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**5TH ANNIVERSARY**
*Follows page 48*

VOLUME 100 NO. 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 27, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Vidclip Shows Follow Radio On Dance/Crossover Format

BY STEVEN DUPLER

NEW YORK The growing popularity of the dance/crossover radio format has not been lost on video music programmers. During the past six months, cable and broadcast outlets have been eagerly jumping on the crossover bandwagon, with dance-oriented shows springing up on MTV, WTBS' "Night Tracks," Hit Video USA, the Disney Channel, and other

channels or programs.

The move into crossover is proving beneficial for both programmers and record companies. Shows such as the new "Power Tracks Dancin'" on "Night Tracks" are reporting significant ratings payoffs from the new format, and labels are gaining increased exposure to highly coveted viewer groups for their crossover artists.

Most video-promotion executives at the labels applaud the growth of crossover video shows as a "natural extension" of crossover radio's success. And to help service the new shows, more labels are beginning to create 12-inch video "dance remixes" geared specifically for crossover video outlets and nightclubs.

*(Continued on page 89)*

## Catalog Sales Are CD Windfall For Major Labels

BY KEN TERRY

NEW YORK The growth of the compact disk market, while boosting sales of hit product, has also lifted catalog out of its rut. Major label executives have seen a substantial rise in catalog sales over the past year, and the new trend toward variable pricing of CDs already seems to be stimulating catalog sales further.

### A SPECIAL BILLBOARD ANALYSIS

"Our catalog business is up because CDs have picked up," states Dennis White, president of CEMA, Capitol/EMI's distribution arm.

Russ Bach, executive VP of marketing development for WEA, says, "The CD business has given rebirth to a lot of catalog. But our hit-CD numbers are very good, too."

Paul Smith, senior VP and gen-  
*(Continued on page 88)*

## Funds Now Aimed At Nat'l Campaigns Video Co-op Cash Drying Up

BY AL STEWART

NEW YORK A surge in national consumer advertising for hit video titles has distributors wondering if co-op ad support is fast becoming a thing of the past.

While it's acknowledged that the multimillion-dollar ad campaigns launched by suppliers have clearly spurred sales of major titles, the steep decline in co-op funds is something of a mixed blessing for distributors. Co-op programs are widely regarded as an administrative headache for all parties concerned, but distributors have employed them as a means of servicing their client base. Without such deals, distributors say their primary means of competing is heavy discounting.

"I think the studios have become very skeptical of the use and misuse of co-op funds," says Dan Thompson, director of marketing for Sight and Sound Distributors. "A lot of it has been wasted or used as a profit center by a few distributors, and now we're seeing the pendulum swing away from co-op. The studios are saying, 'We'd rather do it ourselves.'"

Indeed, co-op programs that were once 3%-4% of a tape's wholesale value are now routinely pegged at less than 2%. As a result, advertisements created and financed by distributors and retailers have given way to commercials on network television and spot-media buys in major markets.

HBO Video's release of "Pla-

toon" on video last month, for example, was marked by an extensive television campaign, but with little in the way of co-op dollars.

"Our feeling was if we're putting \$1.5 million in TV ads, it serves the same purpose as co-op," says Eric Kessler, HBO vice president for new-release feature films. "The net result is we sold 380,000 copies of 'Platoon.' We definitely would not  
*(Continued on page 83)*

## Kastenmeier Reconsiders Berne Bill

BY BILL HOLLAND

WASHINGTON The leading advocate of U.S. adherence to the international Berne Copyright Convention in the U.S. House of Representatives has told his copyright-subcommittee colleagues in the Senate that he now favors joining Berne with only minimal changes to current U.S. law and has backed off his earlier stand that moral-rights provisions be extended.

Rep. Robert W. Kastenmeier, D-Wis., the author of a pending Berne-adherence bill (H.R. 1623), told the subcommittee that based on his House hearings, "I have come to respect the view that the best course is to avoid statutory treatment of moral rights in the context of Berne."

