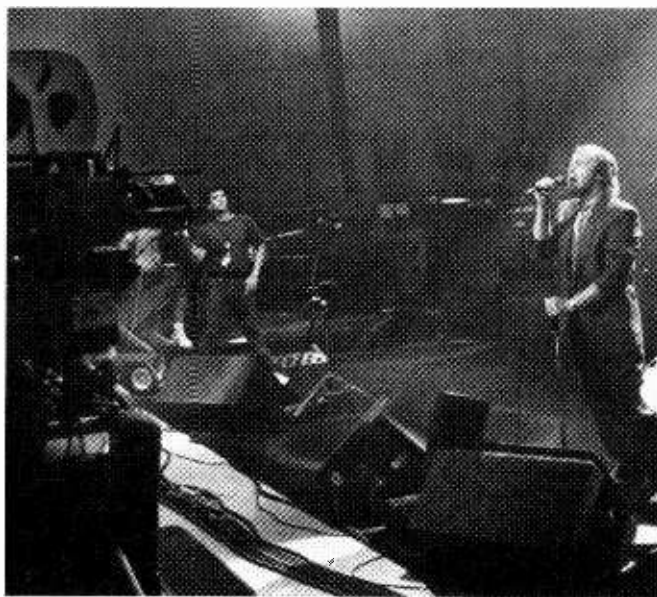
Michelob, the nation's leading super-premium beer, has a long history of music involvement, through sponsorship of numerous rock, jazz and pop concerts across the country. But Genesis is Michelob's biggest and most exciting association with rock music, and one which has been building for the past two years.

"We are very pleased to be involved with a world renowned group like Genesis, which has tremendous appeal among our contemporary adult consumers," says Bob Goughenour, Michelob Group Brand Director.

Michelob's association with Genesis goes back to the summer of 1985, when the brand sponsored Phil Collins' highly successful "No Jackets Required" North American solo tour.

That was followed last summer by the Michelob-sponsored U.S. concert tour of Mike + the Mechanics, featuring Genesis guitarist and founding member Mike Rutherford.

Genesis' 1986-'87 world tour is the culmination of the two-year association, teaming up all three members



Phil Collins shoots TV commercial for tour sponsor Michelob beer.



Michelob/Genesis concert banner for "Invisible Touch" tour.

of the Genesis trio—Collins, Rutherford and Tony Banks—in one of the biggest concert events in recent years.

The tour opened last fall with sold-out performances in Detroit, Philadelphia, New York, Chicago, Los Angeles, and San Francisco. The 1987 leg, running from mid-January to March of '87, features 25 additional performances in 15 U.S. cities.

Besides enhancing Michelob's image among rock music fans, Goughenour notes that sponsorship of the Genesis tour also ties in well with the brand's new night-oriented advertising campaign, entitled "The Night Belongs To Michelob."

Combining upbeat rock music and dynamic night time imagery, the new campaign is designed to reinforce Michelob's quality image as a special beer for special occasions. The campaign debuted last summer with an introductory commercial featuring Phil Collins' hit song, "In The Air Tonight."

A more recent spot, which broke in October, depicts the entire band performing "Tonight, Tonight, Tonight" from Genesis' current smash album.

"The response to our new campaign has been very positive," Goughenour says. "It's totally unique in the beer industry, and has greatly reinforced Michelob's growing association with Genesis and rock music."

Building on the success of that association, Michelob and Genesis are now developing plans for a U.S. stadium concert tour this spring, reminding rock fans across the country that "The Night Belongs To Michelob!"

ITG's Michael Farrell North American Tour Places Genesis At Pinnacle As Top Concert Draw

As Genesis' agent Michael Farrell notes, the group's current North American tour places them at the pinnacle of success as a concert draw.

"It's definitely one of the handful of biggest tours in concert history," says Farrell, who brought the group with him when he left William Morris in 1981 with Wayne Forte to form International Talent Group.

"In major markets, we're playing to over 100,000 people per city. And in Chapel Hill, N.C.—not exactly a major city—we sold out the 21,000-seat Dean E. Smith Center for a Jan. 31 show in three hours. So we added an extra date in February, sold that out in two hours, and had to add a third one, which is unprecedented for a band to do in Chapel Hill."

Farrell says that the first leg of the tour, which ended in October, was made up of arena and stadium sellouts including five nights at Madison Square Garden and five at the L.A. Forum. The second leg began in mid-January in Houston with two sellouts at the Summit, and everything through February is also sold out. Following a March tour of Japan, Genesis will play Europe in May, then return to the U.S. for some "surprise dates" at the end of the month prior to finishing up in Europe through July.

Calling it "another startling Genesis production," Farrell says that this time out, the group is continuing their pioneering use of Vari-lite lighting systems, needing five trucks to transport the 400 Vari-lites required. This, he notes, is a far cry from the early days.

"Our first tours were all run on a shoestring," says Farrell. "The band drove themselves in rental cars and stuffed everything in the trunks. I'd have three dates set and would have to beg for more—there were huge losses, and promoters got their asses kicked, but they all stayed with us since day one because they believed, too."

For Farrell, seeing Genesis the first time was believing. "It was the WNEW-FM Christmas party in 1971," he recalls. "It was before they were on Atlantic, and they had nothing going for them, but I was invited to go and thought they were the best band I'd ever seen. The only other person who felt that way was their manager at the time, Tony Stratton-Smith, who gave them to me right there because I believed. It was the first band I signed."

That belief remains today, 15 years later, as do his goals as the band's agent.

"Every time we've tried to double our business. The first time in Cleveland there were a thousand people, the

(Continued on page G-2)

Manager Tony Smith 'It's All In The Chemistry Of The People'

These relationships don't happen often," concedes Tony Smith, who has deftly directed the affairs of Genesis for more than 13 years. "The strength of it is based on mutual respect and the recognition that each of us has an important role to perform."

"I would think that Mike, Tony and Phil regard me, to a degree, as a non-performing member of the band. I suppose I'm their first contact with the outside world. I get the feedback as to what works or what doesn't."

Smith was a major British concert promoter from the late 1960s. He presented some of the first Genesis shows, including the Charisma road tours with Lindisfarne, Van Der Graaf Generator and other acts in the la-

bel stable.

"Genesis asked me to manage them in 1972," he says, "but I was really busy doing shows with the Stones, the Who, Led Zeppelin and so on. They asked me again in 1973 and by that time I felt I'd gone as far as I could with promoting without getting bored. The whole Genesis concept appealed to me so I gave it a shot, while still doing other shows for a year or so. Eventually, Harvey Goldsmith, who was working for me, took over the promotion completely and I was able to devote all my energies to Genesis."

Smith's involvement in the careers of the three group (Continued on page G-19)

By GLENN A. BAKER



Manager Tony Smith (Photo: Robert Ellis)

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Unique Process Ensures Each LP's Freshness and Vitality The Song Is Centerpiece Of Genesis' Creative Attack

When Genesis came together at Charterhouse public school, the unit was more a writing cooperative than a hot rocking stage band. The original members, Peter Gabriel, Tony Banks, Mike Rutherford, and Anthony Phillips, were obsessed by the creative mechanics of songwriting.

Fame as performers essentially came as a consequence of the necessity to promote their songs. That emphasis on the song as the centerpiece of all other activity has remained the cornerstone of Genesis.

"The three of us know each other pretty well but you can never know exactly what the others are going to do. That's the surprise of the thing," says Banks, attempting to explain the unique creative process which ensures that each Genesis album offers a sense of freshness and vitality.

"We improvise well together. We're totally unselfcon-



"We come together in the room and it's like we've never been apart." (Photo: Robert Ellis)

scious with each other. We don't have anybody else in the room when we're writing, no one at all. In company, we start to play differently, start to perform, start to worry about bum notes and things like that. And it's very important that one doesn't worry about mistakes in that environment."

Phil Collins, Banks and Rutherford live very close together on the edge of Surrey and Sussex, and operate their own studio in the general vicinity of their respective households. The three see a great deal of each other, both during recording and for the innumerable meetings necessary to the smooth running of their complex careers. It's when they embark on a Genesis album that their long-standing bonds of friendship and trust become most valuable.

"We come together in the room and it's like we've never been apart," says Collins. "We're different people but we have a lot of fun and a do a lot of laughing. Then we get down to it. With the last two Genesis albums we had nothing written before we went into the studio.

"The understanding is, if I have anything left over from my own albums, I just leave it at home, and the same goes for Tony and Mike. Because otherwise it just becomes, say, my song with the other two as session players, which is not what Genesis is all about.

"We start from scratch and don't have to deal with those qualms about will I give this song to the group or keep it for myself. We do have other outlets, so it's not something we have to hassle about. There are occasional exceptions. I wrote a chorus for a film song during some spare time in a Sydney hotel room. I couldn't write a verse, so it never happened.

"Then, when we were writing 'In Too Deep,' we couldn't come up with a chorus and I got torn between should I or shouldn't I. In the end, I said 'aaah, I think I've got a chorus,' very sheepishly. But that's probably the only time it's happened. We're our own best editors, actually. Anything which comes up that we think we've done before we try to avoid."

Collins says he certainly wouldn't like to give every song he writes to Genesis to record "because obviously there are other things that I want to do with them. Mike and Tony are the same way. So long as we keep Genesis writing and solo writing apart, there's no reason why it all won't go on indefinitely.

"Anyway, I'm far more prolific now that I was before 1980, when writing didn't come to me as easily as the others. I was mainly responsible for a few things like 'Lily White Lilith' on the 'Lamb' album, but it probably wasn't until my first wife left that I had a lot of time to fill. The first thing I wrote out of that was 'Misunderstanding'."

How does a Genesis writing/recording session go on? Says Rutherford: "We just do it. We've all got some material, I'm sure, bits and pieces, but we try to go

ahead from scratch. Day one is a blank piece of paper. We improvise and put a drum machine down, because Phil sings a lot initially as opposed to drumming. I play guitar, Tony plays keyboards.

"Out of that original improvisation an idea will come. So we leave that and do another one, and after a week we have maybe a dozen potential ideas. We just keep working the same process, then one day we'll have a slow period, so we'll go back to an original idea and develop it, keep building it into songs until sections start to appear."

Says Banks: "Having our own studio is quite a luxury. We can put down a piece of music before we've worked it to death. 'Selling England By The Pound' was the first album that we had a writing session for and, I think we learned a great deal.

"It's important that a lot of young people should like what we do. There have been a lot of changes—I hope that's true. I don't want to be doing the same thing for the rest of my life. But I think the motive behind the band and the reason we sustain a following perhaps more than other groups is because slightly more thought goes into our albums."

GLENN A. BAKER

Producer Hugh Padgham; Engineer Geoff Callingham Recording At 'The Farm': New Genesis Projects Keep Private State-Of-The-Art Studio Humming

By JOHN TOBLER
The opening quote of Jane Austen's "Pride And Prejudice" could be amended to read: "It is a truth acknowledged by the prudent studio owner that a recording act in possession of a state-of-the-art recording studio must keep its location secret and not allow it to be used by other acts."

The reason for this exclusivity is simple—as soon as a hot new studio emerges, there will be requests, even demands, from outsiders to utilize the new facilities. While in itself there is no reason to bar a potential client, there are other considerations involved, as Carol Willis, executive assistant to Genesis manager Tony Smith, explains.

"Other people never look after a studio the way its owner does. I think they feel that if they're paying to use it, they don't have to worry about it after that, nor do they necessarily need to treat it with respect."

In 1980, the Genesis organization acquired a building close to the city of Guildford in Surrey, near where the three group members live, and converted what had been a milking parlor and then a garage into a private recording studio. As luck would have it, a friend of Mike Rutherford's knew of architect John Flynn, who had recently completed architectural work on Maison Rouge, the studio then owned by Jethro Tull leader Ian Anderson.

Flynn agreed to tackle the role of project architect, while Ken Shearer took control of acoustic treatment for The Farm, as the studio became known. Says Flynn: "At the start, it was rather a shoestring set-up, because Genesis had to finish the 'Abacab' album, which was the first thing recorded there—the building was acquired in November, 1980, and was operational in March 1981.

Flynn collaborated with JVC Tokyo's Sam Toyoshima on this second phase of conversion, and the two worked so well together that they now operate as consultants under the name Acoustic Design Group.

Producer Hugh Padgham could by now claim to be the fourth member of Genesis, having worked on everything released by the band from "Abacab" to date, and on virtually everything by the soloist Phil Collins, having first met the group through working with Peter Gabriel.

Of The Farm, Padgham says: "It has the finest control room in the world, in my opinion and that's not just because I helped to design it. As far as facilities go, it's my choice, the only problem being that because it is a private studio, I can't use it for all my other projects."

Padgham has worked on Collins' production of erstwhile Abba star Frida, and on a single by Howard Jones, "No One Is To Blame," as well as Genesis and Collins solo projects at The Farm, and recommended the SSL desk, Studer 24-track machines and mass of outboard equipment which help to make records by Genesis such aural delights.

Flynn has recently completed the plans for installing video projection facilities which can be remotely lowered from the ceiling for film and synchronization work. Although The Farm will remain, of necessity, a private studio, it seems that the Genesis family, individually and collectively, will generate sufficient work to keep it fully occupied for the foreseeable future.

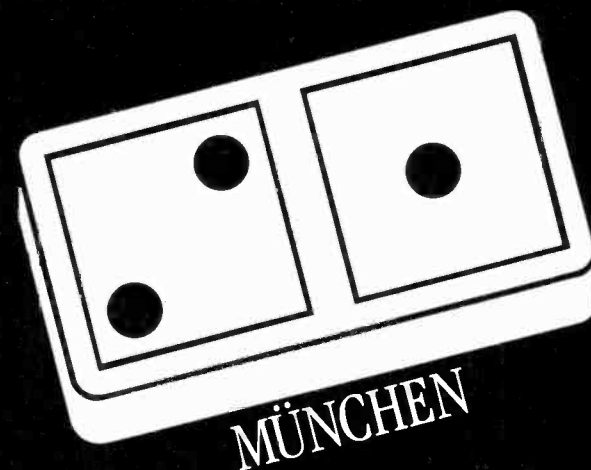
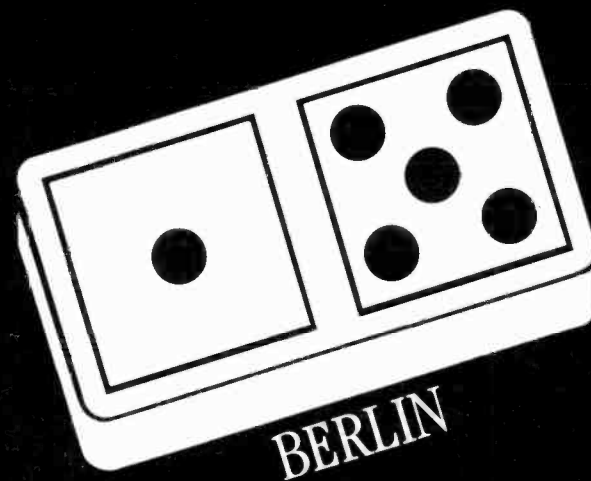
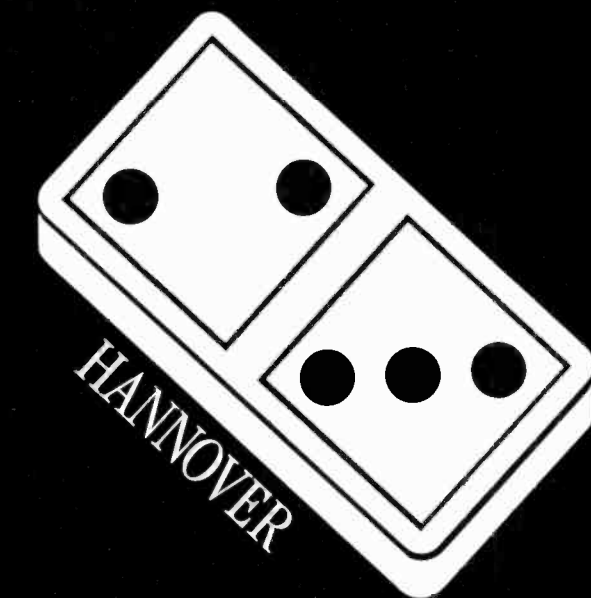
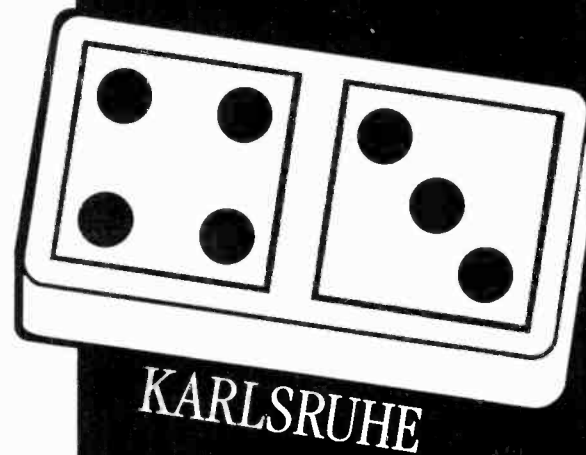
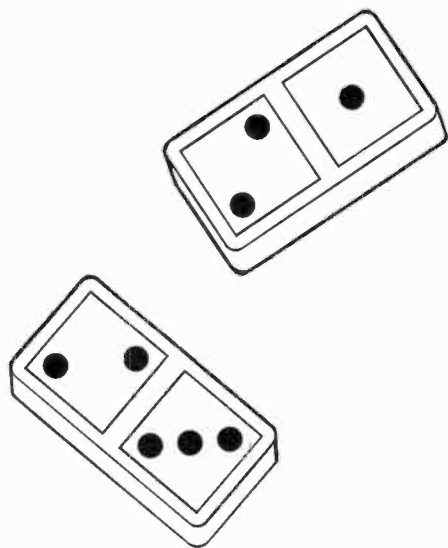
Since the latest Eric Clapton album, "August," which was produced by Collins, was also made there, there can be no doubt that The Farm and resident engineer Geoff Callingham, have become a vital part of the Genesis organization.



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The Virgin Story: Hitting New Heights In New Territories Around The World

Anyone familiar with the history of Genesis will be aware that for the majority of the group's recording career it has been signed to Charisma Records in the U.K. Charisma was launched by ex-journalist Tony Stratton-Smith during the late 1960s and "Strat," as he is known to many, was one of the few industry personalities to see the potential in Genesis at a time when the group was in imminent danger of collapsing following the near-debacle of its debut album on Decca.

"Strat" signed Genesis, encouraged and to some extent supported them, and in return Genesis remained loyal to Charisma, despite what must have been increasingly enticing offers from more powerful labels.



Genesis, 1978

However, by the end of the 1970s it had begun to look as though Charisma's best years were past. At one point, when other acts on the label included Lindisfarne, Van der Graff Generator, Refugee, and the Monty Python team, Charisma was one of the most powerful semi-independents in the world. But Stratton-Smith, a restless man, found other consuming interests like racehorses and film making, leading to the Charisma roster comprising Genesis collectively along with the individual projects of group members, plus ex-Genesis alumni Peter Gabriel and Steve Hackett.

Phil Collins in particular had enjoyed little commercial success with his "other" group Brand X, although in truth the latter's musical direction seems in retrospect to have been unlikely to bear much chart fruit. When Collins launched a solo career in 1980, he signed with Virgin Records in the U.K., and with WEA for the rest of the world, feeling that more energetic labels than Charisma would increase his chances of solo success which.

Meanwhile, Genesis remained with Charisma, who entered into a licensing deal with Phonogram. The group remained highly successful but due to Genesis and Gabriel being the only Charisma acts of any commercial substance, that label found it more and more difficult to make ends meet.

Simon Draper, chairman of Virgin Music Division, notes that by the early 1980s, Charisma was largely in decline. " 'Strat' was, if you like, selling his birthright over the years and Charisma ended up with a licensing deal which gave them very little margin of profit."

However, the label had what Draper calls a "substantial" back catalog, and Virgin entered into a licensing agreement with Charisma in 1984 for the world excluding North America, although it took up to a year before all the previous Phonogram deals had expired.

Ken Berry, managing director of Virgin Music Division, adds that initially all Virgin had immediate access to was the '83 album 'Genesis' in the U.K., but other rights accrued, as time passed, to the group's back catalog. "We

were then able to sign the band for the rest of the world when we purchased Charisma in mid-1985."

Although, as previously noted, the Charisma back catalog should not be undervalued, the main strengths of Charisma's roster, and its main attraction to Virgin, were Genesis, Peter Gabriel and Julian Lennon, with whom Stratton-Smith was negotiating at the same time as the deal with Virgin was under negotiation. In fact, Virgin helped finance the signing to Charisma of this celebrated second-generation rock artist.

So, since the summer of 1985, Genesis has been attached to Virgin, as has Peter Gabriel. There's nothing sinister in the fact that both acts have opted subsequently for a partially-Virgin identity on their records. As Draper explains: "They were all told that they could be either on Charisma or Virgin or any combination they wanted, as it really made no difference to us."

In fact, Gabriel chose to have his records released with a Virgin label, while Genesis opted for a Charisma/Virgin joint identity for their earliest releases via Virgin.

Obviously the relationship between Genesis and Virgin has been extremely successful in a commercial sense. As Ken Berry confirms: "Yes, it's a major success in those terms, but it has also been very satisfying for us to prove to Tony Smith, the group's manager, that our worldwide network has the ability to penetrate territories where Genesis had previously not enjoyed immense sales, like Australia and Japan."

"Before we took over, the group tended to sell only 20,000 units per album in each of those countries, but today we're talking about 10 times that number, which we find very pleasing. It's gratifying to be able to promote and market artists of the caliber of Genesis and Peter Gabriel to new heights in new territories."

The story of the Virgin connection has only just begun for Genesis. Both parties are looking forward to a long and mutually advantageous relationship and plainly it won't be long before the entire record-buying world will join in the fanaticism. Certainly Virgin will spread its influence even further afield to this end.

The Atlantic Story: Success Proves Long Label Relationships Can Bear New Fruit

"I feel proud and greatly privileged to have been associated with Tony Banks, Phil Collins, Mike Rutherford, and their terrific manager, Tony Smith, for so many years. We at Atlantic treasure our relationship with Genesis, and it has been a great experience to be a part of their incredible story . . ."

Ahmet M. Ertegun, Chairman, Atlantic Records

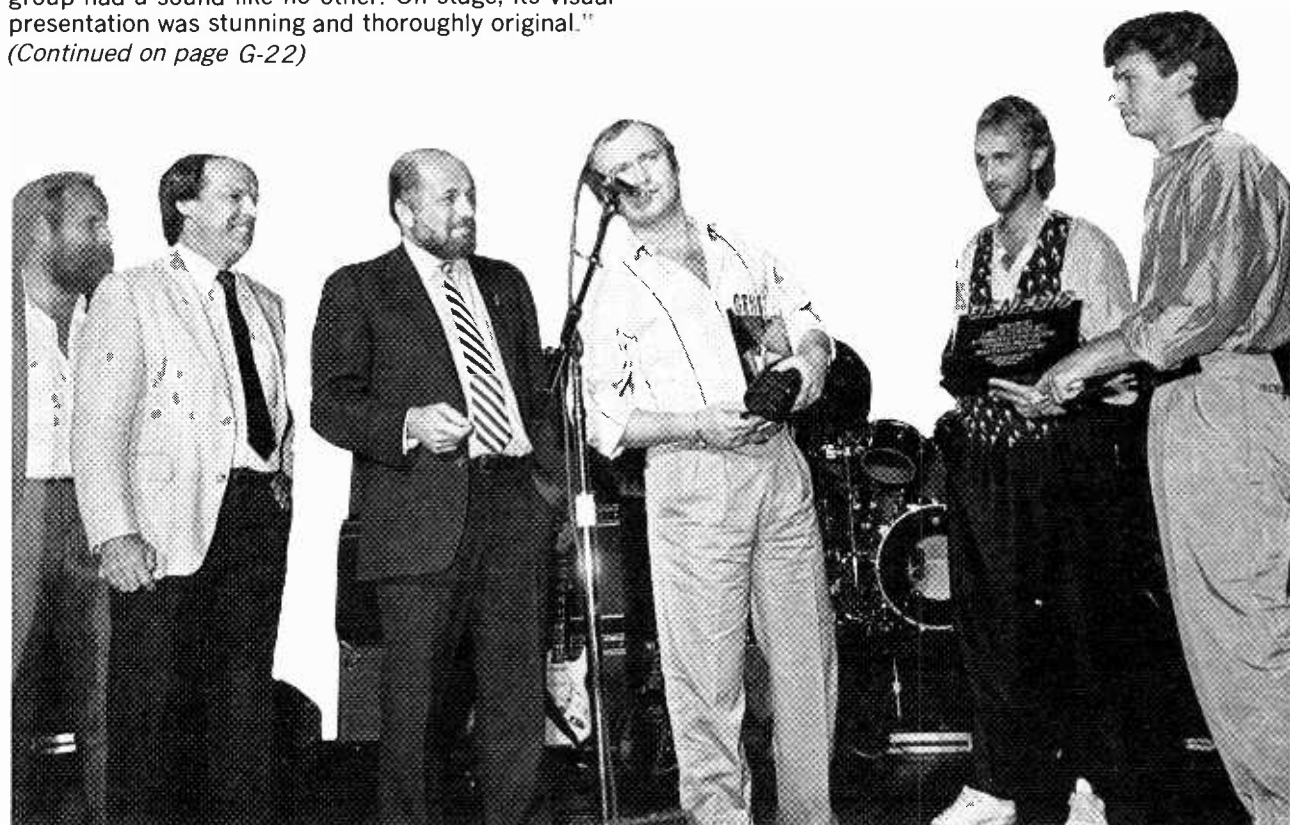
Ahmet Ertegun and the Atlantic Records family have been involved in the Genesis story for almost a decade-and-a-half. The Atlantic founder and chairman first learned about the group during the early 1970s when his label negotiated a North American distribution deal for the British-based Charisma Records.

"My friend Tony Stratton-Smith—then head of Charisma—had told me about a phenomenal group he was recording called Genesis," says Ertegun. "Among the first projects we were to have under the Charisma deal was a new Genesis album—'Selling England By The Pound,' which we released in 1973. On record, the group had a sound like no other. On stage, its visual presentation was stunning and thoroughly original."

(Continued on page G-22)



Backstage at Madison Square Garden with manager Tony Smith and Atlantic chairman Ahmet Ertegun, right.



Honored at WEA national sales meeting by, from left, manager Tony Smith; Atlantic exec. v.p./g.m. Dave Glew; & Atlantic president Doug Morris.

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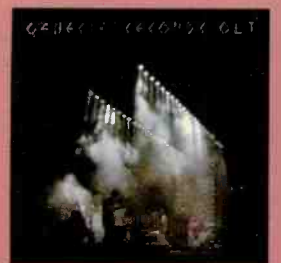
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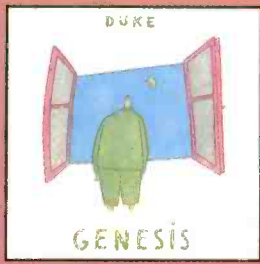


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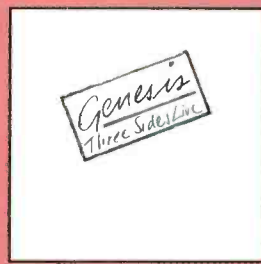
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History & Chronology The Making Of An Institution



1966—England's exclusive Charterhouse School has on its roster four budding songwriters/musicians named Tony Banks, Peter Gabriel, Michael Rutherford, and Anthony Phillips. The four join together from the remnants of two bands—The Anon and the Garden Wall. Along with drummer Chris Stewart, they form the first edition of what eventually will be called Genesis.

1967—Pop producer Jonathan King, also a Charterhouse alumnus, brings a still teen-aged Genesis to Lon-

don in December for their first official recording sessions.

1968—On Feb. 22, British Decca releases the first Genesis single, "The Silent Sun" b/w "That's Me." The group records its first album, produced by Jonathan King. John Silver now plays the drums.

1969—In March, Decca releases the group's debut album, "From Genesis To Revelation," consisting of a dozen original songs based on a concept suggested by King. Band members forgo further education, and commit themselves to a musical future. Drummer No. 3, John Mayhew, joins and in September, Genesis plays its first paid gig, earning £25 at a dance. In November, the group retires to the country to write and rehearse.

1970—Producer John Anthony brings Tony Stratton-Smith, founder of the Charisma label, to see Genesis perform. Stratton-Smith signs them immediately. The first Charisma album, "Trespass," is released in October. Meanwhile, founding member Anthony Phillips de-

parts the group, followed by John Mayhew. Drummer and ex-child actor Phil Collins, formerly with Flaming Youth, enlists, followed by guitarist Steve Hackett. The line-up remains unchanged for four-and-a-half years.

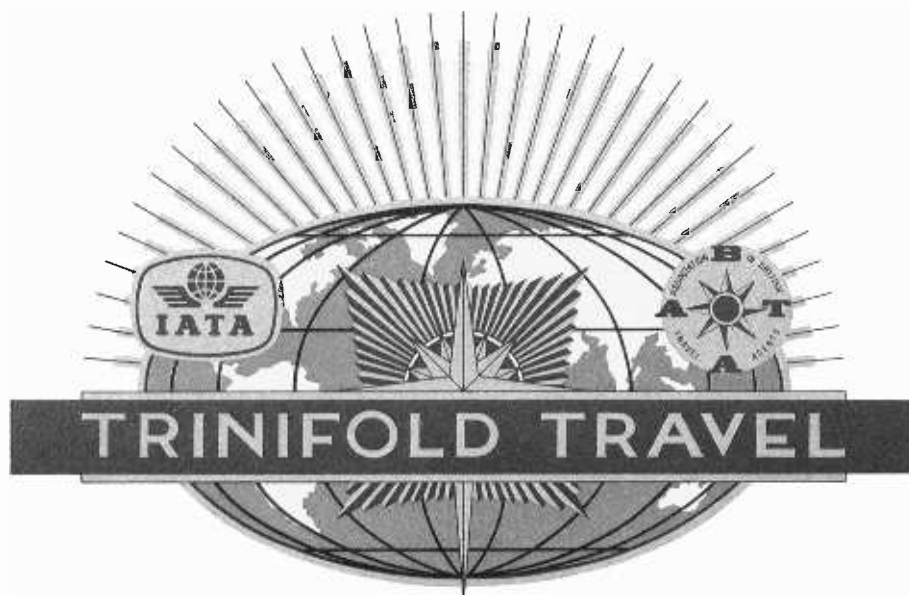
1971—Following an extensive series of gigs, the group adjourns in August to Trident to record "Nursery Cryme," produced by John Anthony. Released in November, the album includes "The Musical Box" and "The Fountain Of Salmacis."

1972—In January, Genesis plays its first gig abroad (in Brussels), boosting its European following. The band begins to develop a highly original stage presentation, as vocalist Gabriel integrates theatrical elements, including mime, costumes and story-telling. The "Foxtrot" album is released in October. Produced by David Hitchcock and Genesis (the band's first co-production credit), it features "Supper's Ready" and "Watcher Of The Skies." The band makes its official U.S. concert debut in December, headlining the WNEW-FM annual Christmas benefit show at New York's Philharmonic Hall.

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Genesis, '73

1973—Genesis opens the year with its first headlining British tour. "The King Biscuit Flower Hour" radio program records the band live in February, from which the "Genesis Live" album is culled and released in June (U.S. release is in '74). "Selling England By The Pound," produced by John Burns and Genesis. Charisma joins Atlantic Records for North American distribution, with the new album issued in November as the band's first Atlantic release. Genesis' second U.S. tour meets with critical approval.