Admitting that the moral-rights provision in his bill was one of the key remaining concerns of some within the copyright community,  
*(Continued on page 83)*

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VOLUME 100 NO. 9

February 27, 1988

## GAVIN SEMINAR ROUNDUP

The Gavin Seminar for Media Professionals, held Feb. 11-13 in San Francisco, drew a record attendance this year, and Billboard was there to cover it. Radio editor Kim Freeman reports on several of the meet's panels, including a face off between reps from urban and top 40 radio. **Page 10**

## Time For A Time Reunion?

Morris Day's new album, "Daydreaming," includes two tracks Day co-wrote and co-produced with former Time partners Jimmy Jam and Terry Lewis, and most members of the original band appear in Day's video for the single "Fishnet." Does this mean a Time reunion is on the horizon? **Page 26**

## TWO-TIER RENTAL PRICING FOR VIDS

More and more video dealers are going with a two-tier rental structure, charging a higher rate for new titles. Retail editor Geoff Mayfield reports. **Page 49**

## Adult Vids Going Self-Through?

Last fall, Arrow Film and Video repackaged several adult video hits and released them with a suggested list of \$14.95, and indications are the line was a hit. Home entertainment editor Jim McCullaugh reports that as a result, other adult video specialists are considering similar campaigns. And in a related story, the Adult Video Assn. trade group says it is launching a major campaign to improve adult video's image. **Page 54**

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# Confab Stresses Up-To-Date Attitudes Country Radio Polishes Its Image

BY YVONNE OLSON

NASHVILLE Fighting the "hayseed" stereotype and keeping pace with a changing society were presented as the major challenges facing the nearly 900 enthusiastic country radio broadcasters attending the 19th annual Country Radio Seminar here Feb. 11-13.

Setting an upbeat tone, Mike Oatman of Great Empire Broadcasting opened the confab by praising his audience for escaping the "death of country." New music and new attitudes, he said, have rejuvenated what was a stagnant format five years ago, and country radio is now "perhaps the most successful [format] on the dial today."

While most discussions echoed those sentiments, attendees expressed concerns over persistent stereotypes that hobble the format's revenue potential and pegged the format's continued growth as due largely to its ability to keep pace with life-style changes.

Consumer research expert John Parikhhal noted that the desirable baby-boom audience was "raised during a period of continual, non-stop change" and encouraged stations to experiment in ways that can fulfill this need for change.

Further, Parikhhal said that since a large percentage of country listeners are "closet country," a programmer's main goal should be to make the listener proud.

"Get the hayseed out, but keep the heart in," he said. "Perhaps one of country's Achilles' heels is that

artists are labeled country rather than great performers."

The country stereotype hurts most in the sales area, attendees agreed, noting that despite the preferred demos, advertisers remain reluctant to place their confidence in this format.

Salesmen were advised to alter that stereotype by making classy presentations with accurate profiles of their marketplace and keeping the boots, hats, and the like out of

logos and ads. The main intent, they were advised, should be to educate the client in any way possible: Have them tour the station; bring in the PD to explain the format; and diligently research the client so that his needs are met before the pitch is over.

"We've got to make them realize it's no longer pickups and polyester," said one consultant. "It's BMWs and furs."

(Continued on page 88)

## CBS/Nashville Chief Rick Blackburn Resigns

BY GERRY WOOD

NASHVILLE Rick Blackburn, vice president and general manager of CBS Records/Nashville, has resigned effective March 1. Blackburn, with the longest tenure of any Nashville major label chief, has headed CBS operations here since 1980; he joined the label as vice president 12 years ago.

"I want to pursue some ventures on my own," says Blackburn, who plans to open a Nashville-based management and production company. "The whole emphasis will be on selling music, selling records. Everything is easy after that." Noting that he can use his record-business background to

good advantage in the management area, Blackburn says, "There's a real need here for that—and I get to stay in Nashville."

Blackburn maintains that his decision has nothing to do with the sale of CBS to Sony. He reportedly informed CBS Records chief Walter Yetnikoff of his intentions last fall but kept his position until the sale was finalized.

Though several names of potential successors are making the rounds of the Nashville rumor mill, some CBS insiders will be surprised if the post goes to anyone other than Roy Wunsch, currently vice president of CBS Rec- (Continued on page 90)

## ASCAP Tops \$200 Mil For Members New Record Set For Distribution Outlay, Revenues

BY IRV LIGHTMAN

NEW YORK ASCAP cleared the \$200 million hurdle for the first time in 1987 in monies available for distribution to its writer and music publisher members.

The performing rights society's total revenues, in fact, established another first by surpassing \$300

million.

BMI, ASCAP's chief competitor, does not publicly disclose its revenues and distribution to its members, although it is assumed that its revenues and distribution dollars are much less than those of ASCAP.

With gains in almost all areas of revenues, ASCAP's total receipts for 1987 hit \$324.8 million, compared

with a total of \$252.2 million in 1986.

The total available for distribution in 1987 reached \$265.9 million, after the cost of operating the society is taken into account. In 1986, the figure was \$198 million.

In reducing the percentage of dollar overhead from 18.93% to 15.14% of domestic and foreign receipts, the society came through on a promise made in last year's report "to maximize" distribution to its membership by "taking appropriate measures in 1987 to limit the growth of expenditures."

Although the society's salaries and expenses increased from \$47.7 million to \$49.2 million, they were more than offset by higher revenues.

The breakdown of ASCAP's total 1987 domestic receipts, with 1986 figures in parentheses, is the following:

- licensees, \$270.3 million (\$207.6 million);
- interest from investments, \$3.9 million (\$3.7 million);
- membership dues, \$671,000 (\$640,000).

Additionally, ASCAP's receipts from foreign societies reached approximately \$50 million, compared with \$40.2 million in 1986.

ASCAP's financial report was cited by managing director Gloria Messinger at the society's annual meeting Feb. 17 in Los Angeles. The meeting was attended by more than (Continued on page 82)

## RIAA Chief: Many Roads Can Lead To DAT Solution

BY KEN TERRY

NEW YORK The Recording Industry Assn. of America stands ready to explore a variety of solutions to the digital audiotape impasse, says RIAA president Jay Berman. But so far, he says, the consumer electronics industry has made its position clear on only one matter: It completely rejects the CBS Copycode system, which would require inclusion of an anti-copying chip in DAT recorders.

The RIAA, meanwhile, has spurned Philips' "solo-copy" system, an alternative that is being studied by hardware manufacturers. That system would prevent a DAT copy of a compact disk from

being duplicated on DAT. According to Berman, solo-copy (a misnomer, in his opinion) is "unacceptable to us because it allows unlimited copying" of a CD. The trade association would, however, "be willing to explore" another version of the Philips system that would allow only one copy of a CD to be made.

In the past, it has also been suggested that prerecorded software be released in two differently priced forms; the higher-priced version could be copied on DAT machines, but a device built into the recorders would prevent duplication of the lower-priced software. The same scheme could be (Continued on page 82)

# Stuart Karl's Returns Policy Questioned Lorimar Widens Home Vid Probe

BY JIM McCULLAUGH

LOS ANGELES Lorimar-Telepictures has widened its investigation into the earlier activities of its home video unit and that unit's former top executives, according to Merv Adelson, chairman and chief executive officer of the parent company.

The unit is blamed for Lorimar's \$19.2 million loss for the third quarter, ended Dec. 31 (see story, page

75).

In addition, the home video subsidiary continues to undergo a sweeping overhaul. The most recent development is the impending relocation of the unit from Irvine, Calif., in Orange County to the parent company's headquarters in Culver City, near Los Angeles.

"We will continue our streamlining of home video operations, and in the very near future the operation

will be moved and further consolidated into our corporate headquarters, which will enhance control and reduce overhead," says Adelson.

One key issue in the probe, say Lorimar sources, is previous management's "liberal" policies on returns and stock balancing.

Under the old regime of chairman and founder Stuart Karl and executive vice president Court Shannon, a discount-oriented campaign in January 1987 resulted in exorbitant returns. The promotion involved five films, "Blue Velvet," "Manhunter," "My Beautiful Laundrette," "Nobody's Fool," and "The Boy Who Could Fly." That particular campaign, say sources close to Lorimar, is at the root of many of the home video unit's financial woes.

Other sources at Lorimar say Karl was paying exorbitant acquisition fees for third-party theatrical and video music product in an effort to broaden the company's base from the Jane Fonda-led exercise how-tos and product.

Karl, Shannon, and Gary Hunt, vice president of sales, resigned from Karl-Lorimar March 11, after it was disclosed that the trio had a financial stake in an outside supplier of merchandising materials to the home video company. That involvement, according to Lorimar, was in violation of the company's code of ethics.

Subsequently, the company underwent a major transformation. Its name was changed to Lorimar Vid-  
*(Continued on page 86)*

## Video Dealers Must Wait For Top Oscar Contenders

LOS ANGELES Only one of the five major film contenders for this year's Academy Awards has been firmly announced for home video release.

"The Last Emperor," "Broadcast News," "Fatal Attraction," "Empire Of The Sun," and "Moonstruck" have a total of 34 nominations among them. All but Empire Of The Sun earned best-movie nominations. "Fatal Attraction" has been announced for release in June by Paramount Home Video. The other four films and the fifth best-picture nominee—"Hope And Glory"—are expected to be released on home video later this year.

Another Paramount film, "The

Untouchables" which earned Sean Connery a best-supporting-actor nomination, in addition to others for art direction, costume design, and original score—has been set for April release.