1974—Following successful tours of the U.S., U.K. and Europe, the band begins work on the double-record concept album, "The Lamb Lies Down On Broadway." The album is produced by John Burns and Genesis for November release. The group embarks on a six-month world tour, utilizing 2,000 rear projection slides and state-of-the-art sound and lighting. In December, Gabriel tells the band he's leaving Genesis at the end of the tour; no public announcement is made for eight months.

1975—By May, the band performs the "musical play" of "The Lamb" 102 times. In August, Gabriel releases a public statement that he is departing the group. The remaining quartet begins work on a new album, while Phil Collins, who had been singing support vocals, becomes lead singer.

1976—"A Trick Of The Tail" is released in March, becoming the biggest Genesis album to date. Produced by David Hentschel and Genesis, it's highlighted by "Dance On A Volcano" and "Ripples." The group embarks on an SRO world tour, beginning in North America. On stage, Bill Bruford shares drumming duties, allowing Collins to move centerstage for his new frontman role. Collins also gigs and records with Brand X, while Rutherford produces an album by original Genesis guitarist Phillips.

1977—"Wind & Wuthering," produced by Hentschel and Genesis, bows in January, featuring "Your Own Special Way" and "Afterglow." On New Year's Day, Genesis starts a world tour by re-opening London's Rainbow Theatre. The band's two-month North American jaunt includes its first show at Madison Square Garden. Chester Gordon takes over the tour-only drumming spot. A double live album, "Seconds Out," recorded in Paris in '76 and '77, is released in November. Steve Hackett departs; Rutherford now handles guitar as well as bass.

1978—"... And Then There Were Three," the group's 11th album, is released in March and earns

GENESIS INVISIBLE TOUCH TOUR 1986/87

Genesis its first RIAA-certified U.S. gold record. Hits include "Follow You, Follow Me." Tour-only guitarist Daryl Stuermer joins; band visits the U.S. on three separate tour swings.

1979—Banks records his first solo album, "A Curious Feeling," and Rutherford's solo debut, "Smallcreep's Day," is also released. The two collaborate on music for the film "The Shout," starring Alan Bates. Collins records with Brand X and plays his first live dates with the group in the U.S. He also appears several times onstage with Gabriel, and drums on the latter's third post-Genesis LP. Genesis trio writes and rehearses.

1980—"Duke" is released in April, the fifth Hentschel/Genesis production. A top-chart worldwide, the U.S. gold LP includes "Misunderstanding," "Turn It On Again" and "Behind The Lines." The world tour includes a six-week sold-out North American swing, featuring two surprise benefits at L.A.'s Roxy and N.J.'s Capitol. Group ranks No. 1 in six Melody Maker's year-end polls.

1981—In February, Atlantic releases Collins' solo premiere, "At Face Value." Work is completed on Genesis' private studio, dubbed The Farm, in Surrey, England. "Abacab," the group's first self-produced album, (with Hugh Padgham engineering), has September release. Earth Wind & Fire horn section plays on first single, "No Reply At All," marking band's first use of outside musicians since first album. 1981-'82 world tour begins in Europe in October, featuring exclusive lighting system. In fourth chart week, album becomes group's first U.S. top 10 release. Genesis hits North America in November. "Abacab" is RIAA-certified gold in December.

1982—Genesis named Band Of The Year in Melody Maker's readers' poll. "Abacab" yields title track and "Man On The Corner" hits, and becomes group's first RIAA certified-platinum album in May. Collins produces John Martyn's "Glorious Fool," and later in the year, Abba's Frida's "Something's Going On." Genesis' "Three Sides Live," a double album featuring three sides recorded live in '81 plus one side of previously unreleased stu-



dio material, bows in June. "Paperlate" single again includes EW&F horns. Album goes top 10 and gold, while group is boxoffice-breaker in North America. Rutherford's second solo LP, "Acting Very Strange," is issued in September, coinciding with group's European/U.K. tour. Reunion show in Britain features Gabriel and Hackett. Collins' second solo album, "Hello, I Must Be Going," is released in November, with drummer departing on first solo tour in December.

1983—10th anniversary of band's Atlantic pact, and 15th of first album release. Banks' second solo album, "The Fugitive," issued on Atlantic in May. Collins, who drummed on Robert Plant's two solo albums, tours with the former Led Zeppelin singer. Single "Mama" bows in September, preceding "Genesis" LP release in October. The album, recorded and mixed at The Farm, with production by Genesis and Padgham, is group's fastest-selling LP and goes top 10. Genesis' '83-'84 tour begins in North America and coincides with first top 10 single, "That's All." "Genesis" certified RIAA platinum in December, ultimately yielding "Illegal Alien" and "Taking It All Too Hard." Banks' Atlantic soundtrack for "The Wick-

ed Lady" issued in December.

1984—Tour winds down, and Atlantic releases Collins' "Against All Odds (Take A Look At Me Now)," the film's title track. Collins produces Clapton's "Behind The Sun" and Philip Bailey's "Chinese Wall."

1985—Collins' third solo album, "No Jacket Required," is released in February, followed by a five-month solo world tour. "Separate Lives," a Collins/Marilyn Martin duet from the film "White Nights," is an Atlantic September release. Rutherford's "Mike + The Mechanics" is issued in October. Genesis reconvenes at The Farm to work on next group album.

1986—Atlantic soundtrack for "Quicksilver," featuring Banks' material, is out in January. Collins produces Clapton's "August." In May, title track to Genesis' 16th album, "Invisible Touch," is released, and in June becomes the band's first No. 1 U.S. single. The album, produced by Genesis and Hugh Padgham, debuts in June, coinciding with a Mike + the Mechanics tour. Also out in June: Atlantic Video's "Genesis Live: The Mama Tour," filmed during the '83-'84 tour. Genesis begins a worldwide tour, with the North American legs sponsored by Michelob, in September. The band plays multiple dates in major cities, and receives Madison Square Garden's "Gold Ticket." The first leg of the U.S. tour (Sept.-Oct.), generates the highest average gross per venue (\$1.4 million) of any touring act in '86. The album's second single, "Throwing It All Away," goes top five. In November, the group begins New Zealand and Australia tour.

1987—In January, Genesis embarks on the second stateside leg, which concludes in March. Meanwhile, the album's third single, "Land Of Confusion," hits top five. The band is named Band Of The Year in Rolling Stone's annual readers' poll, and does a television remote from Cleveland for the "American Music Awards" show. "Tonight, Tonight, Tonight," the fourth single, is issued. Following its current U.S. circuit, Genesis tours Japan, China and Europe, returning to the U.S. in the spring. The world tour concludes in July.

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The Genesis Experiment

(Continued from page G-3)

enough competition in this particular area of music: songs with a little more thought in them."

Rutherford adds: "I think we were just a little bit too left of center for a long time and as the years tick by we're not quite as left as we were and people have caught up with us."

The multi-platinum "Invisible Touch," with millions of sales globally, is the 16th Genesis album to be issued since the inventive band's first single "The Silent Sun" in February '66. In that time, significant members Anthony Phillips, John Mayhew, Peter Gabriel, and Steve Hackett have departed, without renting the fabric.

The three stalwart members prefer to see themselves as experienced veterans rather than "boring old farts," as the odd punk band has suggested. "There are lots of pop stars older than us," claims Banks. "We're not that old—35-36. For a group that has been around this long you would expect us to be much older. But Mike and I have never been in another group and Phil joined early on. That's why the group seems fairly young. We still feel fresh about it."

Collins can't quite understand why the mode of operation that he and his compatriots follow should generate such surprise. "It seems to be a problem for everybody else. We don't think about it," he insists.

"We've all slowly developed our various activities and, in true English fashion, it's not the winning but the playing of the game that's important. At this stage of the game, if we felt trapped by Genesis we wouldn't go on. But knowing that we can stop and start where we want gives the whole thing new meaning."

Invisible Touch Tour

(Continued from page G-3)

considerably more demonstrative than on any previous tour. "The response in the U.S. was bigger and more rapid than we can ever recalled," says assistant tour manager Walter Versen.

Genesis deliver sufficient doses of tensile rock'n'roll to perpetuate a self-replenishing audience, while still offering the thoughtful, extended, intelligent musical passages so precious to their loyal, older fans. The production values are breathtaking, with what is unarguably the most sophisticated lighting system in rock drawing gasps from the assembled multitudes.

Despite cost prohibitions, Genesis attempt to present the same caliber of production in every country, even if they have to transport 75-plus tons of equipment around to do it. Paul Dainty, the veteran Down Under promoter, who had been trying to secure a tour for 10 years, says: "This was the first time I can ever remember where we had to go to the structural engineers who built the venues in each city to get an inspection and a clearance letter to hang the vast weight. It was that critical."

The time span allocated to Dainty allowed him to present 20 concerts, including eight in Sydney for an audience of 120,000. "I could have done many more," he says, "but the time just wasn't there. I could have had five or six more nights in Melbourne, easily. They are so superbly professional to deal with that I could have gladly kept them busy down here for months. Maybe next time . . ."

American crowds displayed their affection in no uncertain terms. Publicity manager Sheryl Gordon, on her second Genesis tour, coming after a Collins stateside excursion, says: "The American kids were on their seats screaming from the first song, which is not the way Genesis concerts were in the past, even during the last one."

Gordon credits the band's attitude toward its followers as the major factor in its longevity. "They sound-

check for over two hours every night, which you don't find with a lot of bands. In every hall, they attempt to put over the very best show they can. And even at this stage of the game, with the stature they have, they still do hospitality rooms in every city, where they meet fans, record company people, dealers, the press and whoever wants to speak to them. Of all the bands I've worked with, they are easily the most approachable."

Smith says: "Permanency and consistent quality build a rare sense of trust between a band and its audience. There just aren't very many bands in the world who can offer people what Genesis are able to deliver in a concert situation."

GLENN A. BAKER

Phil Collins

(Continued from page G-4)

Collins is the first one to admit that he is short, balding and doesn't look much like Elvis Presley. Accordingly he is not really sure why a goodly portion of the world is going "potty" over him. "It baffles me," he admits. "At the first American gig on my 'No Jacket Required' tour, in Worcester, the reaction frightened the life out of me. I hadn't seen young girls acting like that for a long time, and certainly not for me. I suppose that's what hit singles do. My success surprises me constantly. I'm a drummer! It obviously has something to do with more than looks."

Of his musical origins, he offers: "I was given a drum at five and I stayed with it. Brian Bennett of the Shadows was a big early influence. Then Ringo, Bobby Elliott, Keith Moon, people like that."

After his Artful Dodger stint, Collins started playing with bands. One outfit, Hickory, was transformed by pop manipulators Howard and Blaikley (of Herd, Honeycombs and Dave Dee, Dozy, Beaky, Mick and Tich fame) into Flaming Youth for the Moody Blues-ish concept al-

(Continued on page G-18)

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bum "Ark 2." At the Marquee Club in London one night, Jon Anderson invited him to audition for Yes, because Bill Bruford was considering a return to university.

"I never rang him but I often wonder what would have happened, how my life would have been different if I'd gone down and tried out." Collins also offered his services to the Who after the death of Keith Moon. But Pete Townshend had already given the nod to Kenney Jones but, as Collins points out, "every time we play together, he flashes me a sly little look that says it could have worked."

But Collins wouldn't have left Genesis to join the Who. He'd have done another of his juggling acts, as he did as a member of Brand X, the low-key jazzish outfit with which he recorded five albums during the 1970s. "When I started playing with Brand X, people said, 'you can't do that; you can't play in two bands at once.' People tend to like to know where things are and put you into

a little box and if you stray away they wonder what you're doing over there when you should be over here. Now I'm very lucky to be in a position where they don't care where I pop up."

Since 1970, Collins has been popping up regularly with Genesis, contributing to the band's awesome popularity with his forceful distinctive drumming and, since 1976's "Trick Of The Tail" album, equally distinctive vocals. He became Genesis lead singer following the departure of Peter Gabriel and the consideration of hundreds of hopefuls, including Manfred Mann's Mick Rogers and Nick Lowe ("Yes, he sent us a tape and a photo, regardless of what he says.")

Collins recalls: "As each hopeful came through the door, we'd ask ourselves do we want to write with this guy? Can he become one of the family? On that basis, nobody seemed to fit. It was my wife who suggested I do it, but I said no, I'd feel too strange coming out from behind my drum kit."

Collins came out and came on magnificently. His self-confidence soared and suddenly there was no containing the man. He played with Led Zeppelin at Live Aid despite having had no rehearsals.

"I listened to a tape of 'Stairway To Heaven' on the Concorde coming over from London. That whole day was so bizarre that it wasn't until the whole thing was over that I realized what had happened. I suppose I only did it because it could be done."



Mike Rutherford

(Continued from page G-4)

before the tour started, and the latter because they got on well.

"Some of them hadn't been in the studio at the same time when the record was being made," Rutherford laughs.

"This Genesis tour runs until next July, although there are some quite big breaks in there. I'll do a bit of writing in between, and the next project will be Mike + the Mechanics and vice versa. The thing about Genesis is that we've never sat still."

Rutherford is also a musician who believes in commitment and hard work. Talking of the crucial personnel losses in the Genesis past, he points out that Peter Gabriel's departure was difficult because of his involvement with the songwriting, but the circumstances leading to Steve Hackett's going were more taxing.

"When Steve left we had been feeling that he wasn't happy with the group, that he wanted to work more on his solo stuff. When you feel that some of you are working flat out for the band while the other person's commitment is not quite so strong it doesn't feel so good. So when he left I think it was almost a relief. It seemed to be the right thing to do, for him to go his own way and us to go this way."

Was there ever a time when Rutherford felt like throwing it all in and relegating Genesis to the rock'n'roll history books? Rutherford claims that the only touch-and-go time was immediately after Gabriel left.

"You always sit down and think 'maybe it is time to call it a day,' but when Pete left no one realized that there was still a very strong writing team. This is why we managed it. Pete was obviously the front man, and it's natural that people think that person is the leader. I do it myself—you just can't help it. Until that point, we hadn't written down who wrote what. It would just have been credited to Genesis, just to avoid those fights, where bands argue about what single is to come out, all that sort of thing. So we just put 'Genesis'."

Rutherford says that when Gabriel left, that policy proved a slight error. "Quite a few of the favorite songs had been written by the three of us, and if people had known that there would have been less panic. So we tried to write another album and see what happened, and the first week—it was without Steve because he was finishing a solo album—it was just the three of us and it worked fantastically."

Rutherford clearly relishes his Genesis and non-Genesis work. Financially he has no need to work, but claims to enjoy spreading the word about Genesis. He says he'd like to do some other production work but finds time a problem. At one point he mentions that something happened "the other day," then explains that "the other day could be anytime in the last three years."

Like the aging element of his audience, Rutherford, father of two children, finds that his time is precious and he has to be selective about his involvements.

He says: "I was walking down the street in New York the other day and the first three guys who came up and asked for autographs were all over 40."

Maybe, then, the prospect of Mike Rutherford performing and recording music with and without Genesis when he's 70 is not as wild as it might seem.



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SAMUELSON GROUP

Tony Banks

(Continued from page G-4)

film, and I did the whole soundtrack at home on a 16-track Fostex which was quite interesting as an exercise. The sound is a bit on the rough side, but I quite like that as well."

Banks has done a couple of scores, notably "The Shout," and the challenges of a new field of music are just beginning to open up. "I like the role of composer because you are exercising quite a lot of control over the film without appearing to."

The challenge of using melody to enhance meaning is very much a part of the Genesis tradition, particularly in the early years of the band's history, when pieces of up to half-an-hour were not uncommon.

The problem, he concedes, is that it is very hard to promote anything that doesn't immediately lend itself to commercial radio, and he is reluctant to adopt a high public profile. "I've never particularly cared about being in the limelight. I'm probably a lot more important to the group than I appear, but that's what I've chosen to do—I prefer to be anonymous."

The process of writing in most bands tends to become more fragmented as the group gets older and members develop their particular lyrical passions. With Genesis it has gone the other way to the point where work began on the last two albums when the three members met to write with no songs in hand.

"The early stages of a writing session will go five days a week, say Monday to Friday, because we've got kids at school. We'll usually work from 11 in the morning to about seven in the evening. As the sessions get going, and certainly once we've started recording we'll go from say 11 to midnight, and once deadlines get close we'll work through weekends.

"If everybody is equally involved with every track then everybody is equally excited about every track and you don't get arguments about what the single will be or who is doing what. And one doesn't like to push forward one's own songs all that often. We've found that working this way means those questions don't even arise.

"As a threesome, we write in a way that we don't write individually. Some songs have more of the flavor of one person than another but in the main it is a different style than that of each individual and that in itself is a good reason for the group's existence. Phil tends to write a more straightforward lyric. I tend to be more complex; Mike is somewhere in the middle. It gets a good balance."

Banks favors the complex over the superficial demands of the pop charts and maintains that despite their presence on the top 40 airwaves around the world the fundamentals of Genesis have remained the same.

"It's no more than a difference in emphasis, though there are two obvious factors. The first thing is that we've got people used to the kind of thing we're doing. We could play an early song on stage tonight and the audience will like it. It's just that in the early days we couldn't promote those things; they wouldn't get played on the radio. But we've always done short songs.

"The turning point was the song 'Follow You, Follow Me.' We wrote that song like all the others but for some reason it became a hit single in lots of countries and it got on the radio in America. That song gave us radio credibility.

"Because 'Invisible Touch' has been a hit people are aware of that song. In the old days, people were aware of the longer songs. On that last album there's a track 'Domino' that runs 11 minutes. For my personal taste, that's where the strength of the album lies. The longer songs give you room to breathe. You don't have to repeat as much, and you can build a mood more successfully. The strange thing is that lately we've found the songs that go down best are 'Invisible Touch' as the hit single and then 'Domino.'"

Banks says the lyrics have changed as well. "We used to write lyrics that were somewhat obscure, hinting at things rather than spelling them out. Now the lyrics tend to be more straightforward. I think it's fair to say that Phil's singing has become more positive, which makes it easier to get across to an audience. And obviously he is better known to the public as well, which makes the whole thing more palatable."

Obviously Banks sees Genesis as very much an ongoing organization. Having spent his adult life in the group, he has shaped the band around his lifestyle and there seems no reason to stop. The bond in the trio is as strong as ever and the challenges are there. There is, of course, time off as well.

Banks is currently considering his options for the next Genesis "busman's holiday." There's the possibility of a solo album and more soundtracks to consider.

Working with vocalists like Fish (from Marillion), Jim Diamond and Toyah Wilcox proved to be more of a pleasure than he had imagined, and he has been "genuinely surprised" at the eagerness other musicians have expressed about working with him.

The one thing that becomes abundantly clear when talking with Banks is that there are people in the music business who don't get obsessed with chart positions.



Tony Smith, Manager

(Continued from page G-6)

members extends to the management of their extremely successful solo activities. He also co-manages Genesis breakaway Peter Gabriel, admitting that there is some "friendly competition" between the two acts. Helming this extraordinary array of careers, projects and activities with an overall vision marks Smith as one of rock's ablest and most admired managers.

"We always sit down at the end of a touring or recording period and I lay out a loose plan of what I think will happen over the next two or three years. That rough guideline might change by a couple of months here or there but invariably we stick to it. We allow for solo albums, and tours, film soundtrack assignments, video shoots and all that, and then say, right, we'll get back together as Genesis at X time. Right now, we're loosely

(Continued on page G-21)

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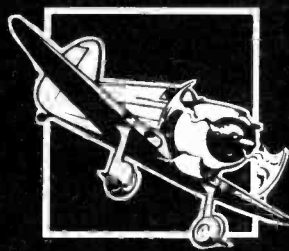
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(Continued from page G-19)

talking in terms of 1990.

"There's never any resistance to coming together at the time we decide upon because I think everyone still enjoys it immensely. They get something out of Genesis that they don't get out of their solo careers, and vice versa, of course. It's in the chemistry of the people. The success they achieve outside the band doesn't have that much effect on them.

"As you get older and gain more experience, the ego side doesn't mean so much. They're fairly ego-less, anyway. We've always tried to keep our feet on the ground. Even so, I think that if the solo careers had happened at a much earlier stage, it probably wouldn't have worked out nearly so well."

Hit & Run Management's Sheryl Gordon, an American who acts as tour publicity manager, adds enthusiastically: "They're unequivocally the best. Highly intelligent, nicely brought-up gentlemen who make my job so much easier. They always turn up at places when they say they will. Nobody's ever disappeared on me.

"They are incredibly well-organized, always interested and totally professional in their attitude. Most importantly, they are friends. They enjoy working together, writing together and performing together."

Smith has a great capacity for elements of maximum exposure, be it featuring the group's "In Too Deep" in the Bob Hoskins film "Mona Lisa," suggesting to Phil Collins that he could conceivably perform at both the Live Aid concerts on the same day, initiating radical video concepts, or arranging for Collins' voice to be heard in a seemingly endless stream of blockbuster films ("Against All Odds" and "White Nights" to name but two).

Genesis may be one of rock's great "institutions," but Smith is certainly not fearful of change and growth. "We never had singles, now we do, and we reach a much wider audience. Go to a Genesis concert and you'll find a lot of 12-14 year-olds among the long-standing fans. Our appeal demographic is 14 to 40. Genesis has always been very influential and has had a lot of influence on other bands, even though the press has never really taken to them or treated them that well."

The source of the band's enduring appeal, believes Smith, is its quality songs. "Even when Peter left and everybody was predicting terrible things, I knew the songs were still there and that wasn't going to change. As songwriters they continue to learn their craft.

"Individually they are very strong but when they weld together, it becomes something else again. If you look over the albums, you'll find that there is always a pointer to where they intend to go on their next album. There's always that slight change of direction. They continue to explore; they don't sit back on their laurels."

Smith says Genesis represents a continuing high standard of music. "It's a thinking man's band, probably more white collar than blue collar. If you've got something that always delivers the goods, people will want it. Look at Queen, or the Rolling Stones. Every Genesis album, from the beginning, has outsold the one before it. And everywhere, except Australia, Genesis has always outsold Phil Collins. It's not the same audience. There is a crossover, but the people who go to see Phil are not automatically the people who go to see Genesis."

Asked to comment on the trio's motivation, Smith considers carefully before concluding: "They wouldn't do it if they didn't enjoy it. That's the key to the whole thing. If they sat down in the room on the first day of rehearsals and didn't get off on it, they just wouldn't do it. They don't need to do it, but they want to. That's important."



ITG Story

(Continued from page G-6)

next time there were 2,000, then 4,000 and so on. This year the same rule applies: where there were two or three nights in the Garden in '83, we sold out five this time."

Even while Genesis was establishing itself as a major concert act independent of record sales, the group remained a "major struggle band" the first 12 years. "Even in '74, which was Peter Gabriel's last tour with the

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band in the U.S., we were essentially a cult band in terms of record sales and recognition, and when Peter left, everyone told me it was over. But I had the same feeling and the band kept the same attitude and we figured if we just kept going we'd find a way."

Of course, the hit records later came in droves, though Farrell, who still attends 30% of Genesis' shows, maintains that the band's commitment to roadwork is what made others come around to his original belief that they would be the biggest band in the world.

"The key to Genesis and the reason why they're where they are today," he says, "is because they still make magic on stage. I still get shivers when I walk into the audience, and I always walk out smiling."

The Atlantic Story

(Continued from page G-10)

Today, Ertegun's admiration of Genesis has continued to grow. "As songwriters and as musicians, the members have exhibited extraordinary growth over the years," he says. "Perhaps most remarkably, their commercial success has steadily increased at the same time their music has continued to mature and develop—both individually and collectively. There is a very special chemistry at work within Genesis, a combination of elements that is unique in contemporary music."

Since the emergence of "Selling England By The Pound," Atlantic has issued a further 10 albums by Genesis—eight studio releases and two in-concert recordings.

"Quite remarkably, each new studio album, without exception, has outsold its predecessor," says Doug Morris, president of Atlantic Records. "Engendering tremendous fan loyalty, Genesis' momentum has been astonishing. Building their audience step-by-step, they have steadily moved up the sales ladder to their present place in the elite multi-platinum club."

Analyzing Genesis' growth pattern, Morris adds, "Just as their sales have expanded, so has their radio base. Genesis was one of the original FM favorites, a mainstay of the 'progressive' era. Today, they remain among album radio's favorite sons, while their unique sound has captured the pop airwaves as well. The industry and the public have grown right along with the band, and their appeal has become universal while their music remains fresh, vital, and ever-changing."

In addition to the Genesis product, Atlantic has, of course, enjoyed considerable success with a variety of recordings from the three individual bandmembers. During the 1980s, Phil Collins has established himself as a multi-platinum/Grammy-winning superstar with his three solo albums and his movie title songs. Mike Rutherford made a major breakthrough with the RIAA gold "Mike + The Mechanics" album, which was released in October 1985 and spawned the hit singles "Silent Running" and "All I Need Is A Miracle." At the same time, Tony Banks has garnered wide acclaim in recent years for his work on such motion picture soundtracks as "The Wicked Lady" and "Quicksilver."

Meanwhile, these outside pursuits have not affected the quality of Genesis' output, while public interest in the group has steadily increased.

"In unprecedented fashion, the phenomenal amount of talent within Genesis has allowed the group's collaborations to become increasingly fruitful at the same time that their individual work has blossomed," says Morris. "The coming years will undoubtedly see an array of wonderful musical projects from Tony, Phil, and Mike—together and apart—as their marvelous saga continues."

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STA·TION *noun* 1 A place where a person or thing usually stands or is; an assigned location; the headquarters of some official **AGENCY** or body of men; as, **STATION AGENCY**. 2 An established building or place serving as a starting point, stage, stopping place, or post; specifically, a building for arranging the most suitable **LIVE APPEARANCES** for a wide cross-section of contemporary musicians. 3 Social condition: creative staffing and dynamic leadership; rank: top **EUROPEAN BOOKING AGENCY** with assured growth potential.

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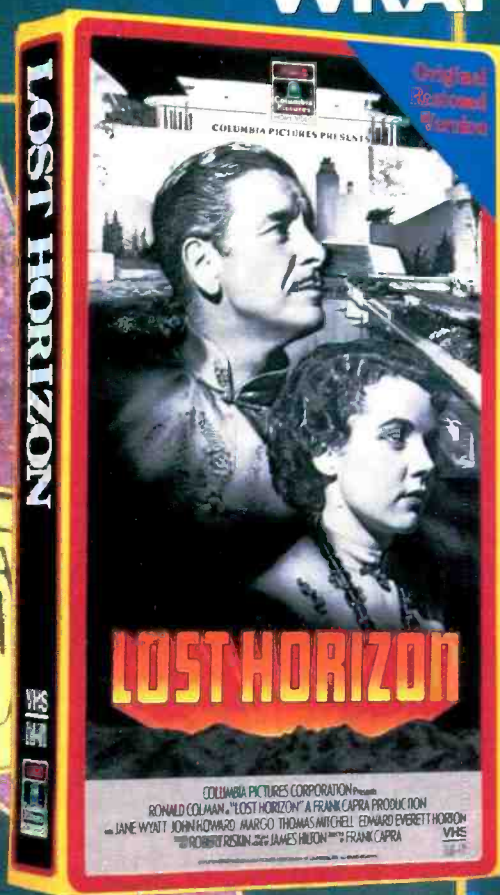
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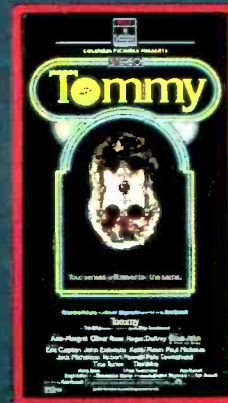
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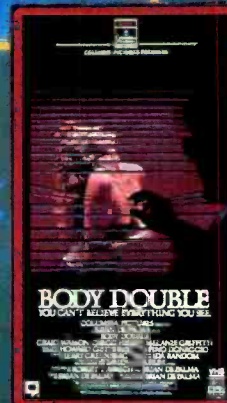


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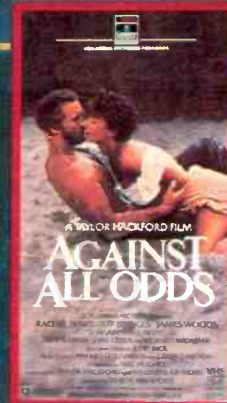


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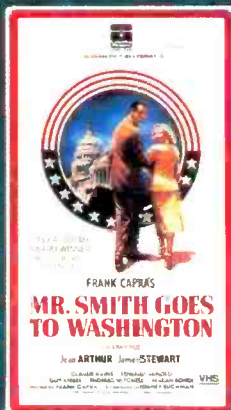


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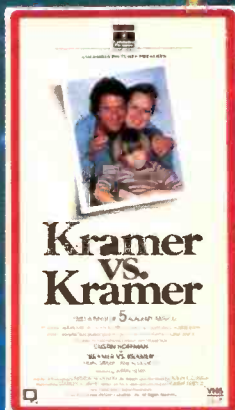


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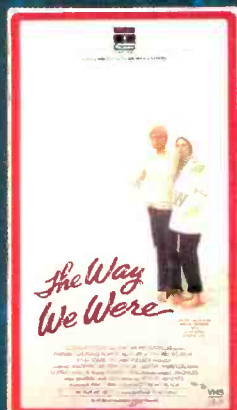
WRAP-UP THE DRAMA



MR. SMITH GOES TO WASHINGTON

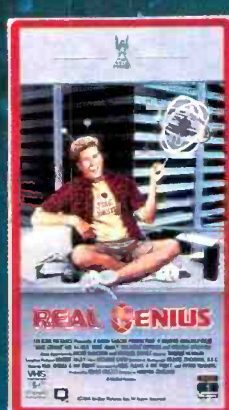


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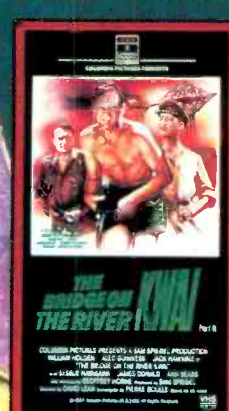


THE JOLSON STORY

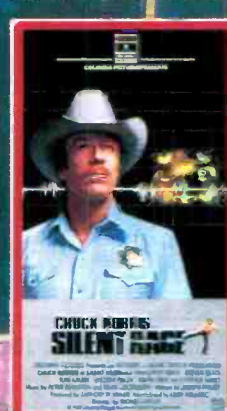
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IN THIS ISSUE: A SPECIAL GUIDE TO SPECIAL INTEREST VIDEO

The broad acceptance of Billboard's new **Special Interest Charts** has helped stimulate the growth of alternative (non-theatrical) video. And with the current emphasis on sell-through, Billboard attempts to help its readers sell these emerging categories.

- Market Overview
- Exercise/Fitness
- Sports/Recreational
- How-to
- Hobbies & Crafts
- Business & Education
- Health
- Travel & Culture
- Food/Cooking
- Documentaries
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- Recreational Sports
- Hobbies & Crafts



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Billboard will be the only publication to carry our official Show Directory! It will be inserted in copies of the magazine distributed to all trade attendees at the Show entrance and from Billboard's Booth #314, April 21-23.

Billboard's editorial in this issue will highlight various segments of Special Interest Video along with its four Special Interest Charts. They are proving extremely valuable to retailers and distributors and the industry as a whole.