The nominations were announced here Feb. 17 by the Academy of Motion Picture Arts and Sciences. The Oscar telecast will take place April 11.

In previous years, say home video suppliers, a major Oscar nomination could result in an additional 10,000 to 20,000 orders of a title. Other home video titles to benefit from Oscar exposure have been art films, foreign films, and pictures with limited commercial ap-  
*(Continued on page 83)*

## Ex-Exec Says Target's Still On Target Veeneman: Firm Poised For Major Growth In West

BY EARL PAIGE

LOS ANGELES Target Stores, a leader in the mass merchandising of prerecorded home entertainment, is well positioned for continued growth despite the sudden resignation of key executive Bill Veeneman (Billboard, Feb. 20).

Saying that about the 317-unit discount chain is none other than Veeneman himself, director of marketing and operations for Target's internal rack arm, Jetco, for the past 18 months.

With stores in 24 states from Michigan to the West Coast, Target is closely watched by the industry, largely because—unlike other major mass merchandisers—the company racks its own prerecorded audio and video.

Sales in the chain's home-entertainment-software departments in 1987 hit an all-time high of more than \$120 million, says Veeneman. "We led all 13 merchandising divisions in sales growth," he says, pointing to an expanded compact disk inventory and a doubling of sell-through-video space to accommodate 800 titles.

"I am leaving a much-improved organization," adds Veeneman of a management team that has remained virtually intact since his appointment in August 1986.

Of his decision to leave Target and Minneapolis-based parent Dayton Hudson, effective March 1, Veeneman says he was offered the

position of vice chairman and chief executive officer with a medical firm, the Center For Diagnostic Imaging, also based in Minneapolis.

No one in the Target organization would comment on the Veeneman resignation or on his possible successor.

Veeneman offers no speculation on a replacement, but he lauds the contributions of several key staff-

ers, including Doug Harvey, Jetco buyer; Ted Lentz, national sales manager; Olga Economou, recently upped from rebuyer to assistant buyer, movies and accessories; Stephanie Southern, also recently promoted, from senior merchandising analyst to rebuyer, movies and children's product; and Susan Eckles, a former personnel adminis-  
*(Continued on page 88)*

## Blockbuster Set To Expand With Video Library Buy

LOS ANGELES In a major expansion westward, the 150-store Blockbuster Entertainment Corp. plans to acquire Video Library, the 42-unit chain based in San Diego.

Fort Lauderdale, Fla.-based Blockbuster, among the fastest-growing video specialty chains, aims to open 200 more stores this year, in addition to the Video Library acquisition, says Tom Gruber, senior vice president and chief marketing officer.

As recently as 1986, Blockbuster had eight company-owned stores and 11 franchised units.

For the year ended Dec. 31, Blockbuster reports revenues of \$43.2 million, compared with \$7.4

million a year prior, on operations of 73 company-owned stores (another 60 as of year's end were franchised outlets).

There are 150 stores in 23 states operated by Blockbuster, together with 15 franchisees.

"They have a lot of believers on Wall Street," says David Butterworth, an analyst here at Wedbush Securities. "Their [price/earnings ratio] is one of the highest at 26. The stock market PE as a whole is only 15."

In an agreement announced Feb. 16, Blockbuster has consented to purchase 53% of 9-year-old Video Library's outstanding shares at \$4 per share—all part of  
*(Continued on page 88)*



**Watley Crew.** MCA artist Jody Watley is joined by label executives to mark the platinum success of her first album. Shown, from left, are Liz Heller; Louil Silas Jr.; Kathy Nelson; Steve Meyer; Irving Azoff, president, MCA Music Entertainment Group; Jheryl Busby; Glen Lajeski; Watley; Bennett Freed, Watley's manager; Lou Mann; Myron Roth, president, MCA; Richard Palmese; Harold Sulman; and A.D. Washington.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** EMI Music in Los Angeles appoints **Jeremy Hammond** to vice president, international marketing, North America. He was director of artist and product development for Capitol Records.

MCA Records in Nashville names **Chip Hardy** director of a&r. He was associated with MCA as a producer.

A&M Records in Los Angeles appoints **Rich Callaway** national r&b promotion manager, West Coast. He was Western regional promotion manager for the label.

**Jeff V. Jones** is named director, product development, East Coast, by Columbia Records in New York. He was director of East Coast product marketing for the label.

Warner Bros. Records in Los Angeles appoints **Mark Goldstein** director of business affairs. He was an attorney for the label.