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EXERCISE & HEALTH



SECOND VCR IS NEW WINDOW ON EXERCISE EXPANSION

By Chris McGowan

In 1986, low impact aerobics became a catchword among exercise video gurus, while high impact sales were enjoyed by mass merchandisers who displayed health and fitness tapes in their stores. According to industry analysts, the genre accounted for at least 4% of the videocassettes sold in the U.S. last year and the category's all-time top 30 titles sold a total of more than three million units during '86.

It was a hot year for the genre, which captured three of the top six places, and seven of the top 50 spots, on the Billboard 1986 year-end videocassette sales chart. Who were the hottest? Fonda, Fonda, Fonda, Smith, Smith, Fonda and Reynolds.

Indeed, Jane Fonda was incandescent in '86, receiving over 300,000 pre-orders for her "Low Impact" tape, topping 1,000,000 (cumulative) units sold for "Jane Fonda's Workout" and passing the 750,000-unit mark for "Jane Fonda's New Workout." And these are units, not dollars.

Veterans Kathy Smith, Debbie Reynolds, Richard Simmons and Raquel Welch moved 100,000 or more units on one or more tapes each during the year, and a crowd of hot-selling health and fitness figures joined them in the limelight. Callan Pinckney, Donna Mills, Susan Harris, Deborah Crocker, Tamilee Webb, Bess Motta, Susan Rasmussen, Beth Johnson, Joanie Greggains, and Bob Mann became familiar faces to cashiers working in bookstores, discount chains and video stores. Jake Steinfeld, Lou Ferrigno and Judi Sheppard Missett also continued to sell well.

Much of the sell-through boom took place outside

V I D E O

A RETAILER'S GUIDE



of video stores. Video Reel's certified gold "Isometric Stretch" sold 90% of its units in mass market and sporting goods stores and 3%-5% by direct mail, according to operations manager Michael Mellon. "The mass merchandisers are accepting us with open arms. People like J.C. Penny's, Walden Books, B. Dalton, K mart and Oshman's are all looking for good quality, properly-priced sports and fitness how-to videos," says Mellon. Another example of primarily mass market success was Goodtimes Video, which sold 220,000 units of "29-Minute Workout," with 85% of that in the mass market, according to a company spokesman.

Health and fitness programming is more diversified in '87, and consumers can now view and utilize calisthenics, isometrics, dance, weights, rubber bands, yoga, t'ai chi, martial arts and all kinds of aerobics in any number of combinations, concentrate on all or specific body parts and purchase videos

that come prepackaged with jumpropes, rubber bands and other gear.

Such variety, coupled with lower price points and the mass merchant invasion, helped boost health and fitness video sales significantly in 1986. The growth of two-VCR households this year may also help increase the genre's sales.

"The category is significantly stronger now than it's ever been," says Court Shannon, executive vice president of Karl-Lorimar Home Video, home of Fonda, Simmons, Retton, Alzado, and Powell tapes.

"Our volume in this area is basically 100% higher than it was a year ago," adds Shannon. "We still sell 60% of our sports and fitness videos to video stores, but the biggest growth has come (Can't on page E-6)



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Richard Simmons and the Silver Foxes. Back row: Harry Hoffman, Jacqueline Stallone, Sal Pacino. Front row: Pauline Fawcett, Richard Simmons, Shirley Simmons (Karl-Lorimar).



A-Z Software Index A RETAILER'S GUIDE to LOOKING GOOD, FEELING FIT and SELLING THROUGH

By Chris McGowan

The following is a quick-reference list of most program suppliers who offer health and fitness-oriented titles, and a look at their current catalog.

ACTIVE HOME VIDEO: "The Bruce Jenner Workout" (\$49.95) features the Olympic decathlon gold medalist demonstrating the path to total fitness. Active also has "Iron Bodies" (\$39.95), a behind-the-scenes look at West Coast women bodybuilders; "An Affair Of The Heart" (\$29.95), on how to care for a coronary patient; and "Breast Implants: Everything You Wanted To Know But Were Afraid To Ask" (\$19.95), sold through direct mail. **April:** "Karate-cize."

ADVANTAGE VIDEO: Advantage Video markets their tapes with a technique called "video plus," wherein each tape comes with a special fitness item (such as a jumprope). The price points vary between \$19.95 and \$29.95 (including each "video plus" extra) for the following tapes: "Bill Walton Family Fitness" (includes exercise straps); "Kiki Vandeweghe Inner Winner Workout" (comes with nutritional supplements); "Scentual Massage" (herbal rubbing oils); "Four Weeks To Fuller Firmer Breasts" (muscle toner); "Couples Contact" (exercise straps); "Rope Dancing" (jumprope); "Footbag Basics" (footbag); "Spider-Man Super-Fit Workout Video" (youth fitness workout) includes muscle toner; "Spider-Man Plus Super-Fit Workout Video" ("spider-straps"); and "Travel Gym" (nylon travel bag, jumprope, muscle toner and booklet). The videos can also be purchased without the extras.

ALL OCCASION VIDEO: This North Hollywood-based firm offers "Aerobisign" (\$22.95), a fitness tape with sign language instructions for the hearing-impaired.

ALL SEASONS ENTERTAINMENT/SPECTRUM VIDEO: To a big band jazz beat, Pat Boone and physical fitness expert Connie Letney lead a workout for mature participants in "Take Time With Pat" (Continued on page E-6)

Growing Wave of Yoga, Diet, Self-Help, Relaxation Video HEALTH HOTLINE: NOURISHING THE QUEST FOR A HIGHER STATE OF WELL-BEING

We all know about exercise videos that can instruct us how to bounce, bend, stretch, and pump iron in the privacy of our own homes. But the health and fitness category is expanding rapidly, and more and more tapes are appearing that delve into other areas than aerobics and bodybuilding.

There is now a wide and hot-selling sub-category of health videos that can teach us how to massage, relax, quit smoking, practice yoga and t'ai chi, eat healthy foods, prepare for childbirth, prevent back-pain and generally stay in the alpha state.

In bookstores, discount stores and video outlets, there are often a number of such titles to choose from, and in places like the Bodhi Tree Bookstore in Los Angeles (which caters to people interested in philosophy, religion and health) there are dozens of such tapes. "Tapes that have to do with yoga, t'ai chi and acupressure are very popular," says Jamie Michaels, manager of video and music at the Bodhi Tree.

The health genre is flourishing, especially in mass market outlets and in direct mail. Both small and large companies will be releasing significant quantities of videos in that category in 1987.

The following is a directory of several of the smaller program suppliers who offer health-related titles, as well as major program suppliers who have two or more titles in the area:

ACTIVE HOME VIDEO. 211 S. Beverly Dr., Bever-

ly Hills, Calif. 90210. (213) 274-8233.

ADVANTAGE VIDEO. 930 W. 16th St., Costa Mesa, Calif. 92627. (714) 548-9411.

ALL SEASONS ENTERTAINMENT. 18121 Napa St., Northridge, Calif. 91325. (818) 886-8680

AURA PRODUCTIONS. 7911 Willoughby Ave., Los Angeles, Calif. 90046. (213) 656-9373.

AVATAR VIDEO. 122 N. Hamilton Dr., Beverly Hills, Calif. 90211. (213) 655-6009.

CLEAR LAKE PRODUCTIONS. P.O. Box 3007, Santa Cruz, Calif. 95063. (408) 425-7940.

CONGRESS VIDEO GROUP. 10 E. 53 St., 21st fl., New York, N.Y. 10022. (212) 371-3939.

CONTINENTAL VIDEO. 2320 Cotner Ave., Los Angeles, Calif. 90064. (213) 477-8055.

GOODTIMES HOME VIDEO. 401 5th Ave., New York, N.Y. 10016 (212) 889-0044.

"Back In Shape: The Complete Back Pain Prevention Program" (Karl-Lorimar) is light exercise with medical health slant "designed to keep the spine supple."



"Bodyband Workout" (Warner) is an example of tape that comes with latest extras from bodybands to bodyballs.



EXERCISE & HEALTH

V I D E O

HBO/CANNON VIDEO. 1370 Ave. of the Americas, New York, N.Y. 10019. (212) 977-8990.

INTERARTS VIDEO. 1283 S. La Brea Ave. # 162, Dept. C, Los Angeles, Calif. 90019. (213) 312-6800.

IVE. 21800 Burbank Blvd. Woodland Hills, Calif. 91365-4062. (818) 888-3040.

KARL-LORIMAR HOME VIDEO. 17942 Cowan, Irvine, Calif. 92714. (714) 474-0355.

MCA HOME VIDEO, 70 Universal Plaza, Universal City, Calif. 91608. (818) 777-4300.

MERCEDES MAHARIS PRODUCTIONS. 320 Wilshire Blvd. # 101 Santa Monica, Calif. 90401. (213) 393-5800.

MORRIS VIDEO. P.O. Box 443, Redondo Beach, Calif. 90277 (213) 374-4984.

NITYANANDA INSTITUTE. Rudra Press, P.O. Box 1973, Cambridge, Mass. 02238. (617) 576-3394.

SELF-IMPROVEMENT VIDEO. 27 Dryden Lane, Providence, R.I. 02904. (401) 351-7676.

VAN H. HO ASSOCIATES. P.O. Box 130, Harbor City, Calif. 90710.

VESTRON VIDEO. P.O. Box 4000, Stamford, Conn. 06907 (203) 968-0000.

VIDEO GEMS. 731 N. La Brea Ave., Los Angeles, Calif. 90038 (800) 421-3252.

WARNER HOME VIDEO. 4000 Warner Blvd., Burbank, Calif. 91522 (818) 954-6000.

EXERCISE & HEALTH



Congress Video's "CycleVision" tours of Hawaii, the Grand Tetons, Yellowstone Park and San Francisco allows the stationary cyclist to enjoy the same view as the outdoor cyclist.

V I D E O

Behind 'The FIRM,' Fonda, Simmons, Smith CREATIVE PRODUCTION: MAKING AN EXERCISE VIDEO ISN'T JUST LIGHTS, CAMERAS, ACTION

Making an exercise video is not as simple as just setting up a camera in a gym and letting the tape run for an hour.

First there is the problem of how to explain a complex subject in the limited time of a 30 to 90-minute tape. Bob Mann, who created the certified gold "Isometric Stretch" for Video Reel, says, "I research the subject thoroughly and then try to simplify it for the viewer. If I



Kathy Smith explains aspects of low impact aerobics in "Body Basics." Smith's recent "Toneup" was certified platinum a month after its November '86 release.

Playhouse's "Kids In Motion" is a light movement tape for kids, starring Scott Baio and the Temp-tations.



Dealer Tips for Shaping New Business/ RETAIL WORKOUT: CONSUMERS NEED STRONG POINTERS TO FIND NEW EXERCISE SECTION

If there is one factor that most hinders further expansion of health and fitness video sales in retail outlets, it is that the consumer doesn't realize the retailer has the product for sale, according to a cross-section of suppliers, distributors and retailers.

Other important keys to boosting tape sales in the genre include:

- Stock enough of hit health and fitness product (such as Fonda).
- Create an exercise or self-help section or rack separate from the instructional/how-to section.
- Orchestrate in-store appearances and tie promotions to radio and TV appearances by exercise video personalities.
- Tie-in advertisements and promotions to local sporting events, such as marathons.
- Have book or exercise equipment giveaways with fitness tape purchases (a strategy already employed on the manufacturers' level by Advantage Video and Warner Home Video's "Body Band Workout").
- Tie-in with local health clubs. Joining the health club might give the purchaser a \$5 discount on a selected exercise titles; also, local workout instructors can make in-store appearances to answer questions about exercise and nutrition.
- Create fitness theme days or weekends. Build imaginative displays with an exercise theme (see Movies To Go below). Advertise in local media that might have a high demographic of fitness-conscious readers.
- Above all, the message to retailers is: create an awareness that the product exists and you stock it.

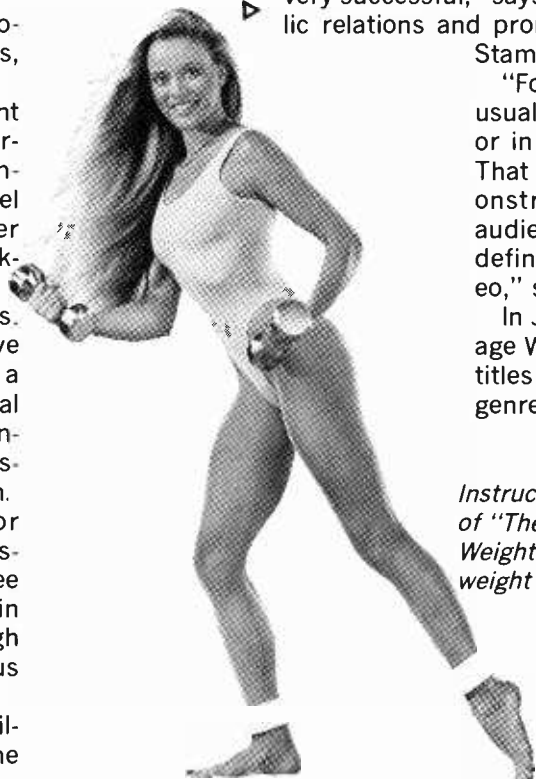
Applause Video has succeeded in the genre with special promotions. "We have a fitness week once a year, in which we have a 10% discount on each exercise tape and give out a brochure listing 20 or 25 tapes to each customer," says Allan Caplan, chairman of the Omaha-based chain, which has 19 stores and 31 grocery store-outlets.

"Health and fitness titles are selling more and more," adds Caplan. "There are more available to sell now and the price point has dropped dramatically. Fonda is the biggest—we go through 600 to 1,000 of her tapes a month without batting an eye. There's a mystique, it's unexplainable, they literally

- ▷ fly out the door."
- ▷ In-store displays have aided sales. "Karl-Lorimar has great ones, as does Kartes. Good displays are a must. If you're not well-known and you don't have a proper display, then forget it. If you have a special display, then you get special attention," notes Caplan.
- ▷ Besides Fonda and the Kartes "Great Body" series, Caplan also does well with Kathy Smith, Richard Simmons, Bob Mann, Jake Steinfeld, "Body Band Workout" and "Callanetics."
- ▷ Walden Books has boosted sales with in-store appearances. "Callan Pinckney and Deborah Crocker have both done in-stores for us, and they've been very successful," says Dara Tyson, manager of public relations and promotions for the 1,100-store, Stamford-based chain.

"For their appearances, we have usually staged events in the store or in the mall where our store is. That might include a workout demonstration, with members of the audience invited to participate. It definitely helps spotlight the video," says Tyson.

In January, about 15 of the average Walden Books' 300-400 video titles were in the health and fitness genre, according to Tyson. And, ex (Continued on page E-9)



Instructor Susan Harris on the set of "The FIRM Workout With Weights," combining aerobics and weight training (Meridian).

Warner Home Video's health & fitness lineup.



learn 100 things, then I try to emphasize, say, the three that are most essential.

"The viewer might say, 'That's simple,' but it works and they will see results. To show all 100 things you've learned is too confusing."

After the tape content is structured, doctors and physical fitness experts are usually consulted so as to ensure the safety of the techniques. Ways to make it entertaining (music, sets, talent, direction and so on) are devised.

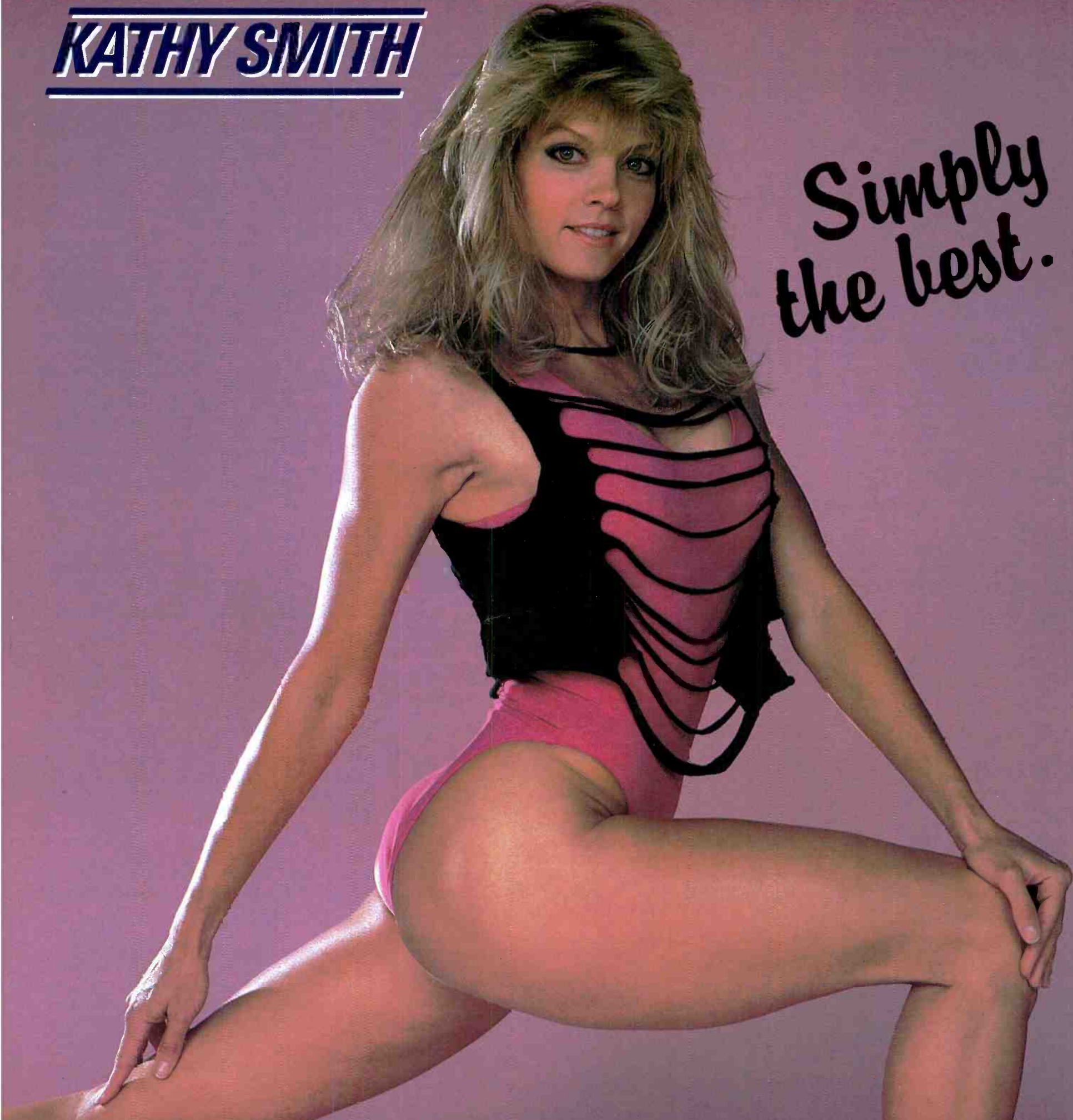
Then come rehearsals and the shoot with its attendant sound and lighting challenges. Editing and sound sweetening can take days, weeks, even months. And the budget can move into the six figure zone.

Meridian Films spent \$300,000 on "The FIRM Aerobic Workout With Weights," according to writer-director Mark Henriksen.

Henriksen wanted a workout that delivered quick (fitness) results, was medically sound and had high production values. The video features exercise in- (Continued on page E-8)

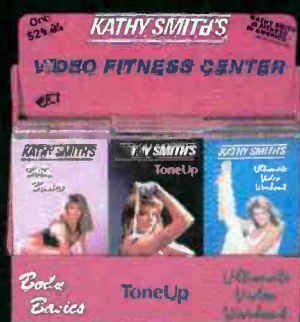
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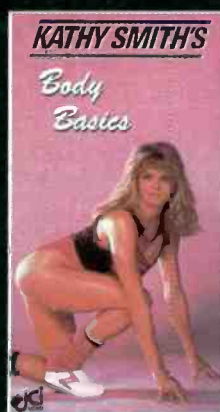


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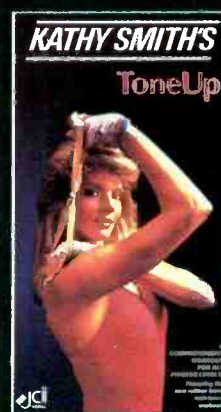
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NEW WINDOW

(Continued from page E-1)

from the mass merchant.

"And the potential for future growth is significant. We're exploring new areas to meet the needs of the consumer."

Kartes Video Communications is another company that got a big sales boost from mass merchandising. Jim Kartes, who is credited by many with introducing video to bookstores, joined forces in 1985 with Hanes DSD, a company that handles rackjobbing of selected lines of merchandise in more than 100,000 stores.

Through DSD, Kartes currently has its six-part Esquire "Great Body" series in more than 10,000 stores.

JCI Video also relies heavily on department stores, sporting goods stores and bookstores. "We do quite a bit of business through outlets such as K mart, Target and Walden Books. Discount stores are generally the most volume for us," says Jerome Bowie, president of JCI.

"We're working with J.C. Penny's, Oshman's, Second Sole, Macy's and others, as well as gift shops and hotel and airport shops," says Andre Lake, vice president of sales and marketing for Advantage Video. "We're open to the video specialist, but at the moment we're going more to the mass merchant and sporting goods store."

Adds Jerry Sharell, senior vice president of MCA Home Video, "A small but measurable percentage of our fitness tape business is occurring outside video stores, but that will change tremendously in 1987 because of mass merchants and bookstores.

"Bookstores are now definitely in the video business, especially for products such as 'Callanetics,' which was book-generated, having come out of a big best-selling book."

Direct mail has also been a small but important factor for certain companies and the major source of income for labels such as Meridian Films. In the first six months that Meridian's "The FIRM Aerobic Workout With Weights" was out, direct mail accounted for 75% of the tape's sales, according to Mark Henriksen, who directed the video.

"We sold about 12,000 tapes during that period and business has been increasing about 50% a

▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲



Sandahl Bergman stars in "Sandahl Bergman's Body" (Monterey Home Video).

EXERCISE & HEALTH

V I D E O

month. We've had TV spots on cable exercise shows and on 'Late Night With David Letterman.' In print, Shape magazine has been the biggest draw for us." In the last few months, however, video stores have become an increasingly important source of sales for the tape.

Congress Video, which has traditionally been known as a supplier to mass merchandise outlets and drug chains, is also increasing its presence in video stores. "Prior to Christmas, more than 60 tests with leading video specialty retailers were initiated, as we aimed to prove to dealers that proper manufacturer support, in terms of promotion and pricing, could mean bigger margins," says Mark Lange, Congress Video director of sports and fitness. "Initial figures look excellent."

According to Lange, Congress saw the potential for health and fitness videos when "it became apparent that the boom in sales of home exercise equipment and clothing, along with the increase in VCR penetration, meant that fitness was becoming a way of life for millions of people." Lange sees a broad range of product, sell-through price points below \$15 and a broad range of distribution as keys to market success.

Including extras in the video package may also spark sales. Warner Home Video's "Body Band Workout" includes rubber "body" bands in the box. Advantage Video includes items such as jump ropes, rubbing oils, muscle toners, exercise straps and nutritional supplements along with its video products, even as it keeps its price points between \$19.95 and \$29.95.

"We're accenting the value of the product," says Advantage Video's Andre Lake.

Low price points continue to spur health and fitness sales, as they have aided sell-through in every other video category. The majority of product is placed between \$14.95 and \$29.95.

Danny Kopels, vice president of marketing for Continental Video, says that the two-VCR household will be a major factor in health and fitness video sales.

"On the immediate horizon I see a significant increase in demand for this type of product," says Kopels. "Because, as we see more and more two-VCR households, the head of the family will not always be determining what is watched. We will be hearing more from the wives and children. And that means we'll see more demand for things other than just your standard blockbuster film.

"There will be a demand for tapes from more categories and changing in overall renting and buying patterns. The impact will be very favorable on alternative-type programming. I think that the second VCR will be the most important dynamic to hit the home video industry since the inception of tape rentals."

Suppliers of the health and fitness genre are confident. "In the last year our sales of health and fitness videos have literally doubled," says Dawn Morris, president of Morris Video. "And they will definitely keep on increasing."

Adds JCI's Jerome Bowie, "There certainly seems to be a ready public out there."

RETAILER'S GUIDE

(Continued from page E-3)

Boone" (\$19.95). On Spectrum: "Renee Taylor's Yoga: The Art Of Living" (two volumes, each \$29.95).

AURA PRODUCTIONS: "T'ai Chi Chih" with Justin Stone.

AVATAR VIDEO: "The Kundalini Yoga Workout."

BOOKSHELF VIDEO: Venerable fitness expert Jack La Lanne teams with Cheryl Song in "The Jack La Lanne Way" (\$39.95) and with Elaine La Lanne on "Shape Up U.S.A." Proceeds from "The Official Workout And Training Program Of The U.S. Freestyle Ski Team" (\$24.95) will help send the U.S. team to the '88 Olympics. Also: "Karatecise" (\$17.95).

CBS-FOX VIDEO/KEY VIDEO/PLAYHOUSE VIDEO: "The Playboy Playmate Workout" (\$19.98) is a not-entirely-serious exercise workout on CBS-Fox. Tina Plakinger and Beth Johnson utilize aerobics and three-pound hand weights in "The Body Sculpture System" (Key Video/\$29.98). "Kids In Motion" (Playhouse/\$19.98) is a creative movement video for kids and features Scott Baio and the Temptations.

CLEAR LAKE PRODUCTIONS: "Richard Hittleman's Yoga Video Course" (Vols. I and II/\$39.95 each). Hittleman has a TV yoga show and has sold over 10 million books on the subject.

CONGRESS VIDEO: Congress scored platinum in '86 with "Total Body Workout" and "Trouble Spot Trimmer" with Susan Rasmussen. Other titles (all between \$9.95 and \$19.95): "Balletics" (combines low impact aerobics and ballet); "Balletix—The Next Step"; "Yoga Stretch Workout"; "Bill Rodgers—Running For Health And Fitness"; "The Model Workout" (aerobics); "Pump It" with Dr. David Engel"; and "Texercise" with Irlene Mandrell.

The five-title "Cyclevision" takes you on a video bicycling tour of an exotic locale while you're at home on your stationary bike ("Grand Teton Tour," "Hawaii/Maui Tour," "San Francisco Tour," "The Race Tour," and "Yellowstone National Park Tour").

CONTINENTAL VIDEO: Former NFL star Bubba Smith teaches "motion resistance isometrics" in "Bubba Until It Hurts" (\$39.95). Also: "Say Goodbye To Back Pain" (\$39.95); "Massage-The Touch For Health" (\$26.88); and "Karatecise" with Dominick Giacobbe (\$29.95).

EMBASSY HOME ENTERTAINMENT: "The Labyrinth Method: Techniques For Childbirth Preparation" (\$39.95).

GILAD PRODUCTIONS: Gilad, star of an ESPN fitness show, hosts "Bodies In Motion" (\$49.95).

GOODTIMES HOME VIDEO: Goodtimes has hit the six-figures in units sold for both "29 Minute Workout" (\$9.95) and "Low Impact Aerobics" (\$9.95). At the same price: "Lose Weight For Men," "Lose Weight For Women" and "Stop Smoking."

HBO/CANNON VIDEO: The \$1 million-selling "Raquel, Total Beauty And Fitness" (\$19.95) features 28 challenging moves based on yogic postures. **March:** "A Week With Raquel" (\$29.95), a seven-day wake-up and shape-up program to be used for 15 minutes each morning.

INTERARTS VIDEO: "T'ai Chi Chuan—The Yang Long Form" and three other t'ai chi tapes.

INTERGLOBAL VIDEO: Arnold Schwarzenegger demonstrates how to develop pectoral plentitude in "Pumping Iron" (\$19.95). Also: "Aerobics For Beginners" and "Advanced Aerobics" (\$9.98 each).

IVE/USA SPORTS VIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO: Former lightweight boxing champion Ray "Boom Boom" Mancini gives an intense aerobics lesson in "Knockout Workout" (USA Sports Video/\$29.95). Lou Ferrigno, the imposing "Hulk" from TV and a former Mr. Universe explores nutrition, aerobics and bodybuilding in "Lou Ferrigno's Body Perfection" (USA Home Vid-

(Continued on page E-10)

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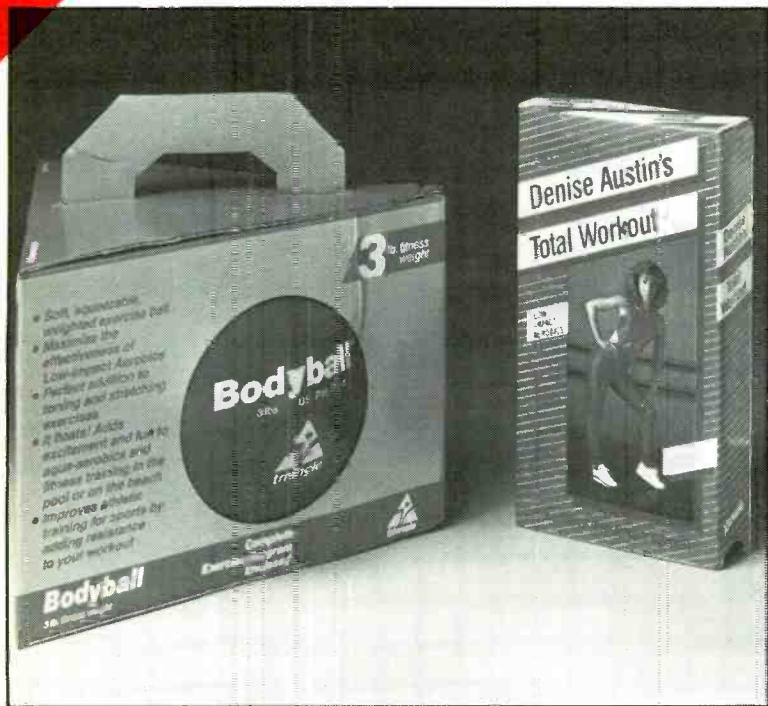
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PRODUCTION

(Continued from page E-4)

structor Susan Harris leading 20 men and women through a 60-minute low-impact aerobic workout, most of which includes the use of free weights. Following that is a 40-minute informational section.

Six different camera placements were used for each scene, with two cameras going at any one time for each take. The workout was well-rehearsed before shooting commenced.

"Before we taped it, the workout had been performed over a million times in seven years by members of our workout studio in Charleston, S.C.," says Henriksen. "It took three days to shoot the regular section and three more to shoot

the informational part. It took months to edit."

Adds Henriksen, "We planned our video to be as visually exciting as possible, with the many camera angles and cinema-like camera passes, but we still tried to keep it easy to follow, so we were treading a fine line. And we choreographed it so the body doesn't get bored either."

Jerome Bowie, producer of the Kathy Smith videos for JCI Video, also seeks to beat boredom and give his videos "legs."

"We try to make the person watching the video in the living room feel like they're participating. We want a good workout that the individual can watch 50 times and still feel part of it, something entertaining with good music."

To that extent Kathy Smith, who writes the videos, at-

esty, compassion and confidence. My tapes say, 'Look, you may never be a size four, or look like Jane Fonda or Victoria Principal, but you can be the best that you can be. We try to give a rope that you can hold on to.

"And we seek to make it safe, even overly safe. Women who weigh 300 pounds can't put their leg around their neck and hop around like Raquel Welch.

"We do testings, it's medically safe. We work closely with doctors. I am that mediator who is able to collect information and make it palatable."

Simmons currently shoots two videos a year and acts as the writer and co-producer. Sandra Hay is his current director. "I basically do my concept, the basic scenes, then we all meet at my house and I pre-

'A major part of our business has shifted from rental to sales, so exercise videos have become more of a factor.'

tempts to incorporate the latest techniques (such as rubber bands, low impact aerobics, etc.) in her workouts. She rehearses the video talent for a week, then the video is shot in two to three days. Voiceovers take another day and editing requires a week.

Smith's flashy, exciting videos, with great sound effects and MTV-like graphics, have each been shot and edited, at Emcon in Minneapolis, for roughly \$70,000, excluding talent, according to Bowie, with two cameras used for each shoot. Dick Diercks has directed.

Richard Simmons faces a different challenge in reaching out to his audience.

"To me, anyone can motivate a girl with firm breasts," says Simmons.

"But try to motivate someone who weighs 300 pounds and has given up, or is physically challenged.

"You've got to use a sense of humor and communicate hon-

pare a low-cal dinner and we talk it out.

"We try to make it entertaining. A lot of the fitness videos are boring. They're not magical, there's no smile."

Simmons, who has 66 exercise studios, will soon be opening new "Slimmons" studios in a major chain of department stores, and has plans for an upcoming animated exercise video ("Exercise Zoo," for kids) and a "human body exercise video" with animated inner workings of an exercising body and music by Mannheim Steamroller.

The most successful fitness videos of them all are, of course, the Jane Fonda series, directed and co-produced by Sidney Galanty.

Each Fonda is the result of a long, painstaking process. Fonda writes the routines and formats, then Galanty shoots a test video on 3/4-inch tape with one camera. The tape is sent to a group of doctors, who evalu-

(Continued on page E-12)

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DEALER TIPS

(Continued from page E-4)

ercise tapes accounted for eight of the top 10 nonfiction video spots (four Fondas, two Kartes, "Callanetics" and Vestron's "20 Minute Workout").

A separate section helps create awareness of the genre. "The retailer who lets the customer know that they've got the product will get the sales," says Jerome Bowie, president of JCI Video.

"There is currently a deep and wide interest in self-help," says Jerry Sharell, senior vice president of MCA Home Video. "If retailers created a self-help section or rack unto itself, and included exercise, self-assertion, makeup, how to negotiate tapes and such, then it would draw attention to these items. You can't find these items in a video store if the retailer doesn't make them generically available."

"With advertisements in store circulars and a display in a permanent place, fitness and health videos will sell themselves," says John Tyndall, director of marketing and adver-

The retailer who lets the customer know that they've got the product will get the sales.

tising for Video Paradise, a 61-store chain based in Hopkinton, Mass.

"If you have a nice, attractive display, it will stimulate impulse buying," adds Tyndall.

Currently fitness videos account for some 5% of the business in Video Paradise, according to Tyndall. "A year ago we didn't sell as many, but then in 1986 we got the Kartes series, which has been doing extremely well for us.

"We have promoted their series in a flier and their price point, \$14.95, is very low. It's a great buy and they have a specific tape for each body area. They've helped us open up a nice little market."

Jane Fonda ("Low Impact" and "New Workout"), "Callanetics," "The FIRM" and Simmons ("Silver Foxes") took the top five spots in January at Movies To Go, according to John Ellis, vice president and buyer for the 27-outlet, St. Louis-based chain.

"One thing I'm finding out more and more on certain items is what an advertising-driven business it is," says El-

(Continued on page E-13)

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GUIDE

(Continued from page E-6)

eo/\$39.95). Author Wendy Stehling hosts "Thin Thighs In Thirty Days" (USA Home Video/\$39.95) and Sandahl Bergman combines ballet, jazz moves and stretches in "Sandahl Bergman's Body" (Monte-rey Home Video/\$39.95).

JCI VIDEO: Kathy Smith has garnered platinum with "Kathy Smith's Body Basics" (which explores low impact aerobics), "Kathy Smith's ToneUp" (which incorporates the use of resistance bands) and "Kathy Smith's Ultimate Video Workout" (each at \$29.95). A new Smith video is planned for this spring. Also: Cosmetology expert Michael Westmore reveals

his methods in "Makeup Secrets Of The Hollywood Stars" (\$29.95).

KARL-LORIMAR HOME VIDEO: Karl-Lorimar has mined more fitness platinum than any other label and its exercise video lineup is still the most impressive around. From Jane Fonda: "Jane Fonda's Low Impact Aerobic Workout," "Jane Fonda's New Workout" and "Jane Fonda's Primetime Workout" at \$39.95, "Jane Fonda's Pregnancy, Birth & Recovery" and "Jane Fonda's Workout Challenge" at \$59.95.

From Richard Simmons: "Richard Simmons And The Silver Foxes" (\$24.95), "Everyday Family Fitness With Richard Simmons" (\$29.95), "Richard Simmons' The Stomach Formula" (\$19.95), "Richard Simmons' Reach For Fitness" (\$14.95) and "Richard Simmons' Get Started" (\$24.95).

Also: "Back In Shape" (\$19.95), a back pain prevention program; "Playboy's Art Of Sensual Massage" (\$19.95); "ABC Fun Fit" with Mary Lou Retton (\$19.95); "No Sweat!" with Lyle Alzado (\$39.95); and "Exercise Now" (\$39.95).

Karl-Lorimar also has the

five-title "Exercise Shorts" series (\$9.95 each) for cycling, skiing, swimming, jogging, and tennis. "American Health, Vol. I, The Relaxed Body" (\$19.95) reduces stress and tension.

February saw the releases of "American Health, Vol. II, Fitness: Getting It All Back" (\$39.95) and "Jane Powell's Fight Back With Fitness" (\$24.95), for arthritis sufferers.

March: "The Acupressure Face-Lift" with Lindsay Wagner (\$19.95) and "The Crystal Light Aerobic Workout" (\$39.95).

KARTES VIDEO COMMUNICATIONS: Kartes has hit the Walden Books non-fiction video top 10 with several of its fitness videos. There are six titles in its "Esquire Great Body Series," each priced at \$14.95: "Dynamite Legs," "Low Impact Aerobics," "Total Body Tone-up," "Super Stomach," "Stretching For Energy," and "Upper Body Beautiful."

KING OF VIDEO: "T'ai Chi Ch'uan" with John Saxon and Nancy Kwan (\$42.95).

MCA HOME VIDEO: Aerobic dancing founder Jackie Sorensen leads you through everything from the Charleston to the polka in "Aerobic Dancing" (\$24.95) and "Aerobic Danc-

ing Encore" (\$24.95). Jake Steinfeld, a fitness trainer for many Hollywood stars, combines fast, drill-type calisthenics and weight-lifting in "Body By Jake: Don't Quit" (\$24.95) and "Body By Jake: Energize Yourself" (\$19.95). Jazzercise founder Judi Sheppard Missett hosts "Jazzercise" and "Let's Jazzercise" (both \$24.95). Hollywood yogi Alan Finger teaches "Yoga Moves" (\$24.95). Stride your way to health with "Gary Yanker's Walking Workouts" (\$29.95). "Callanetics" (\$24.95) is a top 10 Billboard health and fitness chart hit and features deep muscle techniques devised by Callan Pinckney. MCA also has a top five hit in "Donna Mills: The Eyes Have It" (\$19.95), as well as "The Joy Of Natural Childbirth," "Love Skills" and "Massage...The Touch Of Love."

MGM/UA HOME VIDEO: "Marie Osmond: Exercises For Mothers-To-Be" (\$49.95) and "Dr. Berger (You Are What You Eat)" (\$29.95).

MEDIA HOME ENTERTAINMENT: "Sid Caesar's Shape Up!" (\$29.95) is hosted by the famed comic. "Muscle Motion" (\$39.95) features male dancers from the Chippendales nightclub in Los Angeles.

MERCEDES MAHARIS PRODUCTIONS: "Traditional Hatha Yoga" (\$39.95).

MERIDAN FILMS: Susan Harris leads "The FIRM Aerobic Workout With Weights" (\$39.95), a top 20 Billboard health and fitness chart hit. "The FIRM, Volume II" is scheduled to bow in late 1987.

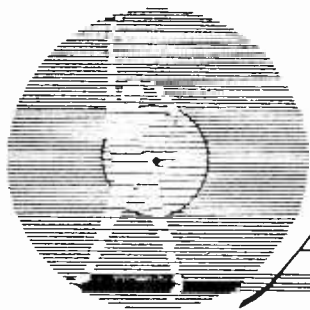
MORRIS VIDEO: "Plain Wrap Exercises For Men," "Plain Wrap Exercises For Women" and "Dance Yourself" (Continued on opposite page)

EXERCISE & HEALTH

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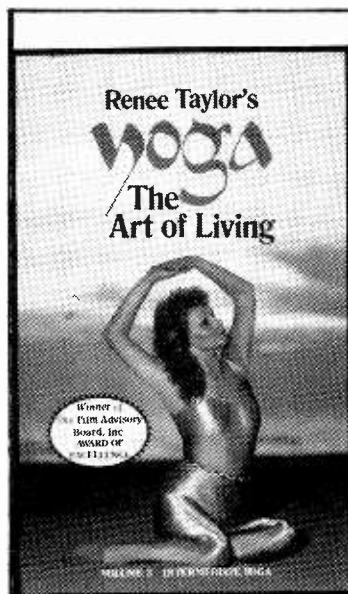
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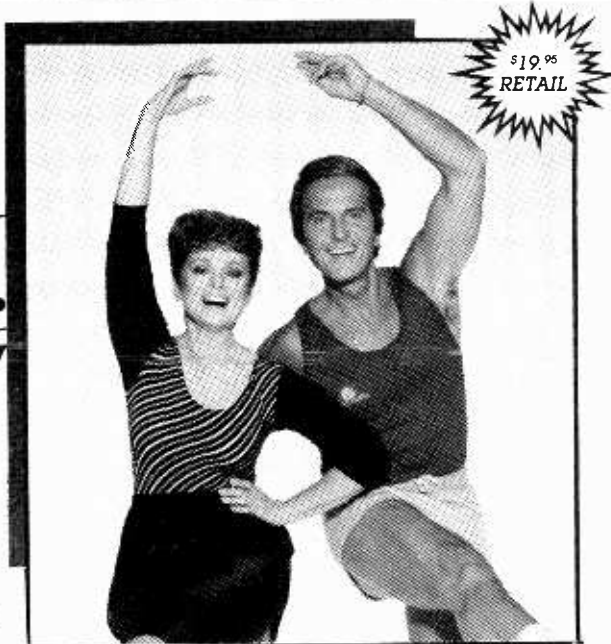
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GUIDE

(Continued from opposite page)

Fit" (\$14.95 each) will get you in shape, while "Stress," "Lose Weight" and "Stop Smoking" will lengthen your lifespan.

MTI HOME VIDEO: Marine Jahan, who was Jennifer Beals' dance double in the movie "Flashdance" demonstrates stretching and jazz dance steps in "Freedance" (\$39.95). **April-May:** "Freedance II" will feature another celebrity dancer.

NEW WORLD VIDEO: "The Rotation Diet" with Dr. Martin Katahn (\$19.95).

NITYANANDA INSTITUTE: "Lilias! Alive With Yoga" features music by new age star Steven Halpern.

PARADE VIDEO: Exercise a part of or all your body with "Lean Legs," "Firm Fannies," "Super Stomachs" and "High Energy (Aerobics)"—all with Joanie Greggains and priced at \$19.95. Also available: "The Joanie Greggains Complete Aerobic Shape Up" (\$29.95). Judi Sheppard Missett teaches jazzercise in "Tight & Tone" and "Fit & Physical" (\$19.95 each), and "Jazzercise, The Best Yet" (\$29.95). Denise Austin hosts "Rock Aerobics," "Rock Hard Tummies" (\$19.95) and "Total Workout," while Cal Del Pozo concentrates on the gluteus maximus with "Bunnetics" (\$19.95). Maximize your low impact aerobics with a real 3-lb. "Bodyball" and program.

PARAMOUNT HOME VIDEO: Deborah Corday and Loryanna Catalano star in three Ron Harris videos (\$29.95 each): "Aerobicise-The Beautiful Workout," "Aerobicise-The Beginning Workout" and "Aerobicise-The Ultimate Workout." "Solid Gold 5 Day Workout" (\$24.95) features dancers from the TV show. The Simon and Schuster Video Collection includes "21 Days To Stop Smoking."

PRISM ENTERTAINMENT: "Playgirl Morning Workout" (\$11.95) and "The Making Of Joan Collins" (\$59.95).

March: "The Best Fat-Burners," "The Tush And Tummy Toner" and "The No Stress Workout" (\$11.95 each/VHS only).

RCA/COLUMBIA PICTURES HOME VIDEO: Actress and TV sports commentator Jayne Kennedy leads an aerobics workout designed to develop both an inner and outer beauty in "Love Your Body" (\$59.95).

(Continued on page E-12)

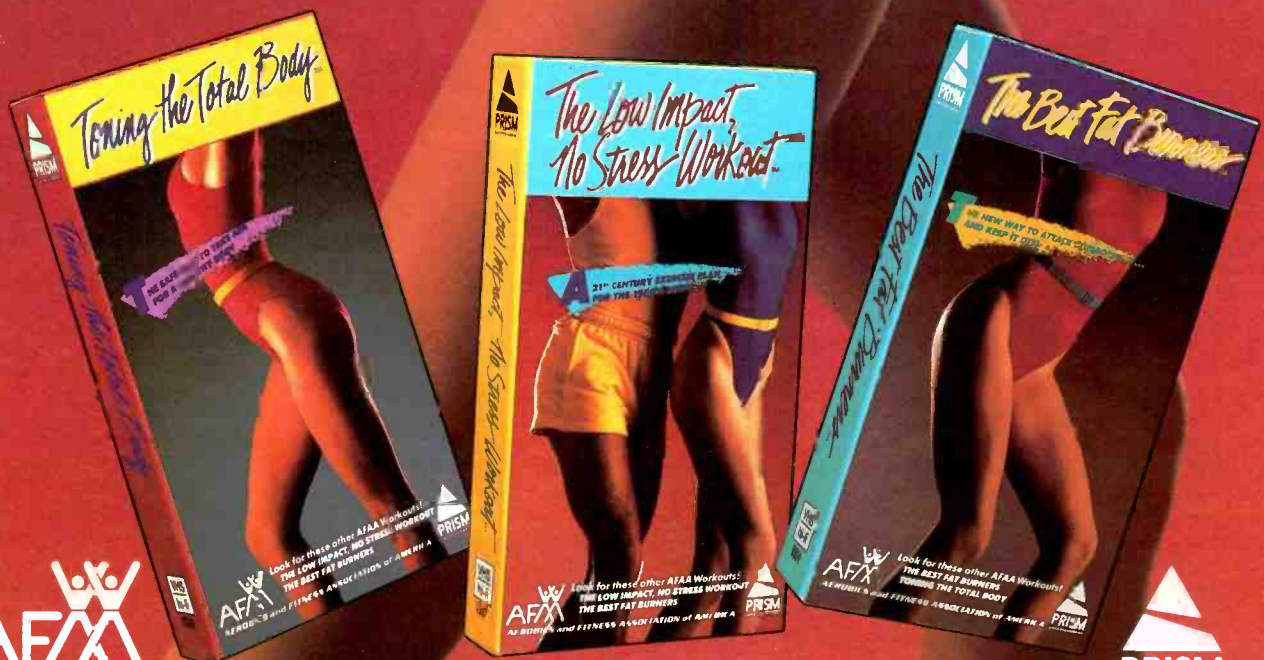
THE 1980'S BODY NEEDS A 21ST CENTURY EXERCISE PLAN THAT EVERYONE CAN AFFORD!

Three new, innovative and safe 30-minute workout videos that specialize in attacking problem areas.

This exercise program is consistent with the basic exercise standards and guidelines of the Aerobics and Fitness Association of America (AFAA), and was developed and performed under the supervision of the AFAA.

The AFAA is the leading authority in fitness safety and professionalism and provides the national certification for exercise instructors.

\$11.95



AFAA
AEROBICS and FITNESS ASSOCIATION of AMERICA

AEROBICS and FITNESS ASSOCIATION of AMERICA

STEREO HI-FI **PRISM**
ENTERTAINMENT

PRE-ORDER DATE: MARCH 4, 1987 NATIONAL RELEASE DATE: MARCH 24, 1987

Distributed Exclusively by Prism Entertainment Artwork and Design ©1987 Prism Entertainment 1875 Century Park East, Los Angeles, CA 90067 Printed in U.S.A.

PRODUCTION

(Continued from page E-8)

ate the routine and make suggestions.

The adjusted workout is then rehearsed with Fonda and the other talent for five to eight days. The video is shot in four days, then edited six days off-line and three on-line, not counting sound sweetening. Budgets have run from \$100,000 for "Jane Fonda's Workout" to \$200,000 for "Jane Fonda's Low Impact Aerobic Workout."

"Originally, about a year before her first tape came out," recalls Galanty, "Jane wanted to do a syndicated health and fitness show on television. We discussed it, but nothing came of it."

"Then her book came out

and became a best-seller and we got many calls. One was from Stuart Karl, a young video distributor in Newport Beach, who wanted to turn the book into a video.

"For that first tape, we got every available exercise video and television show and watched them. Jane wanted to know what was out there, and what worked and didn't work in terms of production.

"The first thing we tried to do was to engage the audience on a one-to-one basis. It was hard for Jane at first, because she was a film actress. And here she had to be herself, to talk to people in a real way.

"But as soon as she understood the relationship between her and what was beyond the camera, she reached right through. She could melt you, encourage you, be right there

with you.

"We tried to keep that tape classic and simple, and not fancy or tricky in production technique. We constructed a set like a New York loft with bright light coming through, that wouldn't detract from the body movements of the talent."

Three cameras were utilized and Brian Reynolds was the director of photography. "In video tape you normally light everything flat for the three angles," says Galanty. "But Brian lit it as though we were shooting a film, so that the figures would stand out."

Another challenge was audio. A boom mike and special floor mike recorded Fonda's voice live, while the beat of the music was fed through a thumper unit at a low frequency that could be erased later, when the soundtrack music

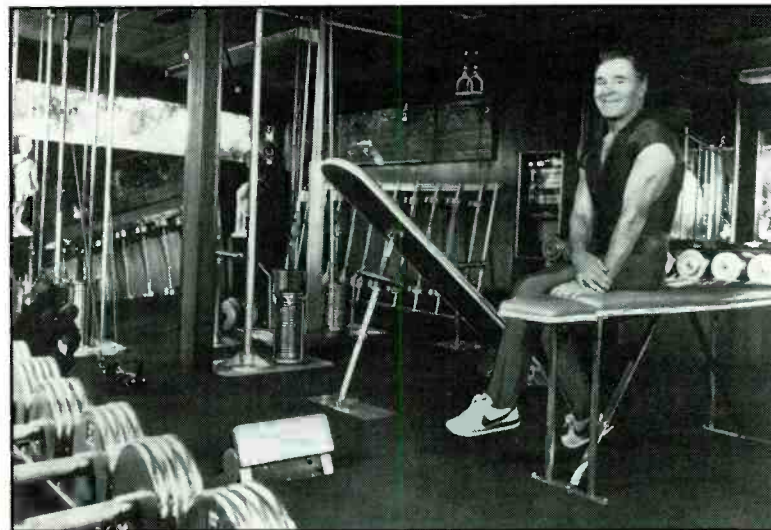
was added in editing. On her current videos, Fonda hears the music during taping through a tiny wireless ear plug hidden by her hair.

"We didn't make a program that people watched to be entertained. They watch it because they want to exercise. That's why we kept it clean and simple, so they could understand it."

On working with Fonda, Ga-

lanty says, "She's a tough taskmaster; she wants everything to be perfect. She also really understands exercise and knows what she's doing. She's not just a performer."

On the remarkable success of the Fonda videos, which has taken most people by surprise, Galanty comments, "When we made the first one, we thought it would be a big hit if it sold 20,000 or 30,000!"



Longtime fitness king Jack La Lanne teams with Cheryl Song in "The Jack La Lanne Way" and with Elaine La Lanne on "Shape Up U.S.A." (Bookshelf Video).

BRUCE JENNER WILL BE A WINNER

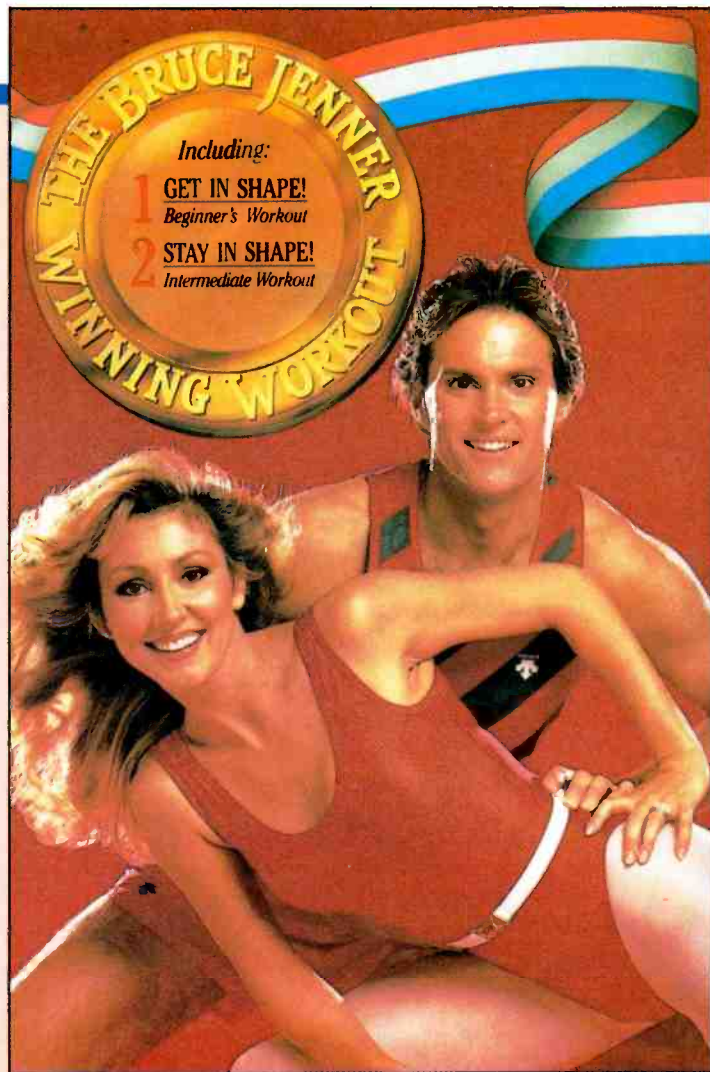
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GUIDE

(Continued from page E-11)

REPUBLIC PICTURES CORP.: Roland Tseng, a fifth-degree karate black belt, combines basic self-defense movements with aerobic dance steps in "Aerobic Self-Defense" (\$19.95).

SELF-IMPROVEMENT VIDEO: "The Hypnovision" series utilizes self-hypnosis and subliminal messages in "Stop Smoking," "Weight Loss" and "Stress Reduction" (\$29.95 each).

SIMITAR ENTERTAINMENT: Carol Lawrence works out to 14 Broadway hit showtunes in the "Broadway Body Workout" (\$14.95). Doreen Rivera soothes the back in "Stretch For Life" (\$11.95) and Joe Corley hosts "Self-Defense Aerobics" (\$11.95).

SPORTSWORLD CINEMA: Aerobics, weights and stretching for skiers is demonstrated in "Skiercise" (\$49.95).

TRITRONICS INC.: "The Way Of T'ai Chi Ch'uan" with Lana Spraker.

VAN H. HO ASSOCIATES: "Meditation In Motion" (\$36) with Master Van H. Ho.

VESTRON VIDEO: Lynn Redgrave gives advice on healthy living in "Weight Watchers Magazine: Guide To A Healthy Lifestyle" (\$29.95). "20 Minute Workout" (\$29.95) and "20 Minute Workout: Special Edition" (\$9.95) are hosted by Bess Motta and have hit the

health and fitness top 20. Also available: "Non Impact Aerobics" (\$29.95); "Eroticise"; "Video Aerobics"; "The New Video Aerobics"; and "Playgirl Magazine Presents Sexual Secrets."

VIDEO GEMS: "The Alive & Well Natural Body Tune-Up," "The Alive & Well Guide To Vitamins" and "The Alive & Well Diet" (\$19.95 each).

VIDEO REEL: Bob Mann, a sports biomechanical researcher at the Univ. of Florida, alternates static pulls and isometrics in "Bob Mann's Isometric Stretch" (\$14.95).

VIEW VIDEO: "Massage Your Mate" (\$39.95) features Swedish and Shiatsu techniques.

WARNER HOME VIDEO: The six-title "Feeling Fine" series (\$39.95 each) developed by Dr. Art Ulene includes: "Childbirth Preparation Program," "Postnatal Exercise Program," "Pregnancy Exercise Program," "Prevent Back Pain," "Balanced Fitness Workout Program," and "Body Band Workout" (featuring Tamilee Webb and comes with heavy-duty rubber bands in the box). Children can exercise with "Tip Top! With Suzy Prudden: Ages 3-6" and "Tip Top! With Suzy Prudden: Ages 7-10" (\$19.98 each). "Fit For Life" (\$24.98) is based on the Harvey and Marilyn Diamond best-selling book. "The Dr. Ruth Video: Terrific Sex" (\$24.95) imparts wisdom on a variety of sexual topics.

DEALER TIPS

(Continued from page E-9)

lis. "It's amazing how many tapes will sell because of national advertising.

"Richard Simmons did talk shows before his last tape came out and we got massive numbers of requests for the tape. It's nice when the company get the star on the road. A road show is best to get the product moving." Other stores have enjoyed large fitness tape sales increases after appearances by celebrities such as Jane Fonda and Lou Ferrigno.

Ellis got "The FIRM Aerobic Workout With Weights" moving himself by building attractive store displays utilizing towels, weights and other accoutrements of the fitness world.

"It's a nice way to draw attention and we've done very well with 'The FIRM.' It's a very good piece."

At Tower Video, a 42-store chain based in Sacramento, exercise videos currently account for some 5% of the video tape sales business (which in turn is about 50% of total business), according to Joe Medwick, director of marketing.

"A major part of our business has shifted from rental to sales," says Medwick, "so exercise videos have become more of a factor. Fonda is the biggest and Kathy Smith also does very well. We're also looking for great things from the new Raquel tape.

"Exercise tapes are ever-green and they'll always sell. You've just got to make sure you have enough in stock.

"If you didn't have Jane Fonda in your video store, it would be like not having the Beatles in your record store.

"You'd look rather silly."

CREDITS: *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial by Chris McGowan, L.A. freelance writer; Cover & design, Stephen Stewart.*

EXERCISE &
HEALTH

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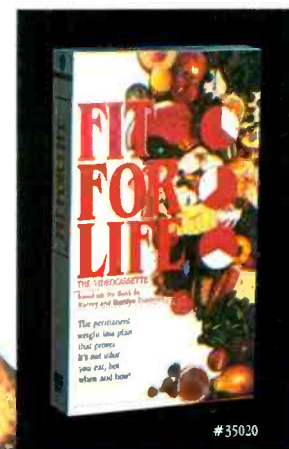


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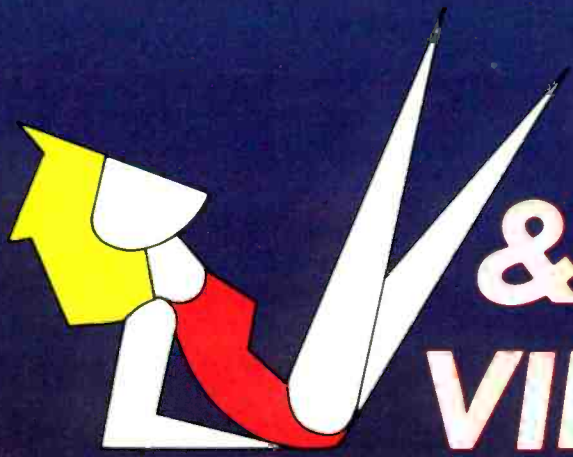


STREET DATE:
FEBRUARY 25, 1987

Design © 1986 Warner Home Video Inc.
© 1987 M.S.S. Inc.
*Suggested list price per cassette.
Higher in Canada



VIDEO GEMS



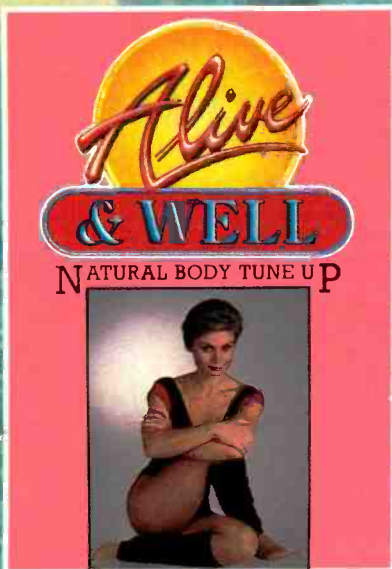
FOR EXERCISE & HEALTH VIDEOS VIDEO GEMS SAYS...



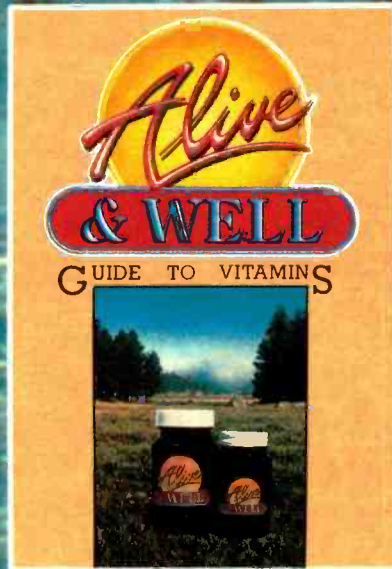
GIVE YOUR CUSTOMERS THE BEST...



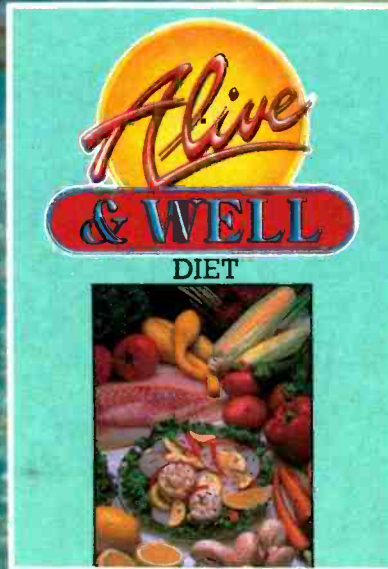
And watch your sales soar with the most popular self-help series as seen on USA Network and now available on videocassette from VIDEO GEMS. Capitalize on the captive audience that kept the show on the air daily for over six years. Featuring celebrities and experts like Dr. Earl Mindell (vitamins), Linda Arkin (fitness) and Diane Jouganatos (nutrition), this collection will be eagerly sought by the five million plus viewers that have made ALIVE & WELL a by-word in the health and fitness field. Watch for additional releases monthly for this series.



"The Alive & Well Natural Body Tune-Up" presents Linda Arkin demonstrating simple natural techniques for dealing with stress, backaches, headaches and other physical problems, without using drugs or gimmicks. VG 7702, Rated G, Approx. Running Time is 60 mins., Suggested List Price \$19.95.



"The Alive & Well Guide To Vitamins" This video features Earl Mindell, one of the world's leading authorities on the subject, and Joanne Carson, a PhD and nutrition expert. VG 7703, Rated G, Approx. Running Time is 60 mins., Suggested List Price \$19.95.



"The Alive & Well Diet" is hosted by the popular original series host, Mike Jerrick, with nutrition expert Diane Jouganatos. The video will include a Diet for Life booklet as an ongoing guide. VG 7701, Rated G, Approx. Running Time is 60 min., Suggested List Price \$19.95.