Mobile Fidelity Sound Lab in Petaluma, Calif., makes the following appointments: **Jim Benz**, executive vice president, and **Rose MacKinnon**, vice president, finance. They were, respectively, vice president of sales and controller, both with the label.

**Jenipher Siacotos** is named retail coordinator for Private Music in New York. She was an assistant store manager for Sound Warehouse.



HAMMOND



HARDY



CALLAWAY



RICCOBONO

**PUBLISHING.** BMI in Los Angeles appoints **Rick Riccobono** assistant vice president and general manager. He was vice president, development and productions, for L/A House Entertainment.

EMI Music Publishing Worldwide in New York appoints **Steve Fret** senior vice president/chief financial and administrative officer. He was vice president/chief financial officer of Chappell & Co.

**DISTRIBUTION/RETAILING.** The Musicland Group in Minneapolis makes the following appointments: **Keith A. Benson**, executive vice president of finance; **Arnold A. Bernstein**, executive vice president of operations; and **Gary A. Ross**, executive vice president of marketing and merchandising. Benson was senior vice president and chief financial officer; Bernstein, senior vice president of operations; and Ross, senior vice president of marketing and merchandising for Musicland.

Record World in Roslyn, N.Y., makes the following appointments: **Ellen Weiss**, director of human resources, and **Joan Lerman**, production manager. They were, respectively, manager of personnel at Standard Motor Products and advertising/marketing manager for Matrix Communications.

Record Bar in Durham, N.C., names **Ron Phillips** director of advertising. He was national promotions manager for the company.

**PRO AUDIO.** **Paul Foschino** is promoted to assistant general manager, merchandising, for the home and car audio division of Technics in Secaucus, N.J. He was senior product manager for the company.

JVC Disc America in Los Angeles names **Stuart Wagman** East Coast sales representative, based in New York. He was with TTV Records and Private Music.

Atlantic Studios appoints **Steve Bramberg** studio manager. He was studio manager for Right Track Recording in New York.

**HOME VIDEO.** Nelson Entertainment makes the following promotions: **Mark Wolfe**, manager, video technical services, and **Sue Benson**, production supervisor. They were, respectively, assistant manager, postproduction, and postproduction coordinator, both for the company.  
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# Oscar Smiles On Recording Stars

## Nominees: Cher, Seger, DeVille, Byrne

BY PAUL GREIN

LOS ANGELES That's *amoré*.

Cher had a double dose of good news last week. The veteran singer/actress was nominated for an Oscar for her starring performance in the comedy hit "Moonstruck," and her comeback single, "I Found Someone," bulleted into the top 15 on Billboard's Hot 100.

It's Cher's first best-actress nomination, though she was nominated for best supporting actress four years ago for her role in "Silkwood."

Veteran rockers Bob Seger, Willy

DeVillie, and David Byrne were also honored in the 60th annual Academy Awards nominations, which were announced Feb. 17. Seger was cited for co-writing the lyrics to "Shakedown," his No. 1 hit from "Beverly Hills Cop II"; DeVillie for writing "Storybook Love" from "The Princess Bride"; and Byrne for co-scoring "The Last Emperor."

John Williams earned his 20th and 21st Oscar nominations for best score with "Empire Of The Sun" and "The Witches Of Eastwick."

Other repeat nominees included Ennio Morricone, nominated for

best score for "The Untouchables," and Keith Forsey, nominated for best song for "Shakedown." Morricone was nominated in 1987 for scoring "The Mission"; Forsey won four years ago for co-writing "Flashdance... What A Feeling."

Three Oscar-nominated soundtracks are listed on this week's Top Pop Albums chart. "Dirty Dancing" (RCA), which features the Oscar-nominated song "(I've Had) The Time Of My Life," holds at No. 2; "Empire Of The Sun" (Warner Bros.) holds at No. 150; and "The Last Emperor" (Virgin) debuts at No. 193.

Among the scores that were not nominated: "The Princess Bride" (Mark Knopfler) and "The Glass Menagerie" (Henry Mancini). Among the songs that were  
(Continued on page 83)



**Phantom Operation.** Andrew Lloyd Webber meets with distinguished attendees in New York at PolyGram Records' reception in his honor. The black-tie affair preceded a performance of his Broadway musical "The Phantom Of The Opera." Pictured, from left, are Lloyd Webber; Harry Anger, senior vice president, marketing, PolyGram; Marty Feely, associate publisher, director of research, Billboard; and Jim Urie, senior vice president, national sales and branch distribution, PolyGram.