Produced Originally By
Bristol Myers & Dave Bell & Associates

Suggested Retail Price **\$19.95^{EA.}**

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AD CLOSING

MARCH 31

Minnesota Music Awards' Winners '86

Entertainer/Group of the Year:
Limited Warranty

Individual awards

—Rock—

Guitarist: Erick Newman (Limited Warranty)
Keyboard Player: Paul Hartwig (Limited Warranty)
Bassist: Greg Sotebeer (Limited Warranty)
Drummer: Jerry Brunskill (Limited Warranty)
Reed Player: Dusty Cox
Female Vocalist: Melanie Rosales
Male Vocalist: Dale Goulett (Limited Warranty)

—R&B—

Guitarist: Jesse Johnson
Keyboard Player: Ricky Peterson
Bassist: Haini Wolfgramm (The Jets)
Drummer: Bobby Z (Prince and the Revolution)
Female Vocalist: TaMara (TaMara and the Seen)
Male Vocalist: Alexander O'Neal

—Gospel—

Female Vocalist: Jevetta Steele
Male Vocalist: J.D. Steele

—World Beat—

Guitarist: Wain McFarland (Ipso Facto)

—Latin—

Keyboard Player: Manfredo Fest

—Jazz—

Keyboard Player: Jeanne Arland Peterson
Bass Player: Billy Peterson
Female Vocalist: Patty Peterson

—Country/Bluegrass—

Guitarist: Leo Kottke
Female Vocalist: Mary Jane Alm
Male Vocalist: Michael Johnson

Group Awards

—Pop/Rock—

Band: Limited Warranty
Original Music: Limited Warranty
Recording: Limited Warranty, "This is Serious"
New Band: Great Nation

—Heavy Metal—

Band: Slave Raider
Original Music: Slave Raider
New Band: Slave Raider

—Garage—

Band: Husker Du/Soul Asylum (Tie)

—Cover Rock—

Band: Salve Raider

—R&B—

Band: The Jets
Original Music: The Jets
New Band: The Jets

—Funk—

Band: Westside
Original Music: Prince and the Revolution
Recording: Mazarati
New Band: Mazarati

—Blues—

Band: Lynwood Slim

—Gospel—

Band: J.D. Steele Singers

—World Beat—

Reggae Band: Ipso Facto
Reggae Original Music: Ipso Facto
Calypso Band: Shangoya

—Latin—

Band: Orchestra Sabrason

—Jazz—

Pop/Fusion Band: Samoa
Avant-garde Band: The Wall:z

Vocal Group: Rio Nido

—Country—

Band: Mary Jane Alm

—Folk—

Band: Paul Metsa

Best Pop Song: "This is Serious" — Erik Newman (Limited Warranty)

Best Jazz Composition: "Too Late To Leave Early" — Linda Peterson

Best Film/Video Score: Under the Cherry Moon — Prince

Best Single: "This is Serious" — Erik Newman (Limited Warranty)

Best LP: The Jets — The Jets

Best Producer: Flyte Tyme (Terry Lewis and Jimmy Jam Harris)

Best Engineer: David Rivkin

Best Studio: Metro Studio

Best Video: "Raspberry Beret" — Prince and the Revolution

Best Cover Artwork: Around the World in a Day — Prince and the Revolution

Music Journalist Award: Jon Bream

Radio Station Award: WLOL-FM/KDWB-FM (Tie)

Minnesota Music Hall of Fame Award: Leanne Arland Peterson

BE PART OF THIS SPECIAL!

TOP VIDEOCASSETTES SALES

Fitness Tape Has A Bonus Welch Bows Music Clip

BY JIM McCULLAUGH

LOS ANGELES When consumers purchase a copy of Raquel Welch's new fitness tape, they are in for an unexpected bonus—the world premiere of "This Girl's Back In Town," her first music videoclip and first commercial recording.

The idea, according to the glamorous actress, who has appeared in 35 films, is to get the clip on MTV, VH-1, and other outlets to create exposure for the cassette and add a serious recording phase to her career. An album is expected to follow.

Plans are already under way to release the pop/rock song (penned by Paul Jabara and Bob Esty and produced by Michael Zager and Esty) as a 12-inch single. The clip, tagged on at the end of the 120-minute "A Week With Raquel/7-Day Wake Up and Shape Up" cassette, was produced by Andre Weinfeld, Welch's husband, under the Total Video Inc. banner. (See related story, this page.)

"I've always wanted to do this, because I've been doing pop/rock and rock'n'roll for a long time in my act and in my concerts, but nobody knows about it," she says.

Branching into music had crossed her mind during the '70s disco era, but Welch says she was concerned then it would "look like I was just dabbling and not taking it seriously. Lots of performers can slip their way through a hook on a hot track and make the top 40. It's a tough business and a serious one."

Today, however, after honing her musical abilities, Welch says that she is "ready and more confident with this new string in my bow. I've

put together my own band and developed my own approach. When I talked to record companies earlier, I felt I was going to be put into a cookie-cutter mold.

"The music videoclip was a very nice cross-marketing idea because, when the video is played in some situations, it will mention the tape and create an awareness of the other video."

While Welch says she was encouraged to do a second fitness video for HBO/Cannon because of the success of the first, she "didn't want to do the same old thing or do it faster or slower," the way other companies create multilevel spin-offs.

She says the new video is a fresh concept. Rather than the more "head-on combative aerobics" tapes available, her approach is yoga-based, designed to offer manageable 15-minute sessions each day.

"It has a light tone to it, more person-to-person," she says. "It's just me in my Manhattan loft apartment. I like the idea of putting the exercise craze in the perspective of reality. As much as I believe in fitness, one can get pretty manic about it and place it out of proportion. If you need to do the longer tapes, fine, if that's what your life requires. With most people, that kind of body beautiful is not a high priority."

Welch says she is under enormous pressure to maintain her own physique (she has two films and a four-hour miniseries forthcoming), but with her rigorous schedule she "can't always spend an hour and a half every day on it. I imagine it's

(Continued on page 65)

Cross-Promo Set For Raquel Tape HBO Energized For Release

LOS ANGELES HBO/Cannon Video is energizing its marketing muscles for "A Week With Raquel/7-Day Wake Up And Shape Up Program," actress Raquel Welch's second fitness tape for the label, due to hit stores March 18.

In addition to the novel music videoclip cross-promotion (see related story, above), a multimillion-dollar nationwide television and print campaign is being readied, according to Ellen Stolzman, vice president of marketing for HBO/Cannon.

"Raquel: Total Beauty & Fitness," released more than two years ago, is still one of the fitness industry's best-selling tapes, at \$19.95.

General Foods and HBO/Cannon will also work in tandem to alert consumers to a \$5 discount on the \$29.95 cassette through freestanding color newspaper inserts appearing in major newspapers, which Stolzman estimates should reach at least 44 million households.

Welch is a national spokeswoman for General Foods' Crystal Light diet soft drink mix.

The television, print, and in-store merchandising campaign should reach at least 100 million people, Stolzman says. A second-tier advertising and promotional campaign will also be launched during the summer to maintain sales momentum.

Stolzman also says that an electronic press kit is in the offing in an effort to generate as much news about the release as possible.

Even the packaging, says Stolzman, will be offbeat for the fitness tape market. Instead of an action shot of a leotard-clad Welch, cover graphics will feature a closeup photo of the actress' face taken by Francesco Scavullo.

"It's a high-impact cover that's also designed to convey the one-on-one nature of the program," says Stolzman, noting that HBO/Cannon expects wide distribution across many types of retail outlets.

JIM McCULLAUGH

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	20	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	2	70	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	18	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
4	6	7	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	24.95
5	5	8	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
6	4	17	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
7	11	3	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
8	18	37	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	25	63	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
10	7	84	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	9	12	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
12	10	68	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
13	19	47	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
14	12	5	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
15	8	137	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
16	NEW ▶		RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	79.95
17	15	68	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
18	23	66	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
19	NEW ▶		THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R	79.95
20	13	101	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
21	29	33	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
22	21	18	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
23	14	2	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R	79.95
24	22	83	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
25	RE-ENTRY		MY FAIR LADY ▲ ◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
26	RE-ENTRY		ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
27	16	118	JANE FONDA'S PRIME TIME WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
28	36	9	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
29	24	68	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
30	31	22	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
31	26	13	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
32	17	96	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
33	37	4	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
34	34	3	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
35	27	3	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG	79.95
36	35	60	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
37	39	14	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
38	33	23	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
39	30	54	AMADEUS ▲ ◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
40	32	2	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

CBS/Fox Lines Up Basketball, Baseball Tapes

BY JIM McCULLAUGH

LOS ANGELES "Play Ball! Baseball Beyond The Basics" with Mickey Mantle and "Dr. J's Basketball Stuff" are being added to CBS/Fox Video's line of special-interest sports programming. Street date for both \$19.98 titles is April 26.

The baseball tape, according to Ken Ross, manager of music video/sports programming and executive producer of both programs, is a successor to the label's gold-plus "Mickey Mantle's Baseball Tips For All Ages."

While the first tape focused on fundamentals, the newest edition "moves into another level," says Ross. "It's a natural add-on but can also fully stand alone. New York Mets catcher Gary Carter and Boston Red Sox pitcher Tom Seaver are also featured on the tape," which was produced by The Drummond Divine Co.

A highlight of the tape is a special "interactive" segment to reinforce drills and teaching points. Viewers will even get a sense of what it's like to look down the barrel of a Tom Seaver fastball.

"Dr. J's Basketball Stuff" is meant to be as much a tribute to Julius Erving, retiring Philadelphia 76er forward and acknowledged "father of the dunk," as a teaching aid. It illustrates teaching points and features NBA footage that goes back to Erving's playing days in the ABA as well as his college career at the Univ. of Massachusetts. It will also be as current as Erving's recent 1986-87 All-Star game appearance. The video was produced by CBS/Fox in association with EUE Screen Gems.

A special interactive "house call" section goes into jumping higher, controlling the ball, faking, and other aspects of the game, including Erving's own patented "position of readiness."

The 16-time All-Star is receiving special attention this year at arenas across the country as he plays his last pro games.

The tapes, says Ross, will receive maximum promotional attention, and both Mantle and Erving are expected to participate. Already blueprinted, for example, are such ideas as an electronic press kit for nightly sports newscasters, appearances by Mantle, and local tie-ins linked to arenas and ballparks.

"We'll be strategizing at nontraditional video avenues, and we'll tie in and co-promote with third parties that make sense," says Ross.

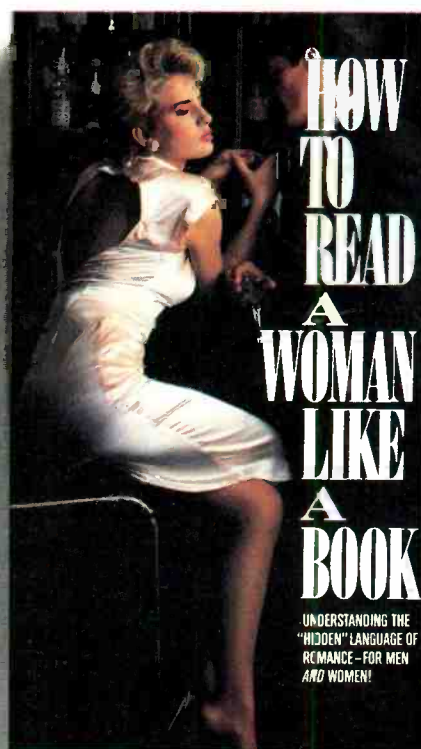
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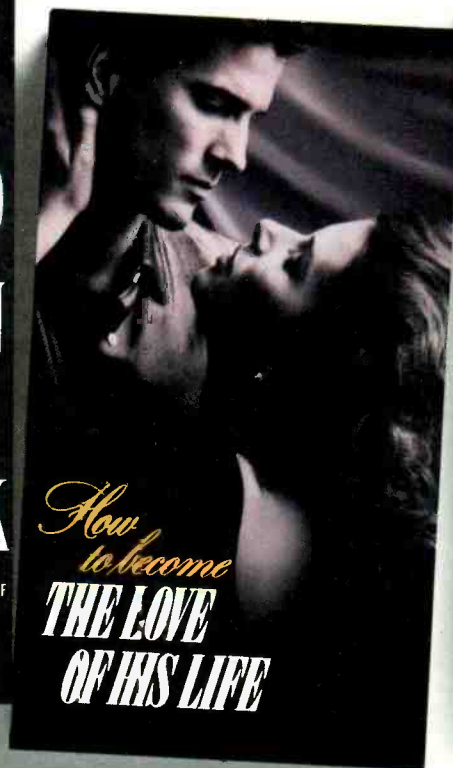


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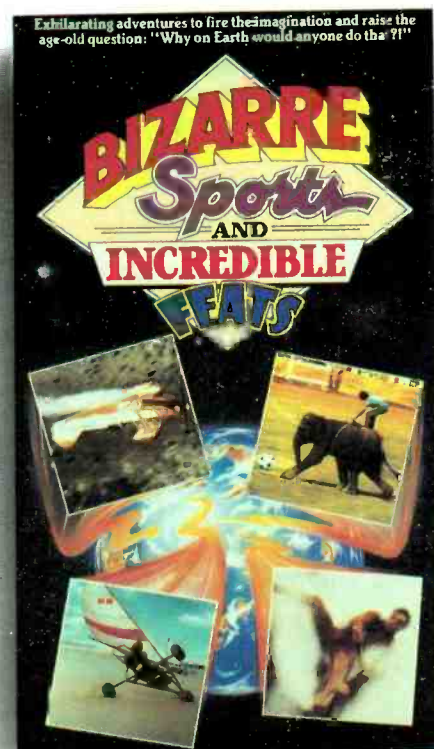
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Compiled from a national sample of retail store sales reports.

HEALTH AND FITNESS™

★★ NO. 1 ★★						
1	2	9	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	1	9	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	7	9	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
4	3	9	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
5	5	9	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
6	6	9	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
7	9	9	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
8	4	9	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	8	9	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Dist. Corp. 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
10	12	9	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
11	10	9	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
12	11	9	EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS	Karl Lorimar Home Video 043	Aerobic workout with sections on thighs, stomach and face.	29.95
13	15	9	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
14	14	9	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
15	13	9	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
16	16	5	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
17	19	3	FREEDANSE WITH MARINE JAHAN	MTI Home Video	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
18	18	3	BODY BY JAKE: DON'T QUIT!	MCA Dist. Corp. 80114	Workout combines speed and continuity to build endurance and tone muscles.	19.95
19	NEW		JOANIE GREGGAINS' AEROBIC SHAPE-UP	Parade Video 201	This program is designed to firm and shape every part of the body.	29.95
20	NEW		ESQUIRE ULTIMATE FITNESS	Esquire Video ESQUS01-2	First aerobics video for men develops strength and endurance.	29.95

BUSINESS AND EDUCATION™

★★ NO. 1 ★★						
1	2	7	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
2	1	9	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
3	3	9	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	14	9	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
5	10	5	LIVING LANGUAGE FRENCH LESSONS	Karl Lorimar Home Video 059	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
6	8	9	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
7	7	3	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	5	9	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
9	6	5	HOW TO PLAN A PERFECT WEDDING	Celluloid/Morningstar Assoc. Worldvision Home Video	Marion Ross leads the bride and groom through every facet of planning.	29.95
10	9	7	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
11	11	9	BUY A HOME	Morris Video	Robert G. Allen shows the intricacies of home buying & financing.	29.95
12	NEW		TOUCHE ROSS VIDEO TAX GUIDE 1987	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	29.95
13	12	7	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
14	4	9	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
15	13	3	HOW TO MAKE A SPEECH	McGraw-Hill Video Productions	Steve Allen shares all the tips and tricks that every public speaker should know.	29.95

◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
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PALMER

(Continued from page 59)

Dolphin's promotional strategy, says Fitzgerald, also calls for serialization of the book in Golf magazine and an offering of both book and video to Literary Guild book-club members. He says that Palmer will actively support both media and television personal appearances, including the spring Waldenbooks golf tournament.

Fitzgerald places his promotional expenses in the "six-figure" range, which he considers to be a considerable investment for the house. Similarly, Peisch says that Vestron's promotional budget for the tapes will be its biggest this year, "on the level of ['Secrets Of] The Titanic.'"

The finished product will include "receive" shots of Palmer's drives and approaches from their destinations. Panoramic overheads delivered by a helicopter mount will fully demonstrate shot flight paths.

Construction of a studio inside Isleworth's grand ballroom will allow the filming of close-ups of Palmer against black backgrounds to illustrate specific techniques. These will later be inserted at the appropriate spots in the narrative and will be highlighted by special graphic and paint-box effects. Afterward, all segments will be color-coded and indexed so that viewers will have easy access to problem areas.

"That's been a big flaw with most instructional tapes," says Peisch. "You try to fast forward to a specific detail and it all looks the same."

JIM BESSMAN

WELCH BOWS MUSIC CLIP

(Continued from page 62)

the same for many New Yorkers. It's an annoyance that you have to go for broke, and there's no in-between."

Welch's first video, which she did several years ago, was an outgrowth of her Broadway musical "Woman Of The Year." Unlike the insulation of the cinema, Welch says she was confronted nightly by fans who were genuinely interested "in my diet, hair, and what I did to stay in shape." That sparked her beauty and fitness program book, which has sold more than 600,000 copies.

"I do have a comprehensive yoga routine that I have lived by," she says. "I wanted to pass it on if it could help people."

Welch says that there's "plenty of room" for both herself and Jane Fonda in the celebrity fitness field.

"Jane and I have met each other on several occasions and we laugh about it. We're on opposite sides of the coin. We could be fierce competitors. But mine is a less head-on combative approach to life, a movement that has been growing in this country."

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Classical KEEPING SCORE



by Is Horowitz

TRACING SIGHT & SOUND BY LASER: PolyGram Classics will release its first CD Video titles this summer and should have about 50 packages working the market by the fall. Pricing still has to be determined, says **Guenter Hensler**, who heads PolyGram's video division, but should be in the \$25-\$30 range for single 12-inch disks and about \$50 for double-disk operas and other large-scale productions.

Releases will include a wide variety of operatic, orchestral, and ballet packages, starring some of the most prestigious artists appearing on the PolyGram labels. All the initial packages will have been produced by Unitel, although Hensler says later productions will include items initiated by the record company.

Marketing of the new product will be by the various PolyGram Classics labels—Deutsche Grammophon, London, and Philips—and will be directed at major classical record accounts as well as selected audio stores and video outlets. "At first, we'll rely heavily on stores capable of in-store demonstration," says Hensler.

Hensler is convinced that sound and picture quality of the disks is superior to broadcast television or videocassette and that that quality will drive consumer acceptance.

Interestingly, all CD Video disks currently in preparation will have separate digital and analog soundtracks, so that they will be playable on currently available Pioneer analog players as well as the digital all-purpose hardware that Philips, Magnavox, and other manufacturers will introduce later this year (Billboard, Feb. 28).

Among the initial releases will be a number of **Franco Zeffirelli**-directed operas, among them the **Herbert von Karajan** "La Bohème" and **Georges Prêtre** "Cavalleria Rusticana." Operas filmed under the direction of **Jean-Pierre Ponnelle** also figure prominently in early release plans. Included in this group are the **Karl Böhm** "Marriage Of Figaro" and the **Riccardo Chailly** "Rigoletto." Filmed orchestral performances set for release include Beethoven, Brahms, and Mahler works conducted by **Leonard Bernstein**, and others featuring **Sir Georg Solti**, **André Previn**, and **Nikolaus Harnoncourt**.

WHAT PRICE CD? Breaks in the conventional price structure of CDs are already appearing, with MCA Records and the Moss Music Group plugging CD lines at midline, and others, like CBS and PolyGram, about ready to take the plunge. Now, along comes Harmonia Mundi with 15 titles at lower dealer cost, with more to come.

Basic dealer price of the new Harmonia Mundi CD line is \$8.50, says **Rene Goiffon**, president, and will

PolyGram Classics to bow CD Video line this summer

consist largely of titles that once were offered at the label's standard top-of-the-line \$10.50. Some newer recordings may be added at a later time, he says. Packaging and annotation remain similar to the full-price CDs, but cover art eschews color and illustration.

In the first midline release (Harmonia Mundi chooses to call it "budget"), due out this week, early music is prominently featured. Performers include such artists as the **Concerto Vocale** with **Rene Jacobs**, **Les Arts Florissants** with **William Christie**, and the **Hilliard and Clement Janequin** ensembles.

Some additional catalog CDs will be stepped down to the lower price, says Goiffon. New recordings, however, remain at full price.

Indie GRASS ROUTE



by Linda Moleski

OUR RADIO EDITOR (and former Grass Route columnist), **Kim Freeman**, supplies us with the following report of commendable indie activity at the **Gavin Seminar for Media Professionals**, a major radio convention in San Francisco, held on Feb. 20-21:

As if a string of hits weren't enough, **Cory Robbins** set **Profile's** profile in bold relief by winning the hotly contested **Super Bowl of Rock Trivia** contest. He and a lucky friend will be heading for Jamaica as a result. Win or no, Robbins and several other indie notables took good advantage of the radio convention.

Tommy Boy president **Monica Lynch** held court in her typically fashionable form, handing out stylish orange-and-red T-shirts reading "Lean On Us." That, of course, was in celebration of the success of "Lean On Me," **Club Nouveau's** **Tommy Boy/Warner Bros.** hit.

Fresh/Sleeping Bag's **Ron Resnick** and **Juggy Gayles** had several radio successes to discuss with programmers, but both agreed that **Cyre's** "Last Chance" may be their biggest yet.

Alligator's **Mindy Giles** was out championing the blues—and with a very good case behind her. The Feb. 24 **Grammy Awards** show featured the blues awards category for the first time. **Alligator's** **Koko Taylor** was set to perform on the broadcast, but we went to press before the show revealed whether Taylor or the label's **Albert Collins** had won a **Grammy**. The Chicago-based label also just signed northern California blues act **Little Charlie & the Nightcats**. Tentatively titled "All The Way Crazy," the group's debut album is slated for a March release date.

Last year, indies really got a foot in the door of commercial radio. (See story, page 40.) Seeing these indie reps in the thick of this radio convention is a heartening indication that the body may follow this year. It's good to see indies acknowledging that radio can be an understanding friend rather than an unapproachable foe.

SEEDS & SPROUTS: **Danya** is gearing up to release "Play This Only At Night," the next 12-inch from rapper **Doug E. Fresh's** hit album "Oh My God" . . . Folk artist **Holly Near** recently wrapped studio work on her upcoming album, "Don't Hold Back" on **Redwood Records**. Produced by **Steve Wood**, the project features guest artists **Bonnie Raitt**, **Kenny Loggins**, and **Linda Tillery**. Look for an April release . . . **Rock Hotel's** **Murphy's Law** seems to be garnering plenty of press lately. And

Indies have strong presence at radio's Gavin Seminar

why shouldn't it?—the New York-based band is currently opening dates for cohorts the **Beastie Boys** . . . **Emergo** will soon be releasing the **Fleshtones'** next project, "Fleshtones Vs. Reality," and sources say it's going to be a killer album. It was produced by **Jim Ball**, who also worked on the **Smithereens'** "Especially For You" . . . **Upside** is making its mark with "Be My Power Station," a 12-inch by **Ché** featuring **Fats Comet**. It is said to be getting airplay on stations including **KROQ** Los Angeles and **WLIR** New York. The Manhattan-based logo also put out veteran blues artist **Charles Brown's** latest album, "One More For The Road," on the **Blue Side** label.

U.K. Promoters Fight Concert Levy

PRS Tariff Would Increase By 200%

BY PETER JONES

LONDON Twenty leading promoters here have linked to form an action group to fight a proposed 200% increase in the Performing Right Society's (PRS) concert-takings levy. The U.K. Concert Promoters' Assn. says the planned hike would lead to higher ticket prices and, ultimately, to fewer live shows.

The PRS has been collecting a 2% tariff on gross takings at concert promotions for the past two decades. Now, citing increased costs and the need to bring the levy into line with other countries, it seeks a 6% take.

Harvey Goldsmith, leading rock/pop promoter, whose PRS bill last year "ran into six figures," says, "Under a 6% levy, the amount taken by PRS from an average concert at London's Hammersmith Odeon would rise to 1,500 pounds [about \$2,300]. And the tariff on a major outdoor promotion such as that staged at Knebworth each year would run into tens of thousands of pounds."

Goldsmith warns, "As PRS de-

mands their money from concerts even before the artist is paid, there will be many promoters who find the risks are too great. They could well decide to call it a day.

"If the PRS wants to compare British concerts with the rest of the world, they should look at the U.S.,

'There will be many promoters who find that the risks are too great'

where promoters at, say, the huge Madison Square Garden pay an equivalent levy of just \$600."

Michael Freegard, PRS chief executive, says, "This particular tariff has not changed since it was first introduced in 1967, and we now feel it should reflect the enhanced value placed on music compared with 20 years ago. Though we deduct 25% from the tariff to cover administration expenses, our overall costs have risen, and this is just one of a

number of planned tariff increases."

Goldsmith counters, "What we'd like to see is a grand rights system of payments in live concerts, the same as happens in the theater where publishers negotiate directly with promoters and either pay artists or composers on the night or agree to a lower royalty if the production is not doing well."

He claims PRS has refused to discuss this idea with the promoters.

"Now we're seeking the involvement and support of record companies, for it is a fact that the labels and their artists reap the main benefit from live shows. The effects of any increase in the PRS concert tariff will be far-reaching. Obviously record companies, managers, or publishers would be very foolish to think this increase doesn't concern them."

Japanese Cos. Follow Aiwa

DAT Hardware To Bow In March

BY SHIG FUJITA

TOKYO Sony and Matsushita here have followed Aiwa's lead by announcing that they will release digital audiotape hardware onto the consumer market in March. All three companies have emphasized that their launch will be initially confined to the domestic marketplace.

Aiwa's Excelia XD-001 will sell for about \$1,250, Matsushita's Technics SV-D1000 for \$1,320, and Sony's DTC-1000ES for about \$1,335. Output in each case is likely to be 2,000 units monthly.

Blank DAT tapes, approximately half the size of conventional audiocassettes, will cost \$8 (45 minutes), \$9.35 (60 minutes), \$11.35 (90 minutes), and \$13.35 (120 minutes) and have an exchange rate of 150 yen to the U.S. dollar.

Sony has also announced the development of a real-time DAT duplication system that can operate with up to 50 DAT slave recorders and can also be connected to current CD mastering systems. The company says it will accept orders for the system this spring from Japanese software firms for delivery this fall.

In order to meet anticipated demands for mass production of DAT software, Sony is now developing a high-speed duplicator using a magnetic contact print system, which is reportedly already beyond the prototype stage.

A fourth Japanese manufacturer, Sharp, has also disclosed that it will market two DAT models in late March. The RX-X1000 will sell for \$1,325 and the RX-X5 will be priced at \$1,320. Initial output will be 1,000 units of each model per month.

All the manufacturers involved

stress that their DAT machines are incapable of the "perfect copying" claimed by those opposed to DAT's introduction, because of the different digital kilohertz sampling rates of CD (44.1 kHz) and DAT (48 kHz).

However, electronics dealers in Tokyo's Akihabara district say that switches enabling the two sampling

(Continued on next page)

Court: Vangelis Not Guilty

BY NICK ROBERTSHAW

LONDON The composer Vangelis has been cleared by a High Court judge here of charges of plagiarism involving his Oscar-winning hit "Chariots Of Fire." The judge ruled it was impossible to conclude Vangelis had copied the tune, either consciously or subconsciously, from "City Of Violets," written by fellow Greek musician Stavros Logarides.

EMI Music Publishing, which acquired rights to all Logarides' works in 1983, had sought an injunction banning Vangelis and his publishers, Warner Bros. Music Inc. (U.S.), Warner Bros. Music Ltd. (U.K.), and Spheric BV of Amsterdam from breaching copyright and an order for all relevant records and sheet music to be handed over to the court.

If successful, the action could have cost the defendants up to \$3 million in damages. Instead, EMI will have to pay the estimated \$300,000 costs of the two-week hearing.

Afterward, Vangelis said, "I am happy and relieved because I have been through a lot of stress due to

this absurdity. I am quite happy that the judge and English justice have been for me."

But Logarides said: "I am still convinced that Vangelis stole my music. The case is so strong and we have to appeal. I am disappointed that we lost, but I don't regret bringing the action. I wrote the music, and I want what belongs to me."

During the hearing, Vangelis' counsel said: "EMI stooped so low that he was not only said to be a plagiarist but a deliberate liar. This case was vital to him. His name was at stake. Vangelis was assailed, and he was assailed mightily."

EMI's counsel claimed a key four-note phrase from "Chariots Of Fire," written as the theme for the 1981 movie of the same name, was identical to part of "City Of Violets," written for a Greek television series six years before.

Logarides had provided Vangelis with tapes of the earlier composition when he used the composer's London studio in 1976, it was said. However, Vangelis maintained he had not heard "City Of Violets" until after "Chariots Of Fire" was written.

(Continued on next page)



Top Guns Target 1987. CBS International executives were honored recently at a New York planning meet for sales of 2.5 million units of the "Top Gun" soundtrack. In front, from left, are Tony Woolcott, U.K.; Bunny Freidus, senior vice president of creative operations, CBS International; Don Oates, Canada; and Heinz Canibol, Germany. In back, from left, are Tai Ohnishi, Japan; Paul Burger, marketing and sales director, CBS Europe; Maon Munoz, Columbia marketing and sales director, CBS International; Pierre Sissman, France; Gil Robert, Australia; Jan Ostli, Norway; Rikard Bergsten, Sweden; and Bob Campbell, vice president, marketing and sales, CBS International.

PolyGram W. Germany To Market 15 Releases

Could 5-Inch CD Replace The Single?

HAMBURG, West Germany The quest for a viable compact disk equivalent of the fast-declining single took a new turn recently with the release by PolyGram West Germany of a batch of CD maxisingles—5-inch CD records containing two or three titles with a running time of 16 minutes.

The maxisingle CDs, packaged in a slimmer jewel box, have a playing area with a smaller diameter; the unused space has a frosted surface. PolyGram reports that retailer reaction to the new format has been enthusiastic.

Between now and early May,

PolyGram will put 15 CD maxisingles on the market, featuring such acts as Level 42, Communards, Status Quo, Kool & the Gang, and Fancy.

In West Germany, maxisingles account for one-third of singles sales and retail at 15 marks (\$27). It is expected that the CD maxisingle will retail at under 20 marks (\$36), compared with 29-32 marks (\$52-\$57) for a regular CD.

The promotion campaign for the new format carries the line, "Because Fans Love Maximum Quality." Dieter Oehms, managing director of PolyGram Musikvertrieb,

says latest market research shows that more and more young people are buying CD hardware. With prices going down, the number of young people buying software is growing. He says, "Over 70% of all owners of CD players are under 34, which means it's essential to have fast release of hit product on CD."

Some 17 million maxisingle units were sold in Germany last year. Meanwhile there has been more record industry reaction to the mini-CD project recently announced by Philips and Sony (Bill-

(Continued on next page)

K-tel Set To Launch Budget CD Line, Claims Lowest Price In U.K.

LONDON K-tel is launching a 24-title CD series here Sunday (1), claiming it will be the lowest-priced line yet, with a suggested retail price of just under 6 pounds (\$8.98). The product range takes in MOR, classics, and film-theme compilations.

Among the initial titles are "The Magic Of Acker Bilk," "Dionne Warwick Classics," "Journey Through The Classics," and packages covering opera and Tchaikovsky by the London Symphony Orchestra.

The company will avoid using the word "budget" in promoting the series, however. Says Graham Williams, director of business affairs: "Announce something is a budget line, and people start to wonder what is wrong with it. What we have done is simply slash our margins to the barest minimum."

"We decided that CDs could work at this price in certain areas, once somebody took a lead and opted to develop the market."

So far, more than 100,000 CD units of series titles have been ordered. "The margins are so keen that we obviously need volume. We're not anticipating a television campaign, but there will be media support and point-of-sale material," says Williams.

K-tel hopes to have at least 80 titles available by September. But, says Williams, "There's a great deal of old catalog material floating around, and we want to be very careful."

Pickwick Records here is also starting a low-price CD label with a similar suggested retail price, but it won't become operational until the fall. Says Monty Lewis, Pickwick managing director: "We're doing so well with our mid-price IMP Red Label that we don't mind not being first out with budget-line CDs."

"We think it would be wrong to issue material in a hurry, which may not be of the best quality. That would damage the reputation we have already created."

CFOX-FM Celebrates 20th Year Vancouver Station Tuned To The Street

OTTAWA CFOX-FM Vancouver, Canada's first FM rock station, celebrated its 20th year of operation with what program director John Beaudoin concedes was a "really expensive" industry party Feb. 12 that featured music by the Fabulous Thunderbirds and onstage jamming with Bryan Adams and members of Journey and Loverboy.

When it made its debut in 1968, CFOX-FM was one of only a few so-called "underground" FM outlets on the continent. Today, it is not so much underground as attuned to the street. Loyal listeners have made it Vancouver's top-rated FM station, second in the market overall and the runaway leader among the 18- to 49-year-old audience.

"Consistency is our key," says Beaudoin. "For years, people have known what they'll hear when they

tune to 99.3 on the dial."

Instrumental as a supporter of the careers of local artists in their early years—Bryan Adams, Loverboy, Bachman-Turner Overdrive among them—the station has retained high credibility as a sensible

'We've been brought along by consistency'

programmer in an industry whose players have fluctuating reputations.

Not every station can gather personal video messages from the likes of Phil Collins and Tina Turner, even for a big bash.

A relatively young management

team (Beaudoin is 31 and his colleagues are roughly that age) runs the Moffat-owned outlet and shuns music consultancy. Many things influence the contemporary sound, Beaudoin says, "but mainly it's a gut feeling for music."

The station has a good track record for spotting talent early. These days, it is touting Vancouverite Colin James. The station has been working his locally made record for months. James is on the verge of an international deal.

"It is almost like we're programming for ourselves here, although I know that's a dangerous thing," Beaudoin says. "I just don't think that solid-gold, all-new-music, or all-eclectic formats develop loyalty—they're for short tuning. We've been brought along by consistency."

KIRK LaPOINTE

System Would Aid Domestically Owned Record Companies CIRPA Asks For Ontario Loan Program

BY KIRK LaPOINTE

OTTAWA The Canadian Independent Record Production Assn. (CIRPA) has asked the provincial government of Ontario to develop a grant and loan program similar to a federal system to help the vulnerable domestically owned element of the recording industry.

In a recently issued report, paid for by the province, CIRPA outlined its wish list of subsidies and other forms of assistance. In total, the grants would amount to \$14 million over five years for promotion, marketing, research, touring, skills training, and production. Only Ontario-based indies would be eligible for assistance from the province.

The province's newly formed

Cultural Industries and Agencies branch has so far suggested it will take CIRPA's request seriously. A decision on a program is expected in the near future.

Last year, the federal government launched a \$25 million, five-

The grants would total \$14 million over five years

year Sound Recording Development Program (SRDP). But in its report, CIRPA suggests that the measures may not be enough to give the Canadian-owned segment of the business the boost it needs to compete in the marketplace with

foreign-controlled companies.

CIRPA's four-point program includes the following annual expenditures:

- \$1.5 million for domestic promotion and marketing, including retail campaigns, advertising, tour support, and market research.

- \$500,000 for international promotion.

- \$500,000 for skills training, seminars, studies, and research.

- \$300,000 for production of children's, classical, and ethnic recordings through an existing industry-sponsored and partly federally funded group, the Foundation to Assist Canadian Talent on Record/Canadian Talent Library.

Additionally, CIRPA wants Ontario to press the federal government for a blank-tape levy and copyright reforms.

CIRPA envisions a provincial program of loans for the long-term financing of Ontario-based distributors. Such provincial broadcast groups as TV Ontario and CJRT-FM Toronto should be encouraged to play more Canadian content, CIRPA adds.

Most of the Canadian recording industry is based in Ontario. Such independent labels as Attic, Duke Street, Alert, Anthem, Current, Fanfare, Kids', Marigold, Savannah, Boulevard, and others operate out of the province. All major, foreign-owned labels, with the exception of PolyGram, are Ontario-based, with branch operations across the country.

As CIRPA points out in the report to the Ministry of Citizenship and Culture, Canadians are the highest per capita purchasers of records and tapes, but the economic problems for the industry remain.

As of Jan. 1, the domestic recording industry qualified for some forms of assistance previously denied to it as a cultural industry. Already, some indies have gained access to funds.

COURT FINDS VANGELIS NOT GUILTY OF PLAGIARISM

(Continued from preceding page)

The judge said many Greek musicians had come to play Vangelis their music and that the phrase in question was common to a number of Greek tunes, including an earlier work by Vangelis himself. He said Logarides had embellished his evidence, some of which could only be described as "figments of his imagination."

After hearing tapes of the two works on a stereo, the judge pronounced "Chariots Of Fire" a "striving" piece of music, while "City Of Violets" was deemed nostalgic in mood. The Vangelis work could not in any view be characterized as nostalgic, he said.

Synthesizers and other equipment were installed in the courtroom throughout the hearing, and at one point, the judge asked for the sound to be turned down "in case we get complaints from next door."

Some observers see the case as an example of corporate tit-for-tat. Four years ago, Warner Bros. and Dutch publishing company Spheric BV won a High Court injunction

preventing an EMI subsidiary from using "Chariots Of Fire" for a TV commercial advertising shoes.

The history of rock is punctuated by similar cases, demonstrating the truth of George Harrison's observation that there are only eight notes in a scale. The ex-Beatle made the remark after an American judge ruled that his 1971 hit "My Sweet Lord" was based on the Chiffons' 1963 song "He's So Fine," a judgment seen as hastening the decline of Harrison's musical career.

More recently it was unsuccessfully alleged that George Michael's "Last Christmas" was stolen from Barry Manilow's 1975 release "Can't Smile Without You."

A record company lawyer here said: "There are only certain phrases that are used in pop songs, and it is all too easy to duplicate someone else's work accidentally. Most of the time these things are overlooked, but when big, big money is involved, there are sometimes some awful court cases."

NEW CD FORMAT

(Continued from preceding page)

board, Feb. 21 and Feb. 28). Siggie Loch, senior vice president, WEA International, says he welcomes the initiative to find a carrier to replace the conventional single disk "provided that the mini-CD can be competitively priced so that it appeals to the young music fan."

Loch says that whatever the size of the CD single, it must cost no more than half again the cost of the vinyl single. He continues,

"For example, in the U.K., where singles sell for two pounds [\$3], the price should not be more than three pounds [\$4.50], bearing in mind that you can buy an album for five pounds [\$7.50]."

He adds that the marketing of a new-format CD single might not be viable until CD hardware penetration in homes has reached a level of 50%.

JAPANESE COS. BOW DAT HARDWARE

(Continued from preceding page)

frequencies to be matched can be fitted to DAT machines at a relatively low cost.

Copy-guard devices may also be fitted to one or more of the new Japanese models at the manufacturing stage, but it is thought these too will be vulnerable to tampering or simple removal.

Speaking in Tokyo on the day of Matsushita's launch announcement, Heinrich von Moltke, the European Commission's director of industrial policy, said that if DAT hardware was allowed into Europe "our creative people might be pushed back into the Middle Ages."

Copyright law has been based on the distinction between private and commercial copying, he said, but the arrival of DAT, with its capacity for

quasi-identical copies in unlimited numbers, would blur that distinction. New technology is threatening to make copyright obsolete, he said.

Japan has offered a package of economic concessions—including technology transfer and inward investment—to the European Commission in recent months in an effort to weaken opposition to DAT technology. Analysts here say that the international marketing of DAT hardware could begin in the second half of 1987.

CURRENT CHART HITS

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Cost Of Imported VCRs Likely To Increase 3%

OTTAWA The cost of imported videocassette recorders is expected to increase roughly 3% in July because of a federal tax at the wholesale level imposed by Finance Minister Michael Wilson.

Wilson, in his Feb. 18 federal budget, placed the tax as part of a wide range of measures to stimulate the Canadian economy. There was little else in the budget that affected the Canadian music or video business, although Wilson reaffirmed the government's intention to revamp copyright legislation soon.

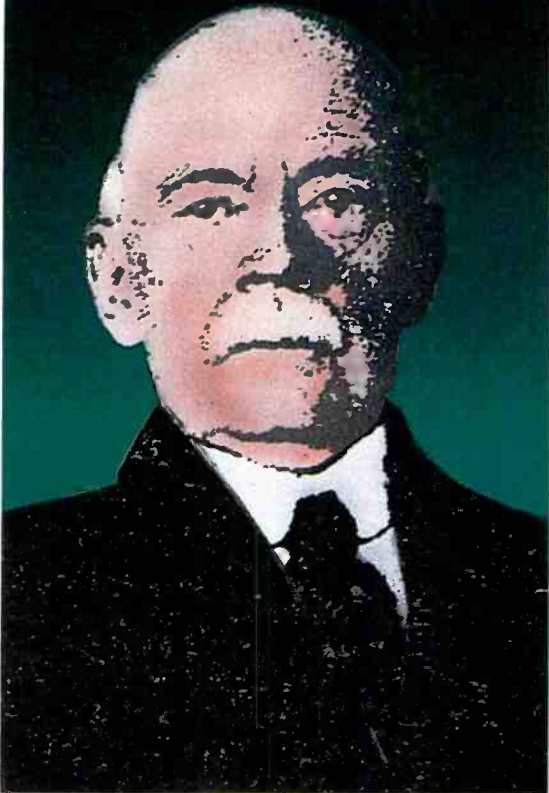
Insiders in Ottawa confirm industry rumors that the government is seriously considering splitting the copyright reform package into one set of amendments that would be swiftly passed by Parliament and another set that would likely be exhaustively debated.

As such, two bills may be intro-

duced in April or May in the House of Commons. Alternatively, one bill may be introduced and later split. With only about a year before the federal election, the often-repeated pledge by the Conservatives to shore up the antiquated 1924 Copyright Act is threatened by the calendar.

Also later this year, Wilson will unveil a Canadian version of American-style tax reform. Among the measures are expected to be a closing of corporate and individual tax loopholes and a business-transfer tax. That tax would be assessed at every level as a product moves to retail from business to business and is bound to boost the cost of recordings. A 1% tax might increase the retail price by as much as 40 cents, depending on how many middleman firms there are between the manufacturer and consumer.

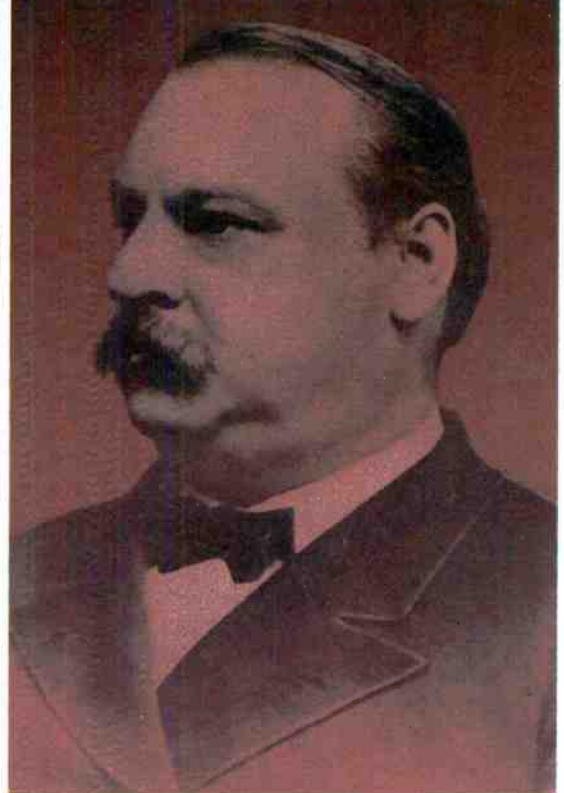
"Everything that can be invented has been invented."
Charles H. Duell,
Director of U.S. Patent Office, 1899



"Who the hell wants to hear actors talk?"
Harry M. Warner,
Warner Bros. Pictures, c.1927



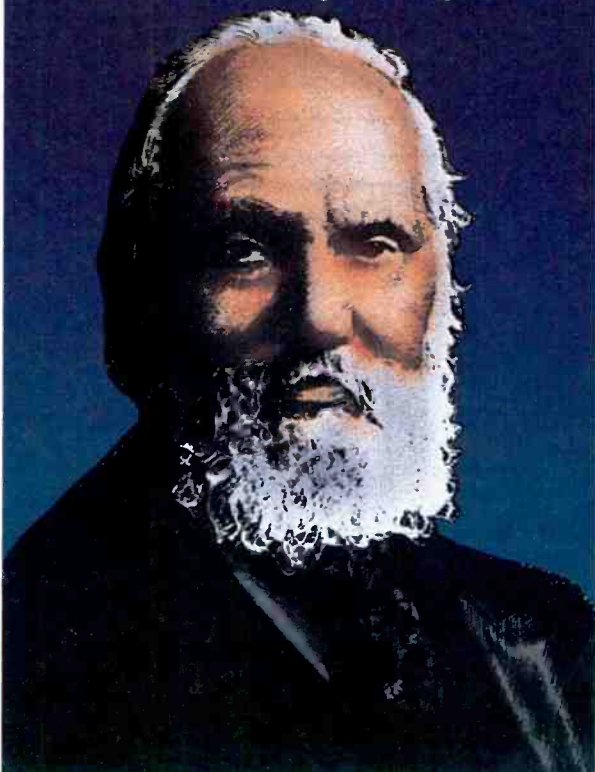
"Sensible and responsible women do not want to vote."
Grover Cleveland, 1905



"Ruth made a big mistake when he gave up pitching."
Tris Speaker, 1921



"Heavier than air flying machines are impossible."
Lord Kelvin,
President, Royal Society, c.1895



"Nobody will pay \$3000. a table to honor Irving Azoff."
Tony Martell, 1987

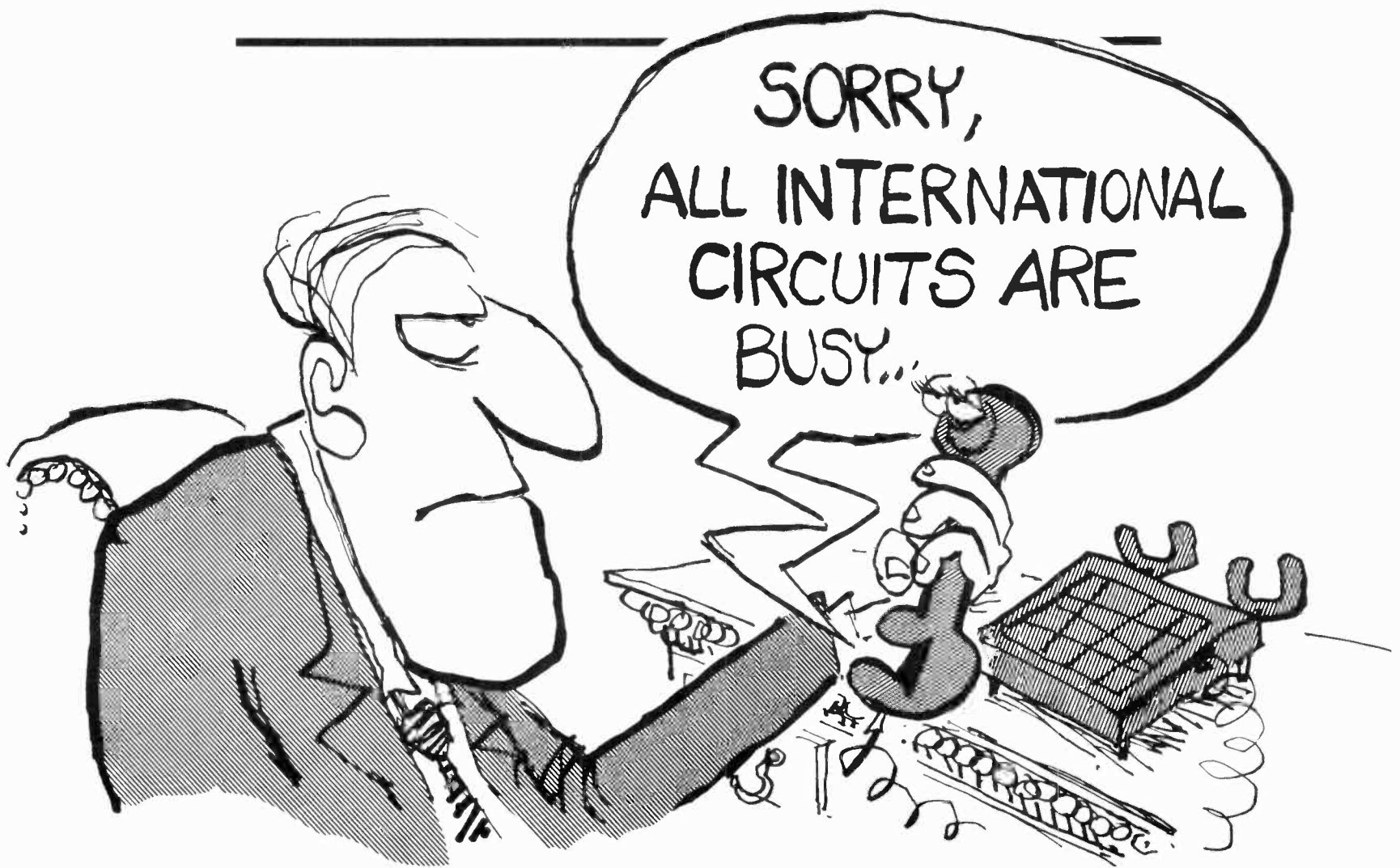


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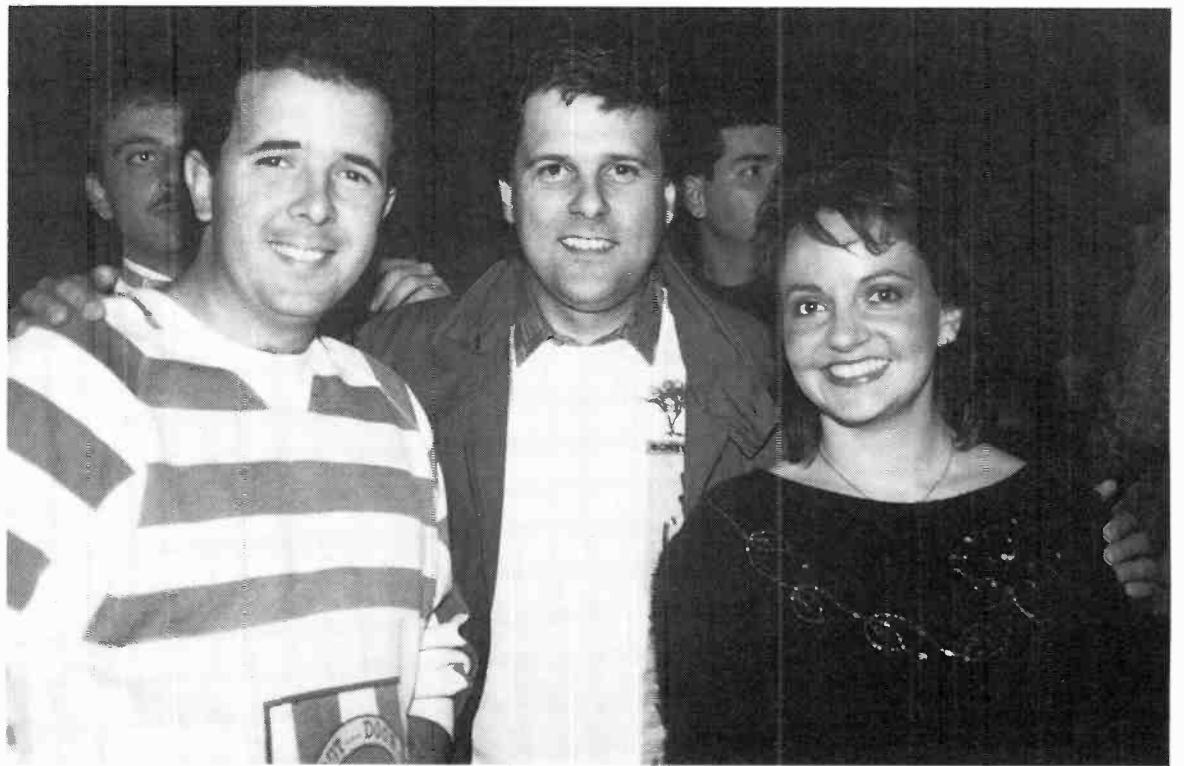
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Billboard's NARM Bash Conventioneers Take A Break To Party On The Beach



Party Time. NARM attendees and members of the South Florida entertainment community rub elbows during Billboard's festive reception Feb. 15 at Club Ovo, a beautifully restored art-deco landmark in Miami Beach. The party was an elegant break from the business at the NARM convention.



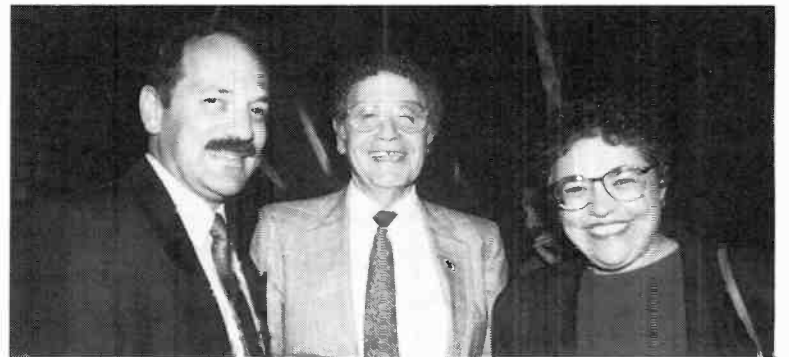
Top Brass. Enjoying Billboard's party, from left, are Oscar Llord, manager EMI U.S. Latin operations; Colin Stewart, EMI vice president of marketing; and Miami-based free-lance writer Beatrice Praga.



Bits And Bytes. The talk turned hi-tech when Marty Feely, Billboard's associate publisher and director of research, center, huddled with ESI Street's Bridget Thexton and Jim Belson, president of Bonafide Management Systems.



Happy Couple. Larry Kraman of Newport Classic gets cozy with his wife, Shelley Kraman of Shape Inc.



Sounds Great. Billboard account executive Marv Fisher, center, entertains attorneys Ira and Brenda Abrams. Ira Abrams represents Epic recording artists Miami Sound Machine.



Miami Nice. Party goes hit the dance floor as Billboard's NARM reception gets into full swing. Club Ovo was decked out for the occasion in a St. Valentine's Day massacre motif.



Lotsa Laughs. Lee Zhitto, Billboard's executive editorial director, center, swaps NARM gossip with Pfanstiehl Corp. executives Dude Barber, left, and Merle Nelson.



The Boys At The Bar. Pictured are Miami-area promoter Bill Bakula of Bandman Productions, left, with Billboard managing editor Ken Schlager, center, and Sam Sutherland, vice president and managing director of Windham Hill.

Lifelines

BIRTHS

Boy, Stewart Michael, to **Frank and Lisa Hendricks**, Jan. 17 in Summit, N.J. He is director of marketing and sales, classical and jazz product, for CBS Records International.

Boy, Chase Aaron, to **Denny and Brenda Rosencrantz**, Jan. 20 in Los Angeles. He is a promotion/a&r executive with Front Line Management.

Boy, Marc Anthony, to **Kurtis "Blow" and Shirley Walker**, Jan. 25 in Los Angeles. He is a recording artist for Mercury/PolyGram.

Girl, Jaimie Alexandra, to **Jim Higgins and Barbara Sisilli-Higgins**, Feb. 5 in New York. He is an account executive with United Stations Programming Network. She is director of advertising, RCA Records.

Boy, Michael, to **Kirk LaPointe and Denise Rudnicki**, Feb. 15 in Canada. He is Billboard's Canadian correspondent and the Ottawa news editor for The Canadian Press, the national news agency. She is a broadcaster.

Girl, Julia Eileen, to **Phillip and Ann Singer**, Feb. 16 in Solon, Ohio. He is vice president of record rack-jobber Arrow Distributing Co. there.

Boy, Nathaniel Douglas, to **Jerry W. and Kristie Bailey**, Feb. 18 in Nashville. He is manager, press information, for The Nashville Network and Group W Satellite Communications.

MARRIAGES

Don Grierson to Patty Chow, Jan. 21 in Hawaii. He is senior vice president of a&r for Epic Records. She is creative director for Audio Environments Inc.

Margie Dugan to Lance Paris, Jan. 24 in Santa Barbara, Calif. She is senior clearance administrator for Playboy Programs Inc. He is pro-

ducer/creator of television programming for Paris Entertainment Productions.

Mark Herndon to Karen Long, Feb. 24 in Fort Payne, Ala. He is the drummer in the RCA group Alabama.

DEATHS

Ronald Stander, 54, Jan. 14 in Boca Raton, Fla. A physician for 30 years, Stander cared for such artists as the Bee Gees and the Eagles, among others. Through DocRon Productions and Management Inc., he managed MCA's Kippi Brannan. In lieu of flowers, family members request that donations be made to a charity of the donor's choice. Condolences may be sent to P.O. Box 1075, Boca Raton, Fla. 33429-1075.

David Savoy Jr., 24, a suicide, Feb. 7 in Minneapolis. He was manager of the Minneapolis band Husker Du for two years. The Warner Bros. group has postponed its national concert tour indefinitely. A memorial fund for Savoy has been set up in his name at the Suicide Prevention Center, P.O. Box 8646, Minneapolis, Minn. 55408. Savoy is survived by his parents and two sisters.

Seymour "Sy" Spiegelman, 56, after open-heart surgery, Feb. 12 in New York. Spiegelman was a tenor for Phil Harris & the Hilltoppers in the '50s. In succeeding years, he worked in sales for several record companies, including Ranwood; for the past seven years he served as East Coast district manager for Peter Pan Industries, a children's label. He is survived by his wife and four children.

Marvin Howard, 60, of a heart attack, Feb. 16 in Hackensack, N.J. He was senior assistant to the president of the American Federation of Musicians. Howard played trumpet and vibes and performed in nightclubs and theaters and with symphony orchestras and concert bands. He is survived by his wife, Jean, two sons, and two grandsons.

EXECUTIVE TURNTABLE

(Continued from page 8)

Jim Gibson is promoted to vice president of Word Music in Waco, Texas. He was executive director of the print music department. Also, **Don Cason** becomes executive director of administration for the company.

PRO AUDIO/VIDEO. **Richard Carter** is named general manager of sales for the Konica professional and consumer products division, Konica USA, in Englewood Cliffs, N.J. He was with Sonido Latino.

John McPherson is promoted to vice president of marketing for the video communications products division of the Sony Communications Products Co. in Park Ridge, N.J. He was director of that area.

Ray Moore joins CBS' recording operations in New York as supervisor of editing and mixing, succeeding **John Guerriere**, who recently retired after 25 years of service. Moore brings with him 27 years of experience as a mixer/editor.

The Polaroid Corp. in Cambridge, Mass., names **Don Patrican** national sales and marketing manager for the magnetics division. He was previously with Maxell.

Steve Smith becomes marketing manager of audiotape products for Ampex Corp.'s magnetic tape division in Redwood City, Calif. He was with the company's audio/video systems division.

RELATED FIELDS. MTV in New York names **Rene Garcia** supervising producer of special programming and **Linda Corradina** news director for music news. Garcia was upped from senior producer of special programming. Corradina was upped from managing producer for music news.

Jett Kicks Off IN Fashion Charity

NEW YORK Count Joan Jett among the many music industry figures who will be supporting the T.J. Martell Foundation for Leukemia and Cancer Research.

Jett's contribution comes as a result of a new charity policy of the bimonthly magazine IN Fashion, which kicks off with its March/April issue. The publication will donate \$10,000—plus 20% of new subscription revenues and 20% of charity issues' tobacco and alcohol ad revenues—to charities designated by the celebrities who appear on its cover.

Jett and World Boxing Council heavyweight champ Mike Tyson appear on the inaugural charity issue. Tyson selected the Hematology Research Fund for his half of the issue's donations, while Jett chose the T.J. Martell Foundation.

The Martell fund, regarded as the recording industry's most significant ongoing effort for charity, will stage its annual fund-raising dinner April 11 at the Sheraton Centre here. MCA Music Entertainment Group president Irving Azoff will be honored at the event.

IN Fashion launched its Celebrities for Charity donation policy at a Feb. 18 buffet, staged at the Tunnel, a New York dance club that opened recently. Tony Martell, vice president and general manager of



Tony Martell, vice president and general manager of CBS Associated labels, accepts a \$5,000 contribution in Joan Jett's name for the T.J. Martell Foundation for Leukemia and Cancer Research from Peter Schindler, left, president and publisher of VSI Publishing, and Michael Belluomo, right, editor and associate publisher of IN Fashion. (Photo: Chuck Pulin)

CBS Associated Labels, and Dr. Paul Berk, head of hematology at Mount Sinai Medical Center, each accepted the magazine's initial \$5,000 contributions.

Also in attendance at the Tunnel were other celebrities who appear either in the current or future issues: model and A&M recording artist Rosie Vela; actor Judd Nel-

son; Julian Sands, star of "Room With A View"; and MTV VJ Julie Brown. Brown will appear on the magazine's June/July cover with "Platoon" star Willem Dafoe.

The publication, which claims a circulation of 500,000, says its donation program may raise as much as \$500,000 for charity in its first year.

GEOFF MAYFIELD

New Companies

Krisma Records, an independent record company, formed by William L. Cooper and Dennis R. Alexander. First release is "Love Guarantee" by CC Cooper. P.O. Box 24799, Tempe, Ariz. 85282; 213-469-1828.

A.W.O.L. Records, formed by John Antimary, Scott Warner, and Marsha Little. Company specializes in new music and heavy metal. First signings include the Affordable Floors, Giornesto, Seance, and Lynx. 404 Elizabeth St., North Versailles, Pa. 15137; 412-829-2880.

Funky White Boy Productions, formed by Jeff Bass and Mark Bass. First releases are "The Odds" by Twice As Nice and "Bad Breath Billy" by B-Boyz. 22041 Sussex, Oak Park, Mich. 48237; 313-967-6863.

Meltdown Records, avant-garde label formed by Bronwyn Rucker and Rick Russo. First release is the LP "John Cage Meets Sun Ra." 130 W. 42nd St., #551, New York, N.Y. 10036; 718-768-1399.

ELK Management, formed by Laurie Lennard, talent coordinator for "Late Night With David Letterman." The personal management company has signed writer/performer Chris Elliott and comedian Carol Leifer. Company will handle

feature-film development, television specials, live appearances, and commercial endorsements. 467 W. 57th Suite 4A, New York, N.Y. 10023; 212-757-1550.