## Label Praises Antitheft Lift-Lock Box

### Mobile CDs Get New Shape

BY GEOFF MAYFIELD

NEW YORK Shape Packaging has found another customer for its pilfer-resistant compact-disk box. Audiophile label Mobile Fidelity has opted to market all of its 1988 CD releases in the all-plastic package that was first tested by Capitol.

Additionally, Mobile has also started selling its CDs in Shape's Lift-Lock jewel box.

Other indie labels, including Folk Era and Newport Classics, have been using the Lift-Lock and the 6-by-12-inch plastic package, according to Dennis Hannon, vice president of marketing for Shape Opti-

media, the Portland, Maine, parent company of Shape Packaging. But, Hannon says Mobile is "the first of the larger independents" to use the company's two CD units.

Hannon claims that other labels are also examining Shape's 6-by-12. "We have several other customers who are waiting for their supply of cardboard boxes to evaporate, and we have two customers who are using the blister pack who are interested," he says.

The 6-by-12-inch container—Capitol calls it a "pilfer-proof box" but Shape refers to it as a "CD security box"—was first tested by CEMA  
(Continued on page 86)

## 'My Fair Lady' Composer Frederick Loewe Dead At 83

BY IRV LIGHTMAN

NEW YORK Because the late Frederick Loewe hit his stride as a composer when original-cast albums and soundtrack recordings were becoming commonplace, all of his theater and film works are documented by their original performers, in addition to the countless renditions of his biggest songs recorded by others.

The career of the Berlin-born Loewe, who died Feb. 14 at 83 in Palm Springs, Calif., is inextricably linked to that of lyricist/librettist Alan Jay Lerner, who died in 1986.

While Lerner worked successful-

ly with many collaborators, Loewe's only triumphs were those he achieved with Lerner, including the monumental "My Fair Lady." They began their partnership in the early '40s and, after minor success on Broadway, created the first of several legendary works with "Brigadoon" in 1947.

Loewe, a classically trained child keyboard prodigy, came to the U.S. in 1924. A few years before, he had written a song, "Katrina," that became a big hit in Europe.

"Brigadoon" boasted such romantic classics as "Almost Like Being In Love," "There But For You"  
(Continued on page 89)

## Saxophonist Al Cohn Dies

LOS ANGELES Al Cohn, the tenor saxophonist whose recordings with partner Zoot Sims exemplified post-war jazz at its most swinging, died Feb. 15 at his home in Canadensis, Pa. He was 62.

Cohn succumbed to cancer, which also claimed Sims, who died in March 1985.

Originally a pianist and clarinetist who became a self-taught tenor player, Cohn first made his mark during the '40s with the big bands of George Auld, Alvino Rey, Buddy Rich, and Artie Shaw. He rose to prominence as one of the "Four Brothers" in Woody Herman's Herd of the late '40s.  
(Continued on page 86)

Like his mates in the Herman band—Sims, tenorist Stan Getz, and baritonist Serge Chaloff—Cohn was an exponent of the light-yet-hard-swinging style of Lester Young, who served as a primary model for a whole school of white reedmen in the post-World War II era.

After a "retirement" from 1949 to 1952, Cohn returned to performing and composing, scoring the Jack Sterling radio show and playing in Andy Williams' and Pat Boone's studio bands. He also served as a composer and arranger for television's "The Steve Allen Show" and "Your Hit Parade."  
(Continued on page 86)

## George Michael Monopolizes Pop Charts; 'Dirty Dancing' Scores Third Top 5 Hit

**GEORGE MICHAEL** has both the No. 1 album and single this week, three years after **Wham!** achieved the same chart monopoly.

Michael's "Father Figure" leaps to No. 1 on the Hot 100, and his solo debut album, "Faith," holds at No. 1 on the Top Pop Albums chart for the fifth week. Wham!'s "Careless Whisper" single and "Make It Big" album were No. 1 simultaneously in March 1985.

The only other artists to have landed a No. 1 album and single simultaneously both in a group and solo are **George Harrison**, **Paul McCartney**, and **John Lennon**, who did it on their own and in the **Beatles**.

"Father Figure" is the 24-year-old superstar's sixth No. 1 pop hit. Michael is one of only four acts to amass six or more No. 1 singles so far in the '80s. **Michael Jackson** is out front with seven chart-toppers in this decade, and **Madonna** and **Whitney Houston** are tied with Michael with six each.

"Father Figure" shot to No. 1 in seven weeks, which makes it Michael's fastest-climbing hit to date. "Faith" did the trick in eight weeks beginning in December.

"**DIRTY DANCING**" this week becomes only the second soundtrack in the '80s—following **Prince's** "Purple Rain"—to generate three top five singles. It accomplishes the feat as **Patrick Swayze's** "She's Like The Wind" jumps to No. 4 on the Hot 100, following the top five lead of **Bill Medley & Jennifer Warnes'** "(I've Had) The Time Of My Life" and **Eric Carmen's** "Hungry Eyes."

Among the decade's monster soundtracks to yield just two top five hits: "Flashdance," "Footloose," "Top Gun," "Rocky IV," "Beverly Hills Cop I," and "Cop II." (Two RSO soundtracks in the late '70s—"Saturday Night Fever" and "Grease"—generated four top five hits.)

"Dirty Dancing" has also logged more weeks in the top five on the pop album chart than any other soundtrack since "Purple Rain." The RCA smash has spent 19 weeks in the top five; Prince's blockbuster stayed there for 30 weeks.

**FAST FACTS:** **Belinda Carlisle's** "I Get Weak" jumps to No. 8 on the Hot 100, three months after her "Heaven Is A Place On Earth" hit No. 1. It's the first time Carlisle has had back-to-back top 10 hits, either as a solo act or in the **Go-Go's**. "I Get Weak" is the third top 10 hit in less than a year for songwriter **Diane Warren**, following **Starship's** Oscar-nominated "Nothing's Gonna Stop Us

Now" and **Heart's** "Who Will You Run To."

**Gladys Knight & the Pips'** "Love Overboard" jumps to No. 19 on the Hot 100, becoming the veteran group's first top 20 hit since "The Way We Were/Try To Remember" reached No. 11 in 1975. If it cracks the top 10 (here's hoping) it would be their first to do so since "On And On" in 1974.

**James Taylor's** "Never Die Young" leaps to No. 34 in its third week on the pop album chart. This is already as high as Taylor's last album, "That's Why I'm Here," peaked. It's Taylor's 12th consecutive album to crack the top 40, which is his entire output on Warner Bros. and Columbia.

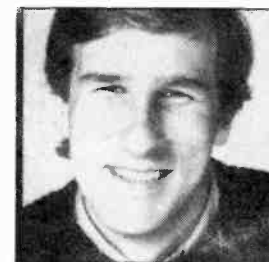
**Swing Out Sister's** "It's Better To Travel" this week cracks the top 40 on the pop album chart for the first time by jumping nine notches to No. 40. The album has climbed slightly higher on the strength of its second single, "Twilight World," than it did on the strength of its first, the top 10 smash "Breakout."

**WE GET LETTERS:** Mike Perini of Ypsilanti, Mich., notes that **John Cougar Mellencamp's** "The Lonesome Jubilee" has become a quiet blockbuster. The album has been listed in the top 10 on the pop album chart for 23 straight weeks—remarkable longevity considering that it has never climbed higher than No. 6. The album has already remained in the top 10 longer than the Indiana rocker's 1982 breakthrough album, "American Fool"—which was No. 1 for nine weeks. But it still has a way to go to match the top 10 run of Mellencamp's previous album, "Scarecrow," which logged 29 weeks in the top 10.

Dan Kraft of Boston notes that **Tiffany** recently became the first artist since **Culture Club** to "bookend" the Hot 100. The teen queen's "Could've Been" was No. 1 three weeks ago, while her prior smash, "I Think We're Alone Now," was No. 100. **Boy George** and company did the trick in February 1984 when "Karma Chameleon" was No. 1 and "Church Of The Poison Mind" was No. 100.

Jeff Bayer of Cincinnati notes that **Exposé's** "Exposure" is the first album to generate four top 10 hits and not reach the top 10 itself. The album peaked last week at No. 16.