World Class Records, formed by

Andre L. Reed. Company will specialize in black, pop, and country music and is accepting tapes with S.A.S.E. First signing is Lawrence Bondurant. 8306 Wilshire Blvd., Suite 486, Los Angeles, Calif.; 213-671-6610.

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 9, Songwriters Hall Of Fame Awards Dinner, Plaza Hotel, New York. Terri Robinson, 212-935-1840.

March 10, A Songwriter's Symposium, New York Univ., New York. 212-598-7791.

March 10-13, 82nd AES Convention, Queen Elizabeth II Convention Center, Westminster, England. 212-661-2355.

March 11-14, International Tape/Disc Assn.'s (ITA) Technology And Marketing: Partnership For The '80s, Hyatt Regency, Hilton Head, S.C. 212-956-7110.

March 12-15, National Assn. Of Black Owned Broadcasters (NABOB) 11th Annual Spring Management Conference, New Orleans. 202-463-8970.

March 12-22, 15th Boston Globe Jazz & Heritage Festival, Boston. Sue Auclair, 617-522-1394.

March 13-15, South By Southwest Music & Media Conference, Marriott Hotel, Austin. Roland Swenson, 512-473-8200.

March 21, Tenth Annual Bay Area Music Awards (BAMMIES 10), San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 25-27, Counseling Clients In The Entertainment Industry, St. Moritz-on-the-Park, New York. 212-765-5700.

March 28, 1987 New York Music Awards, Felt Forum, New York. Robbie Woliver, 212-265-2238.

March 28-31, National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference, Convention Center, Dallas. 202-429-5300.

APRIL

April 3-5, The Music Business Symposium 3, Ambassador Hotel, Los Angeles, Calif. 213-395-2441.

April 6, Academy Of Country Music Awards, Knott's Berry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8, Boston Music Awards, The Opera House, Boston. Candace Avery, 617-423-9029.

April 8-11, American Video Assn. Convention, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 16, National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 21-23, New York International Home Video Show, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

April 23, Minnesota Music Awards, Northrop Memorial Auditorium, Minneapolis. 612-926-5206.

RETAIL TRACK:
The new way to learn
what's in store!
... see page 43

LOOKING FOR A NEW LOVE

MCA-52956



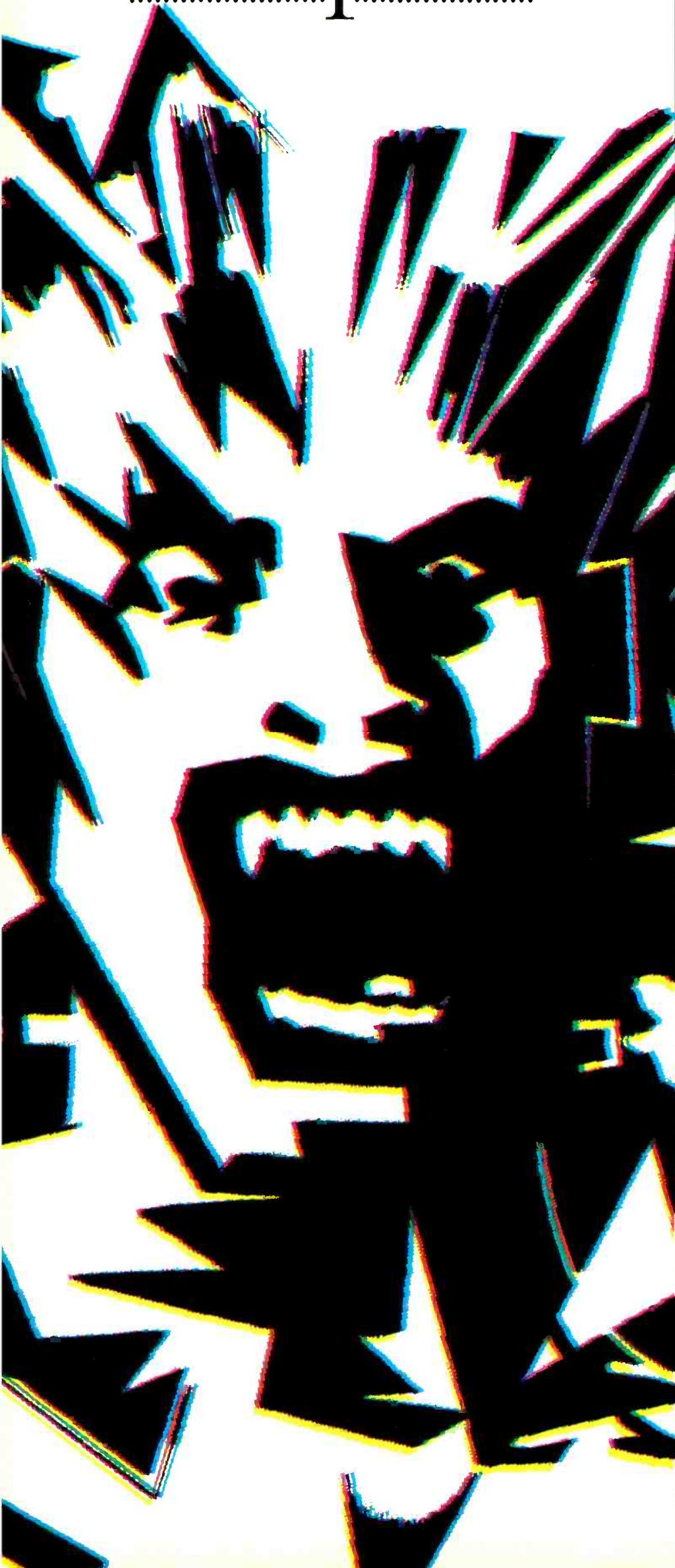
Jody Watley

MCA-5898

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Direction: Bennett Freed Management

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FOR WEEK ENDING MARCH 7, 1987

Billboard TOP POP ALBUMS™ continued

Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. on Chart, Artist, Title. Contains chart data for albums 110 through 155.

Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. on Chart, Artist, Title. Contains chart data for albums 156 through 200.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- A-Ha 170
AC/DC 157
Gregory Abbott 29
Aerosmith 161
Alabama 122
Gregg Allman 134
Anita Baker 16
Bangles 10
Beastie Boys 1
Berlin 125
Big Audio Dynamite 177
Black 'N Blue 181
Bon Jovi 79, 84, 2
Boston 123, 8
Bobby Brown 131
Kate Bush 92
Cameo 26
Peter Cetera 68
Chicago 35
China Crisis 156
Cinderella 7
Eric Clapton 44
Club Nouveau 20
Phil Collins 119
The Communards 90
Concrete Blonde 124
Alice Cooper 185
Julian Cope 112
The Robert Cray Band 198, 195
Robert Cray 17
Crowded House 54
The Cure 152
David & David 52
Chico DeBarge 103
Dead or Alive 57
Deep Purple 34
Dire Straits 178
Don Dixon 186
Dokken 182
Duran Duran 23
Steve Earle 180
The Dave Edmunds Band 107
Europe 12
Eurythmics 171
Expose 66
The Fabulous Thunderbirds 197
Five Star 174
Samantha Fox 24
Aretha Franklin 58
Kenny G. 88
Peter Gabriel 21
Genesis 4
Georgia Satellites 6
Glass Tiger 32
Lou Gramm 80
Amy Grant 98
Debbie Harry 190
Corey Hart 87
Colin James Hay 145
Howard Hewett 176
Hipsway 100
Bruce Hornsby & The Range 3
The Housemartins 138
Whitney Houston 43
George Howard 118
The Human League 110
Husker Du 117
Phyllis Hyman 104
Billy Idol 31
Iron Maiden 48
Janet Jackson 5
Millie Jackson 175
Freddie Jackson 25
Bob James/David Sanborn 137
Bob James 154
Al Jarreau 169
Jason & The Scorchers 91
The Jets 28
Billy Joel 36
Don Johnson 158
Howard Jones 126
Grace Jones 153
Stanley Jordan 120
Journey 38
The Judds 139
Rob Jungklas 136
KBC Band 89
Kansas 64
The Kinks 101
Klymaxx 191
Kool & The Gang 45
Stacy Lattisaw 189
Cyndi Lauper 30
Huey Lewis & The News 9, 163
Lisa Lisa & Cult Jam With Full Force 200
Lone Justice 70
Jeff Lorber 75
Los Lobos 49
Love & Rockets 72
The Alan Parsons Project 59
Pet Shop Boys 143
Pink Floyd 160
The Pointer Sisters 127
Poison 39
The Police 62
Iggy Pop 97
The Pretenders 42
Psychedelic Furs 95
R.E.M. 155
REO Speedwagon 60
Ratt 67
Ready For The World 33
Lionel Richie 15
Kenny Rogers 164
Linda Ronstadt 145
David Lee Roth 140
Run-D.M.C. 22
David Sanborn 85
Santana 114
Saxon 149
Bob Seger & The Silver Bullet Band 115
Shriekback 150
Paul Simon 11
Simply Red 194
Slayer 173
The Smithereens 53
The Smiths 183
SOUNDTRACKS
An American Tail 50
The Golden Child 193
Little Shop Of Horrors 47
The Mission 159
Over The Top 167
Stand By Me 94
Top Gun 76
Bruce Springsteen 37
Stacey Q 109
Stevie Ray Vaughan & Double Trouble 63
George Strait 132
Stryper 168, 55
Survivor 74
Sylvester 179
Talking Heads 86
The Temptations 165
Tesla 46
The The 105
George Thorogood And The Destroyers 111
Til Tuesday 78
Timbuk 3 73
The Tonight Show Band/Doc Severinsen 106
Toto 93
Randy Travis 151
Triumph 199
Robin Trower 116
Tina Turner 56
Van Halen 121
Luther Vandross 18
Vangelis 133
VARIOUS ARTISTS
Rock For Amnesty 128
Billy Vera & The Beaters 19
Vinnie Vincent Invasion 81
Andreas Vollenweider 162
W.A.S.P. 142
Wang Chung 61
Jennifer Warnes 77
Hank Williams, Jr. 129
Bruce Willis 14
Steve Winwood 27
World Party 51
XTC 144

CD BEATLEMANIA

(Continued from page 5)

"My sincere hope is that nobody is stupid enough to give them away," says Evan Lasky, president of the 84-store Budget Tapes & Records chain in Denver, echoing the sentiments of a significant number of retailers nationwide.

A survey of retail outlets, however, indicates that another competitive pricing situation may be under way. A number of stores are selling the disks for as low as \$12.99 each, with sets of all four going for under \$50.

Beatlemania 1987 continues via intensified media coverage, not only of the CDs but of videos as well. MPI Video, distributor of the Beatles' "A Hard Day's Night" and "Help!" films (see story, page 7), has taken six clips from each film and supplied them to MTV, VH-1, "Friday Night Videos," and other video outlets. Promotions with MTV and VH-1—which are making April "Beatles month"—are giving the group even more exposure.

Don Zimmermann, president of Capitol Records, says that dealer support of the Beatles CDs has been "absolutely incredible. I guess I shouldn't be that surprised, but I still think the support has been amazing. I was at NARM last week, and it was all anybody wanted to talk about."

One issue apparently catching many by surprise is the fact that the CDs are mono recordings.

Low Garrett, vice president of purchasing for the 193-store Camelot Music chain, based in North Canton, Ohio, sees that as the only caveat in the entire Beatles CD program. "I only wish that they would have offered some sort of indication on the packaging that these are in mono," says Garrett. "There will be instances where—if they didn't read about them in USA Today or Rolling Stone—customers will bring them back and say, 'Hey, they're

mono. Is there something wrong here?'"

But Capitol's Zimmermann says nothing whatsoever is wrong.

"The records, contrary to some people's popular belief, were recorded in mono," says Zimmermann. "If you go back and listen to the original masters—which are the only original masters that exist—on one track you have instrumental, on the other track you have vocal. And there's a hole in the middle." In transferring the masters to their intended mono form, original producer George Martin and Capitol mastering engineer Wally Traugott "spent a lot of time and did a really

good job," Zimmermann says. (See the interview with George Martin on this page.)

Upcoming Beatles compact disks will all be in stereo because "they were recorded in stereo," Zimmermann adds.

Radio also seems enthusiastic about the new CDs, says Zimmermann.

"No one's foolish enough to go out and assume that this is new product, but radio stations are very interested in a couple of respects," he says. "For one, they're very interested in playing them because of the sound quality—and a lot of stations are already programming a lot

of CDs. Number two, they're all running contests. It's a very exciting thing in all of our lives, so radio's taking full advantage of it for their own reasons."

By and large, many retailers say, the huge prerelease publicity that the mass media showered on these CDs ensures a fast sales jump. "I don't think they need any selling points," says Howard Applebaum, vice president of the 29-store Kemp Mill Records web in Washington, D.C. "I think just the fact that it's the Beatles on CD is the only selling point they'll need."

Jerry Adams, executive vice president of the 21-store Harmony

House chain in Detroit, notes that both of that city's daily newspapers published articles about the CDs' arrival. USA Today gave the Beatles package big play, as did numerous radio outlets and local TV news reports.

Most retailers say they bought equal quantities on each of the four titles. "I couldn't imagine someone saying, 'I want "Beatles For Sale" but not "With The Beatles."'" I think a lot of people will want to buy all four," says Camelot's Garrett.

J&R Music World, New York City's independent superstore, bought all four in equal proportions, as did the Kemp Mill chain.

"I was originally going to buy 'Please Please Me' and 'A Hard Day's Night' a little stronger, but I ended up buying all four the same," says Kemp Mill's Applebaum.

Those two titles did get a slight edge from the 34 Spec's Music stores, according to Joe Andrules, vice president and general manager of the Miami-based chain. He says that "Please" and "Hard" appear to be deeper in hits and thus might be a better draw for consumers who do not buy all four.

But, says Applebaum, "It shouldn't make a difference. I think people are just dying to hear the Beatles on CD."

Finally, further Beatles CD news from Capitol's Zimmermann: Aside from the 12 disks already scheduled to emerge this year, two additional CDs containing "about 30 songs" not on the 12 originals will also be issued. "We may even put one out sometime in the middle of the [release schedule], just reflecting those tracks left off the early EMI records," he says.

Assistance in preparing this story provided by Geoff Mayfield and Chris Morris.

EMI Readies Beatles CD Barrage

LONDON To support its Feb. 26 release of the first four Beatles CDs, EMI Records here has launched what it claims is one of the most aggressive CD campaigns ever for a single act in the U.K.

Dubbed a "snowball campaign" by EMI catalog marketing head Tony Wadsworth, the push will be updated as successive batches of Beatles product are released throughout 1987.

Initial marketing will concentrate on in-store promotion and press advertising. Point-of-purchase materials, including counter display units, browser cards, and full-color posters, are being serviced, and co-op advertising has been undertaken with major retail groups, among them HMV, Virgin, Tower, Our Price, and W.H. Smith.

Notably, this list does not include Woolworth, whose CD sales

have yet to match its powerful record retailing muscle here.

HMV's Oxford Street flagship store has drawn crowds with a massive window display featuring replicas of the Fab Four's equipment, and the nearby Virgin megastore has a similarly spectacular storefront display.

Print advertising will consist of a two-week burst in most national newspapers and music magazines, starting on the release date.

"We've gone for the more up-market nationals," says Wadsworth, "but nowhere near as much as we would have done a year ago because the demographic of CD ownership is getting broader all the time."

EMI will not say how much it is spending on the Beatles CD campaign, but with no television or radio advertising planned, the cost is modest in relation to expected

sales. Public interest in the releases is high, and much consumer exposure has come from unsolicited editorial coverage. On Feb. 28, BBC Radio One devoted a one-hour program to the topic, and many regional stations are running competitions related to the releases.

"Some people would actually argue that we hardly need to market the CDs at all, but our view is that the campaign will make the difference between massive sales and bloody massive sales," Wadsworth says. "The other consideration is that this event will not only affect us but will also have a major impact on CD hardware sales. Many people have been saying they won't get a player until Beatles product is out."

"And in turn, that will mean greater CD software sales right across the board."

NICK ROBERTSHAW

George Martin Talks About Preparing Beatles CDs

Beatles producer George Martin has been overseeing the transfer of the group's music onto compact disk. In a recent interview with Billboard talent editor Steve Gett, he discussed the releases.

Q: What has been your involvement with the Beatles' CDs?

A: Last December, I was asked by EMI to give my opinion, and my advice was not to put them out the way they were doing. They were going to issue fake stereos—the bane of my life for the past two decades—and I said, "Well, these were recorded in mono, so why do this?" Then they went back and just transferred the original mono masters directly to CD. When they sent me the copies, I was delighted.

Q: Why were you so adamant that the first four CDs be mono?

A: Well, people forget that in 1962 and 1963, when I started recording the Beatles, all pop records were issued in mono. They were recorded on 1/4-inch mono tape, and stereo existed mainly for the classical market. There was no point in making a stereo record because it meant you didn't get a very good mono, and that was the main pop market. What I did was to take a stereo machine and use it as a twin-track. It

was an elementary kind of multi-track. On one track I put all the accompaniments and all the vocals, and perhaps guitar solos and extra things went on the second track. Then, when the boys went home, I'd get the balance right between voice and backing and compress the two to make a really hard mono sound. Later on, someone other than myself—and certainly not the Beatles—got hold of these tapes and issued them as stereo, with voices on one side and backing on the other. I thought they were dreadful.

Q: Will you be monitoring the remaining CDs?

A: [EMI chairman] Bhaskar Menon has asked me to look after them, so I've been listening to the original four-tracks that I did 22 or 23 years ago, and it's been fascinating. It's like looking at yourself, in a way. For the next three that are coming out in April, I have remixed "Help" and "Rubber Soul," but I haven't touched "Revolver." I've gone back to the original four-tracks—we're into stereo now—and those early stereos weren't very good, even though I did them myself. In those days, I was learning, too, and everyone was. I haven't changed it, in that all the dispositions are the same—even stuff I find very

strange now on "Rubber Soul." But I have cleaned up the sound so that now, when you're hearing them in CD, you're hearing them more like you heard them in those days.

Q: Why didn't you touch "Revolver"?

A: Because it was so good. I think they may tweak it a little bit in transferring them. But the mixes were good, and we were getting better. The one after "Revolver" is

BEATLES ON HOME VIDEO

(Continued from page 7)

will work in tandem with Capitol Records to supply record/tape/video dealers with display material. In-store trailers have been prepared for video and record chains.

Capitol's video distribution arm handles the indie MPI label for its record accounts, and the two are working together on various promotions.

MPI has also supplied performance clips from the films to MTV and VH-1 for recent and upcoming Beatles promotions. Other broadcast outlets, including "Friday Night Videos," have also received the clips.

Producer Shenson says MPI was

"Pepper," of course. I haven't yet looked at that, but I don't anticipate we'll be remixing it at all. We might be making sure the eq is suitable for CD, but apart from that I think we'll be sticking to our original clean stereo mixes I did all those years ago. Even the last track on "Revolver"—"Tomorrow Never Knows"—it's absolutely physically impossible to reproduce that again because the mix itself was a perfor-

able to acquire home video rights to "A Hard Day's Night" a few years ago because it was a "good independent, and I was concerned that the film would just get lost in some big studio's catalog." Also, MPI outbid the competition, reportedly with a seven-figure offer.

The copyright to that film is in his name, Shenson says, but the Beatles participate in the profits. The copyright for "Help!" is in both Shenson and the Beatles' names. The members' representatives, he says, deferred to his judgment when there was increased home video interest in "Help!" MPI got the nod because of its success with the

mance.

Q: If you had to do it all again, would you do it differently?

A: Probably—in the wrong way! If I knew that a quarter of a century later people would be listening to these records in great detail and quizzing me on them, I would have been scared out of my life. I probably would have done all the wrong things and been so inhibited that I wouldn't have done what I did.

earlier film. MPI distributed the Chicago Bears' "Super Bowl Shuffle," and it also has video rights to "The Honeyymooners."

Former Beatles press officer Derek Taylor is the driving force behind "It Was Twenty Years Ago Today," acting as program coordinator. Simon & Schuster's Fireside Books will publish a U.S. hardcover edition of a book by the same name, authored by Taylor, and Bantam will release it in England. Both will come out in June.

Assistance in preparing this story provided by Chris McGowan in Los Angeles.

SUPERSTAR MARCH RELEASES

(Continued from page 8)

Rush The Show," the debut release from new Def Jam rap act Public Enemy. Other March product includes albums from Wire Train, Johnny Cash, and Deneice Williams.

• **Elektra:** In addition to the Simply Red album, Elektra has Irene Cara's "Charismatic" coming March 27. Due the same day is the Hoodoo Gurus' "Blow Your Cool" and a soundtrack for the upcoming Tom Cruise movie "Made In Heaven." The latter features cuts from Martha Davis, R.E.M., Buffalo Springfield, Ric Ocasek, and Luther Vandross.

• **EMI America:** Solo artists dominate label's spring releases. David Bowie's "Never Let Me Down" ships in April, with a John Waite album to follow. In addition to the Wolf album, EMI America's March schedule includes "Uptown" from the Neville Brothers, "Boys Night Out" from First Circle, and "Tonight" from the Nu Romance Crew.

• **Epic:** An Ozzy Osbourne dou-

ble-live set was due this month, but it has been pushed back to April. Highlighting Epic's March product is Spandau Ballet's "Through The Barricades," produced by the group and Gary Langan. Other releases include "Asleep At The Wheel 10" from Asleep At The Wheel; "TV Stars On Record," a compilation of previously released cuts by the likes of Larry Hagman, Lisa Hartman, and Lorenzo Lamas; "Still I Say" from Charlie McClain; and "Get Wise," featuring 10 new British jazz artists.

• **Geffen:** Siouxsie & the Banshees have a new album, "Through The Looking Glass," out Monday (2). The Whitesnake album surfaces March 16, and XTC's Todd Rundgren-produced "Skylarking" album is being rescheduled March 23, with the single "Dear God" added (Billboard, On The Beat, Feb. 28).

• **I.R.S.:** Sole label release is "Living Daylight," an EP from Hunters & Collectors.

• **Island:** The main thrust will be on the U2 album, but Island also has a new Anthrax album, "Among The Living," due March 16.

• **Manhattan:** March 20 is the release date for three Blue Note albums—Kenny Burrell's "Generation," Stanley Turrentine's "Wonderland," and a still-untitled Tony Williams release.

• **MCA:** With Tom Petty & the Heartbreakers' new album now pushed back to April, this month sees MCA focusing much of its attention on new talent. Self-titled debut set from the Breakfast Club (featuring Madonna collaborator Steve Bray) ships Monday (2), as does Oingo Boingo's "BOI-NGO." Ex-Duran Duran guitarist Andy Taylor's solo debut, "Thunder," hits the streets March 9. Also coming in March are "Initial Thrill" by Kenia; "When The Sun Goes Down" from Red 7; "Two's Missing," a Who compilation; "Bluegrass '87" from Bill Monroe & the Bluegrass Boys; and

a soundtrack for the upcoming Whoopi Goldberg movie "Burglar," featuring the Jacksons.

• **Motown:** Release dates have not been confirmed, but the label has two albums due—Angela Cole's "Turn Up The Beat" and Giorgio's "Sexappeal."

• **PolyGram:** A mixed bag of March releases includes "Running In The Family" by Level 42, "I'll Go Somewhere And Sing My Songs" by Johnny Cash (his label debut), "Modern Times" by Johnny Paycheck, "The Cost Of Living" by the Style Council, "Secret Rendezvous" by Cindy Valentine, "Tell No Tales" by heavy metal act T.N.T., and a Tin Pan Apple album from the Latin Rascals. Also due is a Rolling Stones compilation and the soundtrack for "Phantom Of The Opera." Washington Square reissues call for product by Hank Williams Sr., Hank Williams Jr., Jerry Lee Lewis, Tom Jones, and Ivory Joe Hunter.

• **RCA:** March releases include albums from the Blow Monkeys, Deborah Allen, Louise Mandrell, and K.T. Oslin.

• **Sire:** Canadian Juno Award-winning act K.D. Lang & the Reclines issues its Dave Edmunds-produced "Angel With A Lariat" Monday (2). Shipping two weeks later is the Smiths' "Louder Than Bombs."

• **Virgin:** After making its U.S. return last month with Cutting Crew, Killing Joke, and Heaven 17, Richard Branson's label offers another five albums in March. The Atlantic-distributed releases are "The Greatest Story Ever Told" by Balaam & the Angel; "Crooked Mile"

by Microdisney; "Wild Frontier" by Irish guitarist Gary Moore; "Gone To Earth"—a strong-selling import in recent months—by ex-Japan vocalist David Sylvian; and a still-untitled album by the Other Ones.

• **Warner Bros.:** The Parton/Ronstadt/Harris album, "Trio," ships Monday (2). Other Warner Bros. releases include albums from Michael Martin Murphey ("Americana"), Jocelyn Brown ("One From The Heart"), the Williams Brothers ("Two Stories"), and Atlantic Starr ("All In The Name Of Love"). Also shipping are soundtracks from "The Three Amigos" and "Lethal Weapons." The Del Fuegos' "Stand Up" is due from Warner/Slash on March 23.

Assistance with this story provided by Nadine Reis in New York and Debbie Holley in Nashville.

Austin Music & Media Conference Set

BY RAMIRO BURR

AUSTIN, Texas Record producers, talent agents, artists, promoters, and other industry members from throughout the Southwest will gather here March 13-15 for a mammoth three-day music and media conference.

The South by Southwest Regional Music and Media Conference is being presented by the Austin Chronicle, a statewide biweekly arts and entertainment magazine.

Also coinciding with the conference is the Chronicle's Sixth Annual Austin Music Awards, which has in

the past recognized such artists as Stevie Ray Vaughan & Double Trouble, the Fabulous Thunderbirds, Eric Johnson, Joe Ely, Joe "King" Carrasco, Van Wilks, Butch Hancock, and many other luminaries of the Texas music scene. Other winners and presenters have included Ruben Ramos, Charlie Sexton, Thomas Ramirez, Dino Lee, and W.C. Clark.

Conference organizers are also expecting songwriters, publishers, and booking agents at the three-day conference. Panels are scheduled on a number of issues of interest to music and media professionals in

this area of the country.

A large exhibition area will be made available. Austin's famous nightclubs will present showcases by some of the best-known acts as well as some of the hottest up-and-coming artists.

The awards are scheduled for March 13 at a location still to be announced.

For more information, call the Chronicle offices at 512-473-8995.

MOOD UPBEAT AT COUNTRY RADIO SEMINAR

(Continued from page 7)

would tell you to sit down and shut up. Hopefully, we all mature."

Gatlin insisted country music will be listened to, accepted, bought, and supported. "Thank God for Randy Travis," said Gatlin. "He just decided to cut through the bull and sing some good lyrics and sing them in tune."

Research—and its flaws—was the subject of the "Research Workshop For The Music Industry" session. "Playing a bad record," said Buddy Owens of KNIX Phoenix, "is as much a tune-out as an offensive air personality telling a bad joke." Owens urged station researchers to "believe what the people are telling you" whether or not the data squares with management preconceptions.

Conceding that retail research is flawed, Jack Weston, RCA Records director of national country promotions, argued that all findings can be useful. He maintained the user must know how the research system works, how to extract the correct data from it, and how to put the data to the best use. Stations with little or no research budgets can glean useful data by sending staffers to concerts to watch how the audience reacts to certain songs and performers.

In a programming panel, Lee Bayley of Lee Bayley Associates, Irving, Texas, derided the dearth of originality, comparing it to the open minds of students entering schools

and the closed minds when they depart. "Students enter schools as question marks, and they leave as periods. We do that as an industry," he said.

The classic confrontations were there: Radio rapping record companies; labels lamenting shrinking airtime because of oldies play and shorter playlists; and retailers taking shots at both. Some radio leaders cited cases of record-retail non-cooperation in product promotion. One area of agreement among all sectors was the need for better communication. The seminar, with its face-to-face meetings and social events, seemed to take some important steps toward that goal.

After all the blood-letting, the combatants broke bread together at the closing banquet and New Faces Show, where 10 promising new country acts performed and demonstrated why the country music industry is in an optimistic mode.

The confab, held at the Opryland Hotel, drew 801 registrants, the same as last year, and another 500 peripheral attendees. The event has been discovered by those wanting to take advantage of having the top country broadcasters gathered under one roof for three days.

This year's event conflicted with the Gavin meet in San Francisco, but the 1988 Country Radio Seminar has been scheduled for the nonconflicting date of March 8-10.

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CENTRALIZED LICENSING STIRS EUROPEAN ROYALTY DEBATE

(Continued from page 5)

of the EEC, irrespective of where the records are manufactured or sold.

This central or one-stop accounting concept for Europe, pioneered by CBS International in 1981, is finding increased record industry support on the grounds that it could simplify mechanical-royalty accounting, speed up settlement, and, not least, cost the industry less money.

Publishers and composers, on the other hand, are wary of the implications of central licensing, if not wholeheartedly antagonistic, while the authors societies themselves are at odds with one another, some in favor of and some radically opposed to the concept.

The divergence of opinion among the societies came to a head at MIDEM this year, following a London meeting involving a group of 15 leading British publishers and Ger Willemsen, a former president of BIEM and a director of the Dutch mechanical-right society STEMRA. Willemsen, an advocate of central accounting, sought to persuade the publishers that the one-stop system would be to their advantage.

He proposed that, using the standard BIEM contract as a basis, STEMRA could collect mechanicals for all EEC territories (except the U.K. and Ireland, where, because of the statutory-royalty situation, the BIEM contract cannot be implemented) and, after deducting 7.5% commission, remit the money speedily to the authors societies in the other countries, where the records are sold for distribution to copyright owners.

But at MIDEM, during the meeting of the International Federation of Popular Music Publishers, Jean-Loup Tournier, director general of SACEM, the French authors society, and president of BIEM, warned that if any record company centralized its mechanical royalty license payments in such a way, SACEM would retaliate by refusing to collect neighboring rights from the French broadcasting services for distribution to record companies.

Said Tournier: "If Europe were really united in terms of copyright protection and mechanical-royalty rates, then there is a case for central accounting. But to suggest that Europe is currently one market is bull. There are 12 very different countries within the EEC, and it will take years to unite them."

Answering charges at the meeting that the present system is too slow and administrative charges too high, Tournier responded: "We want to give publishers what they want but not at the cost of disrupting the whole of Europe."

Tournier says that a move to central accounting at the present time would disrupt the existing economy of subpublishing and promotion and would disadvantage composers and publishers.

"If there were a uniform situation throughout the EEC as far as mechanicals are concerned, there could be an argument for central accounting, but to achieve this requires a change in the compulsory license legislation in the U.K. and Ireland and the return to BIEM of GEMA," he says.

GEMA's departure from BIEM early in 1986 was provoked by what it regarded as an unfavorable settlement between BIEM and IFPI

following the protracted negotiations over mechanical-royalty payments. GEMA is still in dispute with the German IFPI group. The case went to arbitration, and the ruling was the subject of an appeal by GEMA. The appeal-tribunal decision is expected at the end of this month. Meanwhile, something like 100 million marks (\$55.5 million) in mechanical royalties has accumulated in escrow.

Willemsen of STEMRA argues that central accounting must inevitably come for reasons of efficiency and expediency, and STEMRA has been aggressively promoting the concept and its own highly sophisticated accounting system for some time now. Always one of the most competitive and assertive of the European societies, STEMRA's unilateral initiative in the field of central licensing has caused it to be accused of predatoriness and of trying to set itself up as the central mechanical-licensing authority for Europe at the expense of the other authors societies.

There is increasing concern that commercial competition among the European societies could create a situation in which the viability of the smaller ones is undermined and the financial burdens of the larger ones—in countries where there is no significant manufacturing base—could become punitive.

But Willemsen believes that central accounting could eventually be to the benefit of all and emphatically denies that STEMRA is making a bid to become the Pan-European society for the collection of mechanical royalties.

"I am not planning to create a new wheel," he says. "But a system that was not effective in the '50s is not necessarily the best system for the '90s. Throughout Europe there is duplication of documentation work among the national societies—and documentation costs represent something like 60% of the society's operating expenditure. We in STEMRA have a very sophisticated computerized system that other societies are welcome to make use of. I have offered to cooperate with all BIEM societies in this area."

"I warned them that copyright owners will not continue to put up with an 18-month delay in distribution, which sometimes happens under the present system, and with the deduction of high levels of commission."

"Centralization must come, and we are starting in Holland because we cannot wait four or five years for everyone else to come into line. We already have special links with smaller societies like the Nordisk Copyright Bureau, and we are seeking closer links with the Mechanical Copyright Protection Society in Britain."

Willemsen argues that, in any case, the principle of central accounting was established—without complaint from publishers—with the special agreement between STEMRA and CBS International in 1981. Since then, CBS, which has its main European manufacturing base in Haarlem, Holland, has paid mechanicals to STEMRA on all group pressings—for example, product shipped from Holland to other European countries (except the U.K. and Ireland).

STEMRA administers the collection and distribution of the royalties

based on what has become known as the STEMRA principle—it takes a 7.5% commission (half the usual amount charged) and remits mechanicals to the copyright societies in the various countries, according to local criteria. Willemsen claims that with this system rights owners get their royalties more quickly and with less commission deducted.

"Money for the first half of the year is sent to the other societies before the end of October, so that it can be distributed before the end of the year. For the second half of the year, we remit the money by the end of April."

CBS benefits because the system

'We really need to tidy up the general mess that publishing is in at the present time'

is less costly and because the company pays mechanicals only on sales and not on shipments.

It is this last factor that prompted PolyGram in 1985 to seek an arrangement comparable to the STEMRA deal after the agreement between the German record industry and GEMA had expired.

Michael Kuhn, PolyGram International senior vice president, says that the company is actively pursuing the possibility of central accounting for mechanicals payable on product manufactured at the PDO plant in Hannover.

"We have been trying to ship records out of Germany to our companies abroad on a royalty-free basis, but for a large amount of product this has just not been possible. This means we pay mechanicals in deutsche marks when we ship product to the U.S. or Japan, countries where there is a 100% sale or return system in operation. The result is that we not only pay more per record but we also pay on unsold copies."

"We really need to tidy up the general mess that publishing is in at the present time. It has to be remembered that 70% of the record sales in Europe come from Anglo-American copyrights, so publishers in the U.S. and U.K. should have some say in the way their copyright fees are handled. However, if they can't get their act together, they

have only themselves to blame if we go for central accounting. They apparently have never objected to the CBS-STEMRA deal."

But some French publishers have objected to the CBS-STEMRA deal, claiming that records pressed in Holland for France should be regarded as custom-pressed and that mechanicals be paid by CBS France directly to the French mechanical-rights society, SDRM, without STEMRA taking any commission.

They have commissioned an expert to rule on the relationship between CBS France and CBS Holland. This investigation is proceeding.

SACEM's Tournier acknowledges that the CBS-STEMRA deal is basically a fair one, in the sense that STEMRA charges only a 6.5% commission (a rate specially negotiated between SDRM and STEMRA) for handling the mechanicals.

"We add 2.5% commission so that the total is 9%. But if the records were Dutch productions and the mechanicals were distributed in Holland to Dutch publishers, the commission would be 19%. My argument, though, is that before this system is extended in Europe, conditions need to be harmonized."

"For example, in the case of CBS compact disks pressed by the PDO plant in France and sold in France, there is no way that we would accept STEMRA making the mechanical-royalty collection, deducting their commission, and then remitting the royalties to the SDRM."

Tom Bradley, senior director of Rondor Music in the U.K. and vice president of Rondor Music International, points out that the EEC "positively encouraged" the concept of central accounting. He agrees with Willemsen that its advent at some time is inevitable.

"In principle, the EEC Commission could only support territorial agreements and monopolistic collection societies, provided such arrangements are in the interests of rights owners. It is, therefore, vital that the ultimate rights owners—that is, original publishers and songwriters—now recognize the importance of exercising their influence in negotiations affecting new arrangements."

"But unfortunately, BIEM, the traditional negotiating body, is in disarray. GEMA has withdrawn its membership, and Jean-Loup Tournier, the president of BIEM, is heading a French mechanical-right society [SDRM] which no longer has a major manufacturing facility in its

territory, whereas STEMRA is making a serious unilateral bid to become the Pan-European mechanical-collection society."

Bradley points out that U.K. and U.S. publishers who represent copyrights generating the majority of mechanical income collected through the EEC may justifiably feel that their rights are not being adequately protected by a collection society network that is not unified.

Peter Smits, general manager of EMI Music Publishing in the U.K., regards the record companies' increasing enthusiasm for central accounting with some suspicion. "Generally if the system is to the advantage of the record companies, then it is likely to be to the disadvantage of the creators—and our concern always is to protect the creators of rights, the writers and publishers."

Smits says that if there is to be central accounting, then it should be centralized not only in the matter of collection of mechanicals but also in the matter of distribution, with the money going direct from the central collection agency to the publishers, cutting out the national societies.

Robert Montgomery, managing director of the MCPS, whose paper on central accounting at the MIDEM publishers' meeting triggered the antagonistic response of Tournier, reveals that in 1985 PolyGram approached the MCPS to discuss the possibility of a STEMRA-style deal. But the problem in the U.K. is that, at present, the MCPS collects only a marginal amount of mechanicals; most of the royalties are remitted direct from the record companies to the publishers. In a bid to augment its share of mechanical revenue, the MCPS has offered a deal to publishers who assign all their copyrights to the MCPS for mechanical collection by which they pay a commission of only 4.5%.

"Changes in the system for Europe must come as a result of technology and the attitude of the record companies," says Montgomery. "The best immediate step would be for the publishers and the societies to assess the changes needed and for both to adjust their affairs accordingly."

Next week: the GEMA view.

BRIEFING ON SOURCE BILL

(Continued from page 8)

be an administrative nightmare.

According to insiders, Boucher had wanted to introduce the bill after rounding up as many of last year's co-sponsors as possible to strengthen interest in the legislation, but finally decided to "just go on it himself and then pick up co-sponsors later on," as one put it.

All-Industry officials were quick to tie in the Feb. 23 introduction of the bill, H.R. 1195, with the annual NAB State Leadership Conference, which took place at the Marriott Hotel here. The officials sponsored a briefing for the 300-plus reps who were talking with members of Congress throughout the week.

Curiously, a Boucher spokesman said he wasn't aware that the broadcasters would be lobbying on source licensing and that the timing of the introduction of the bill was unconnected to the three-day meeting.

Frances Preston, president and CEO of BMI, attacked the bill, saying, "The changes do not disguise the basic motive—to take away a substantial part of the livelihood now earned by creators of music."

In other Capitol Hill matters, a spokesman from Sen. Albert Gore's office said that the Tennessee Democrat had not yet firmly decided whether to continue with last year's probe into alleged payola practices

by indie promoters. The spokesman hinted, however, that perhaps there is still some interest on Gore's part to try to have the investigation authority shifted to a committee or subcommittee of which he is a member. "We're just not sure at this point," says the Gore spokesman. "We have to check with others on this, and we just haven't gotten everything together yet."

No news either from the Senate Subcommittee On Communications on S. 506, the bill that would require all digital audiotape recorders imported into the U.S. to be equipped with copy-code scanners.

Volunteer Jam Faces Uncertain Future In '87

NASHVILLE The Volunteer Jam, an annual event since it was established in 1974 by the Charlie Daniels Band, is on the verge of being canceled for 1987. Joe Sullivan, Daniels' manager, says it is conceivable that the Jam will be held in September or October, but he says that staging the event takes an inordinate amount of staff time for his Sound Seventy organization.

The event, which is always headlined by the Daniels Band, shifted last year from its usual winter niche at the Municipal Auditorium here to a July slot at the outdoor Starwood Amphitheatre on the outskirts of town.

"We decided last year that rather than deal with the heat in July, we would hold it at Starwood in the spring or fall," Sullivan says. He adds that the cost of staging the event will not be a factor in his decision to delay or cancel the marathon concert.

Traditionally, performers on the Jam play for free, but they are paid expenses. The proceeds from ticket sales are donated to charity, and some support money comes from corporate sponsors.

Last year's Jam featured performances by the Judds, the Gregg Allman Band, Dwight Yoakam, Don Henley, J.D. Souther, Solomon Burke, the Outlaws, Carl Perkins, Pat Boone, Bill Monroe, John Schneider, and several others. Approximately 14,000—the biggest crowd ever—attended the event.

EDWARD MORRIS

Masters Series To Feature 7 Top Performers

NASHVILLE Seven top instrumental performers will be featured March 11 in the second Masters Series Concert at the Vanderbilt Plaza Ballroom here. Proceeds from the show go to the W.O. Smith Community Music School, organizer of the event.

Performing will be pianist Liz Story, formerly of Windham Hill Records, now on Novus/RCA; dobro player Jerry Douglas, MCA Records' Master Series; pianist John Jarvis, MCA Master Series; bassist Edgar Meyer, MCA Master Series; multi-instrumentalist Mark O'Connor, Warner Bros. Records; synthesist and percussionist Giles Reaves, MCA Master Series; and percussionist Kenny Malone.

Tickets range in price from \$25 each for general admission to \$100 each for reserved seating in the first five rows. Tickets can be ordered by calling 615-255-8375.

The W.O. Smith Community Music School provides music lessons to more than 250 low-income children at a nominal fee; it is staffed by volunteer teachers.

**Album Rock Tracks
chart appears
this week on page 83**

GAVIN SEMINAR

(Continued from page 5)

meetings.

Representing label concerns about how record-buying teens are served by radio, MCA's Ernie Singleton asked a session of urban programmers how the younger demos fit into their approach. Most programmers stressed the importance of teens in various market situations.

Tony Gray, PD at WRKS New York, noted that an outlet with format longevity in its favor has better prospects of getting adults. "If you're not the incumbent, however, those teens can open the door for you. They'll get you into the picture when you're fighting a station that's been in the format for 10-15 years [like WBLN New York]," Gray said.

Radio's concern, of course, is the all-important 25-54 advertising buys. "In addition to being an urban, the teens are another excuse for someone to shut you out of the buy," said Lee Michaels, PD of KMEL San Francisco.

Quiet-storm-style shows were recommended. Ray Boyd, PD of WVEE Atlanta, said the station's evening storm is primarily adult-ori-

ented but still managed to draw a 12 share in teens in the fall Arbitrons. He emphasized the program's ability to recycle adults into the morning shift.

KKDA Dallas MD Terri Avery argued that teens control the radio dial in households, which Michaels contested by noting that numerous radio and TV sets in any given household diminish any one individual's control.

The fading lines among formats were discussed as they apply to both programming and sales. "We can't let any format name lock us into something," said WXKS Boston PD Sonny Joe White, who admitted that WXKS has the freedom to program a broader music mix—like new adds by Shriekback and the Psychedelic Furs—because "there isn't a format for every niche in Boston." Most often referred to as a top 40, WXKS is "a more contemporary urban contemporary station," said White.

On the other hand, Gray of WRKS New York explained the rationale for his distinctly urban direction, which never seeks pop records. "The listeners I'd get [by playing

pop records] from a pop station will not contribute enough time spent listening to make it worth my while. We have to look at who is going to stay with us. In a multiethnic market—and with WQHT taking a direct shot at our whites and Hispanics—it's the blacks who are going to stay with us."

James Alexander, PD of urban outlet WJLB Detroit, agreed: "We never go out of our way to find pop tracks. It's satisfy our core audience at all costs." Bernie Miller, PD of crossover outlet WLUM Milwaukee, said he is thrilled with the white carryover audience he gets from playing several pop records.

Dropping the talk-show set in favor of a game-show format of the "What's My Line?" variety would have been appropriate for some heavy—but unresolved—queries as to how certain stations should be defined. From a sales standpoint, attendees agreed that it was the sales department's duty to sell around media buyers' prejudices, which are often created by format categories. Cooperation from programmers in interpreting ratings data with salesmen was encouraged.

"We are not an urban contemporary, not a top 40, not a 'power' or 'hot' station," said KMEL's Michaels. "We're the new contemporary sound for our market." Noting that other stations in the country fit a description similar to KMEL's, Michaels said, "What is emerging is a new format, and it's okay. For the past 20 years, we've seen hybridization of all kinds of stations." Michaels noted that Billboard's new Hot Crossover 30 chart (Billboard, Feb. 28) may help solve the confusion by better reflecting the mix a growing number of stations are playing.

Some attendees noted that top 40 is still an appropriate handle for those cutting-edge stations because top 40 in its original form represented the top 40 records from various formats, including country. Proponents of this new breed of mass-appeal programming, however, differ from those who did the original top 40 in that they do not always wait for sales to indicate what the hits are.

INDIE DISTRIBUTORS

(Continued from page 5)

tributing, the past year demonstrated that "in spite of what branch distributors say, we're getting the hits out there. We're a viable form of distribution."

Though Salstone says last year's sales figures are not official yet, he is sure they "increased a lot" over the previous year.

Adding to distributors' optimism is Solar Records' recent decision to join the indie ranks. Most recently distributed by Elektra, the Los Angeles-based label plans to release product as early as next month, with initial releases by r&b acts Lakeside and the Whispers.

"If [Solar] gets the resources they need, I wouldn't be surprised to see others coming back into the indie system," says Dennis Baker, vice president of Cleveland-based Action Music Sales. "It's a question of profitability—you can make more through indies than branch distribution."

Baker says his business increased 35% overall last year and adds, "We're seven months into fiscal 1987, and we're already up another 30%-35%."

Not only has hit product escalated business for independent distributors, it has earned them a higher level of respect from retail outlets.

"Chains are buying records faster now," says Andy Meile of Lanham, Md.-based Schwartz Bros. "Now some will go on a record from the beginning with our recommendation, where before it had to have chart action."

Some of the chains that have been more receptive to indie product are Sam Goody, Musicland, and Record World, he says.

"Chains are seeing that a lot of the product doesn't necessarily have to be a hit to sell," says Meile. "Customers are walking in for 12-inch records. They're not just going to [stores like] Vinyl Mania anymore."

"Indies are putting out better product; they're more in touch with the trends in music and what the

public wants," says Big State's Womble. "We're standing well with retailers now. Rather than buy one record, they're buying box lots."

Rackjobbers are also taking a closer look at independent product. "For a long time racks didn't do anything with the indies," says George Hocutt, owner of Glendale-based California Record Distributors. "Handleman and Lieberman were never strong in independents, but Run-D.M.C. broke that barrier."

Hocutt says his business in 1986

increased 34% over the year before.

Also opening its doors to indie product is top 40 radio, something Hocutt attributes to the change in independent promotion and consumer demand.

"Radio is recognizing what consumers want to hear," he says. "Like with the Timex Social Club and Run-D.M.C., stations are adding them because people like them. It's a response to their marketing research, and a lot of the stuff they're looking for is by indies."

HBO/CANNON HIKES PRICES

(Continued from page 10)

Retailers contacted by Billboard expressed approval for HBO/Cannon's effort to spark increased rental turns, yet there was lingering skepticism as to the actual effectiveness of such a program.

"It's more of a gimmick than anything else, but it might get people talking about the movie. I certainly can't blame them for trying," says Jack Messer, president of the Video Store, a 16-store chain based in Cincinnati. "It is probably a good way to advertise, but people will rent a movie only because it's a good movie and they want to see it."

"I commend them for what they are trying to do," says David Ballstadt, owner of Adventures In Video, a nine-store Minneapolis-based chain. "They are using the added income from the price increase to support the dealer, and they are trying to create more rental turns. It seems the other companies that raised prices were just being greedy. They want the extra money, but they are not giving anything back."

"Are people really going to take the time to fill out the coupon, go to a store for the sticker, spend 22 cents on a stamp, and wait however long it takes to get the check? And will they do all that for a dollar?" asks Don Rogers, president of VPI, a video-support group whose clients

include 61 Video Paradise stores. Rogers says that price increases are completely unnecessary. "Look at all the money these studios waste on promotion. They spend thousands of dollars printing posters and making point-of-purchase stuff, and so little of it is actually used by the retailer. There is a lot of water on those price increases."

Still, O'Connell says HBO/Cannon's efforts to increase the rental activity of a title will ultimately legitimize the price hikes. "It already looks like [the \$89.95 price point] is starting to gain acceptance. We've

Much of the product that is crossing over to pop radio is coming from an r&b base. Some of the more recent successes include Luther Ingram (Profile), Millie Scott (4th & Broadway), Club Nouveau (Tommy Boy), Sweet Sensation (Next Plateau), Nocera (Sleeping Bag), and the Cover Girls (Fever/Sutra).

"Before, top 40 looked at album rock radio to see what was coming up," says M.S. Distributing's Salstone. "Now it's looking at black and urban stations."

invested a considerable amount of money trying to increase the rental market and help it grow."

O'Connell says he would have preferred to see prices jump to \$99.95 but opted for \$89.95 because it had already been embraced by three major studios. O'Connell, who terms the \$10 price increase a "marginal move," says a hike to the suggested list price of \$99.95 in 1987 is "not out of the question."

Vintage Concert Release Planned Jimi Comes Alive—On CD

NEW YORK Compact-disk-only label Rykodisc has pacted with producer Alan Douglas to release a live recording by the Jimi Hendrix Experience.

Dubbed "Live At Winterland," the October 1968 concert features more than 70 minutes of music from the Hendrix-led trio. Then-Jefferson Airplane bassist Jack Casady also appears on one track.

The original multitrack recordings have been transferred to digital 24-track and have been digitally mixed and mastered. Artwork for the package will feature a reproduction of the original concert poster by Rick Griffin and George Moscoso, who handled many of the Fillmore and Winterland posters of the era.

W. B. Threatens Suit After KIIS Jumps Gun On Prince

BY KIM FREEMAN

NEW YORK Warner Bros. Records says it will file suit against KIIS Los Angeles for playing Prince's "Sign 'O' The Times" single two days prior to the date—Feb. 19—it was licensed for airplay.

KIIS played the record Feb. 17 shortly after 9 p.m.—too late for the record company to serve a cease and desist to the station. The label's local staff made emergency deliveries around the market later that night.

The so-called "popping" of records is a sore spot between labels and stations seeking to lay "exclusive" claims on the first airing of product by hot artists. Typically, labels threaten to stop record service or other promotional support. The Warner Bros. suit, however, would be an unusually severe action.

Warner Bros. senior VP/promotion and marketing Russ Thyret says the planned suit against KIIS is a last resort in W.B.'s long-standing policy to prevent premature exposure of records. "We've gone to great expense and effort to ensure that every station in the country has a record—especially one by a major artist—at the same time." Noting the number of people involved in a major artist's project, Thyret says, "It's pretty hard to make sure nobody has any copies floating around."

Thyret says Warner Bros.' policy

is to "find out where the hole is, and plug it. In the past we've been able to track down the hole." In this case, Thyret says he approached KIIS, "but they weren't willing to divulge their source. So I have to file suit so that KIIS will have to tell us the source."

Thyret says Prince's multiformat appeal complicates the situation. Warner Bros. may be extra sensitive to complaints from urban stations; last year, the label was boycotted by some urban programmers who accused the label of giving non-black formats better promotional service.

Warner Bros. has cut off all business dealings with KIIS, including the cancellation of some promotions that were scheduled to start Monday (2).

KIIS spokesman Dan Acree says, "We're not aware of anything illegal having been done. This isn't something that hasn't been done 100 times before, or that any other station in America wouldn't do if they had the opportunity."

"Sign 'O' The Times" cropped up early in other markets. WQHT New York aired it Feb. 18, and WBLS here pulled 12 out of 15 Warner Bros. songs off the air in protest—not including the Prince single. At presstime, WBLS PD B.K. Kirkland said he expected Warner Bros. to satisfy his request for an apology and an explanation during a Feb. 27 meeting with label execs.

Live Video, EP, CD Catalog Set Doors Break On Through

LOS ANGELES Plans for a live video, EP, and a completely remastered CD catalog indicate that 1987 may, ironically, be the Doors' most productive year to date.

Twenty full years after "Light My Fire" became the long-defunct

Lynn Splits From Longtime Manager

NASHVILLE Loretta Lynn has parted company with David Skepner, her manager of the past 15 years. The move followed weeks of rumors on Music Row that a split was coming.

Lynn, who is on tour, could not be reached for comment on the separation, but Skepner says it was an amicable break that he and Lynn had been talking about for "a year and a half." He did not give a specific reason for the split.

Although Lynn has had little chart success during the past few years, Skepner says he has "every reason to believe" that she will remain at MCA Records and will once again record duets with Conway Twitty, who recently returned to the label after a stint at Warner Bros.

Skepner says he will continue to manage MTM's Judy Rodman and MCA-Dot's Riders In The Sky—and will still handle Lynn's television commercials for Crisco. He also expects to sign a management contract with Marty Haggard, who is also on MTM. EDWARD MORRIS

rock group's first No. 1 record, in July 1967, MCA Home Video will be issuing a full-length concert video, "The Doors Live At The Hollywood Bowl."

Accompanying the video will be an Elektra soundtrack EP, featuring a live version of "Light My Fire." A clip will also be issued to promote both the video and the EP.

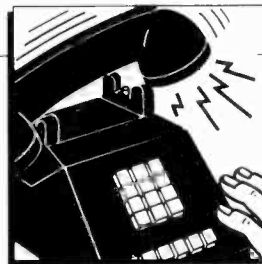
The 1968 concert, filmed in color with synchronized stereo sound, marks the second of MCA Home Video's Doors releases. The first, "Dance On Fire," was certified gold and is reportedly the company's most successful full-length music video.

Simultaneously, all six of the quartet's original studio albums—"The Doors," "Strange Days," "Waiting For The Sun," "The Soft Parade," "Morrison Hotel," and "L.A. Woman"—are being digitally remastered by the band's original producer-engineer team, Paul Rothchild and Bruce Botnick.

"It's been no secret that the Doors CDs are less than average," says Doors spokesman Danny Sugerman. "It's with the goal of rectifying this situation—as well as improving the sound quality on those six LPs and cassette versions—that this work is being done."

Leading off the new Doors albums will be a "definitive" compilation called "The Best Of The Doors," which will officially replace prior hits sets "13," "Weird Scenes Inside The Gold Mine," and a long-in-print quadraphonic collection, all being deleted. DAVE DIMARTINO

INSIDE TRACK



Edited by Irv Lichtman

EARLY BIRDS: Boston-area dealers fumed when the 10-store **Good Vibrations** chain broke street date for the Beatles CDs, putting them out on the sales floor a day before the disks' Feb. 26 release. Numerous competitors bought disks from Good Vibrations and faxed copies of the sales slips to **Capitol Records** headquarters. At presstime, a label spokesman did not know what sort of penalty might be imposed... Meanwhile, in Columbus, Ohio, audiophile independent store **For The Record** got an early jump on the Fab Four disks by opening its doors Feb. 25 at midnight. The store vigorously advertised that it would be selling the CDs earlier than anyone, and even received media attention: A camera crew from **WTVN-TV** was on hand for a remote shot during the station's 11 o' clock news. Seven fans were already in line, and all of them said they planned to buy all four CDs.

MEMBERS OF THE American Federation of Musicians have ratified a new three-year contract with record companies. By a close margin of 1,153 to 844, union members went along with reductions in label payments to the Music Performance Trust Fund and the Special Payments Fund. However, sessions wages have been increased over the life of the agreement. Votes were counted by union officials in New York Feb. 26.

TOP U.S. LABEL SETUPS are planning releases sometime this year of music video titles on the new CD Video 5-inch configuration, formally unveiled by **PolyGram International** chairman and CEO **Jan Timmer** at the NARM convention (Billboard, Feb. 28). Timmer got the upbeat word from **PolyGram, A&M, the Capitol Industries** labels, **Chrysalis, Island, MCA, RCA/Ariola, Virgin,** and the **Warner Communications Record Group**. The **CBS/Record Group** is said to be "actively considering participation" in the launch.

PISTOLS-PACKIN' LAWRENCE: **Ranwood Records** sent 5,000 compact disk copies to retail of what it believed to be **Lawrence Welk's** renditions of "The World's Greatest Polkas." Not so. The Japanese CD presser goofed, mislabeling what was actually the "Sid & Nancy" soundtrack, which includes several **Sex Pistols** songs. One woman, a member of a polka club, called Ranwood to complain that she brought the CD along to play at a weekly get-together. The label, needless to say, is recalling the CDs.

ARE MICHAEL JACKSON REPS making inquiries among key promoters with regard to a summer tour? If it comes off, the tour would precede the expected fall debut of Jackson's new single and album.

FOUR X 12 X 25 CENTS? That arithmetic caused some angst at CBS meetings with accounts at the NARM convention, Track is told. The label apparently proposes to charge from 10-25 cents for the 4- by 12-inch longbox on the upcoming **Michael Jackson** album.

SMALL FAVOR: Diminutive **Irving Azoff** credits **Joe Smith** with helping him get his job at **MCA**, he told a recent West Coast committee meeting of the **T.J. Martell Foundation**, which will honor Azoff in New York April 11. The reason Smith did so, Azoff explained, is "because then he would be the smallest guy in the industry out of work and someone would then hire him."

'SUN' DOESN'T SET: Despite the continued refusal of the **Public Broadcasting System** to air "The Making of Sun City" by **Artists United Against Apartheid**, the group has been enjoying local victories: The show just aired on PBS outlet **WNET** in New York and has also been shown by PBS affiliates in Denver, Philadelphia, and San Francisco. The group's attorney, **Rick Dutka**, says he is negotiating with several other stations as well.

NICE GOING: There were lots of smiling faces in Durham, N.C., last week when **Record Bar** informed more than 200 of its employees that they will be receiving profit-sharing payments. The payout comes as something of a surprise to employees, who say the retail chain's turnaround in the second half of fiscal 1986 produced a pretax profit for the year of more than \$2 million.

ROBIN AHROLD joins **BMI** in a senior corporate-relations post this week after four years as VP of corporate communications at **RCA/Ariola**... **Pam Haslam**, a communications-department executive at **CBS-TV**, leaves the network shortly for a stint in the music business. She will be vice president of communications for **PolyGram**, starting March 9.

STYNE AFTER STYNE: Composer **Jule Styne's** hit-laden career gets two major retrospectives in March. On Monday (2), it's "A Celebration Of Jule Styne On Broadway" at Lincoln Center. On March 20, **PBS** offers a TV special, "Broadway Sings: The Music of Jule Styne"... **Lena Horne** receives **ASCAP's Pied Piper Award**, the performing rights group's highest award, at ceremonies in Washington, D.C.'s **Sheraton Grand** March 18.

ON COURSE: **AMOA '87**, the Amusement & Music Operators Assn.'s 38th international exhibition and educational seminar, will be held Nov. 5-7 at the Hyatt Regency in Chicago... **NARAS**, the recording academy, and **New York Univ.'s** music-business-technology program sponsor "Big Bands Revisited" Tuesday (3), starting at 6 p.m. at NYU's building at 32 Waverly Place. **George Simon** hosts. **NARAS** members pay \$4, students \$5, and nonmembers \$6. Call 212-245-5440 for reservations... **BMI** and **NYU** are teaming, too, for a songwriter's symposium March 10 for all interested songwriters and musicians in the New York area. For more info on the two-hour session, contact **NYU** at 212-598-7791 or **BMI's Rick Sanjek** at 212-586-2000... Writer **Sheila Davis** will offer a seven-hour "crash course" on "Successful Songwriting" March 14 at the New School in New York. Tuition is \$75. For more info, call the New School at 212-741-5690... A seminar, "Creativity—Unlocking Your Imagination And Using It," takes place Saturday (7) at the Georgia State Univ. Alumni Hall Auditorium. Sponsor is the Atlanta Songwriters Assn.... **Frank Zappa** and **Jello Biafra** have joined the panel "Rock Music's Influence On Our Society," a **Music Business Symposium** set for April 2-5 at the Ambassador Hotel in Los Angeles.

MODEL CITIZENS: **A&M** execs **Gil Friesen** and **John McClain** can be seen modeling clothes in a spread on chic L.A. retailer **Maxfield** in the March issue of **GQ**.

CHERRY LANE PICKINGS: Cherry Lane Music has added another hit act to its lineup of music print names. Now it's **Boston**, starting with the group's massive **MCA** comeback album, "Third Stage." Cherry Lane also handles print from **Lionel Richie, Huey Lewis & the News, Bruce Hornsby & the Range, Billy Idol**, and others... After the Grammy telecast, **Atlantic Records** hosted a party at **Mr. Chow's** in Los Angeles that included Grammy winners **Robert Palmer** and **David Foster, Dave Glew, Paul Cooper, Perry Cooper**, and **WEA Distributing** president **Henry Droz** also greeted **Roger Daltrey, Peter Frampton, Ben E. King**, and members of **Yes**, and **Genesis**.

FORE! **Camelot Music** senior VP **Joe Bressi** is set to play host at his fourth annual **Innisbrook Golf Invitational** at **Innisbrook Resort** in **Tarpon Springs, Fla.**, March 7-11. The field trip has attracted 28 industryites this year, with a waiting list to boot.

DIANE COVERS ALL BASES: Fresh from her best female jazz vocal performance Grammy for "Timeless," **GRP** artist **Diane Schuur** was in the **A&M Studios** the next day cutting a multiformat project for videocassette, videodisk, CD, and, yes, **DAT** release.

DON'T CHANGE A HAIR FOR THEM: Ten minutes of stubble-chinned **Don Johnson** at his sensual best will be on the **CBS/Fox Video Music** release of his original, made-for-video "Heartbeat" cassette, available April 26 at \$19.98. The extra footage of the "Miami Vice" heartthrob was clipped from the recent **HBO** premiere.



In the early Eighties, Kathy Dawn Lang sauntered into a recording studio in Edmonton, Canada, to audition for the job as lead vocalist in a band patterned after Bob Wills' Texas Playboys. The job was hers in a matter of minutes. "Mind you, anyone who can sing that well lying on the studio floor or draped over the grand piano should be incredible standing up," an observer to the auditions remarked.

K.D. Lang grew up in the Canadian farming community of Consort, Alberta, (pop. 650). "Yes, I was one of the eccentrics in town, but I was also very athletic and involved in school, so it was mixed. I started playing classical piano and eventually moved to guitar. Growing up in a small place has definitely had a bearing on how I relate to an audience. You know everyone in a prairie town, and it has something to do with openness—the prairies have helped me to appreciate minimalism."

Lang describes her style as "a hooeyany wingding, daddy-o of a good time." Her debut album on Sire Records is titled Angel With A Lariat.

K.D. Lang

and the reclines

Angel With A Lariat (1/4-23441)

The new album Produced by Dave Edmunds

On Sire Records and Cassettes

Dolly

PARTON

Linda

RONSTADT

Emmylou

HARRIS



Trio

(1/4/2-25491)

with

Ry Cooder, Albert Lee, David Lindley and Mark O'Connor.

Featuring The Hit Single

"To Know Him Is To Love Him"

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*Recorded and Produced by George Massenburg
Available on Warner Bros. Records, Cassettes and Compact Discs*