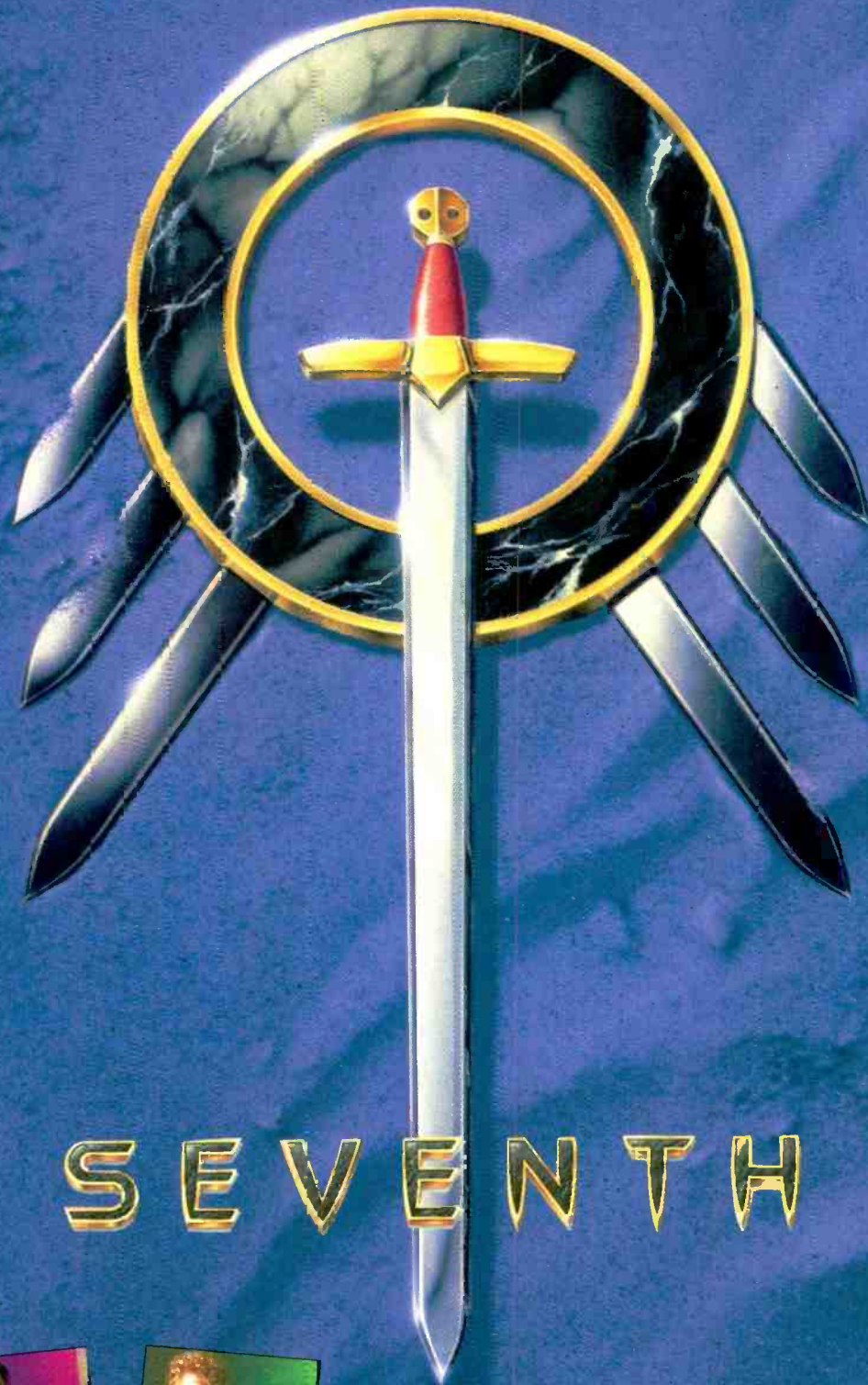
And Brian A. Davis of Bakersfield, Calif., notes that we somehow forgot "**Whitney Houston**" in our recap of debut albums that have generated four top 10 hits. It joins the short list, which also includes "Exposure" and **Cyndi Lauper's** "She's So Unusual."



by Paul Grein

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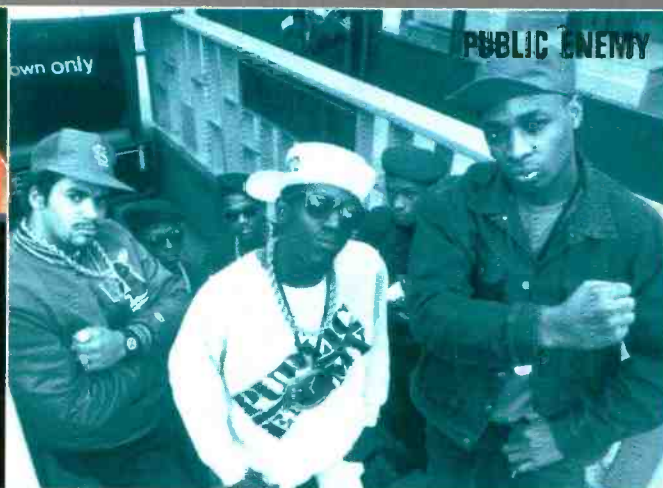
"You couldn't ask for a purer expression of 80's aesthetic than this Rick Rubin produced soundtrack." —*Musician*

"Public Enemy's 'Bring The Noise' from the soundtrack of the film, 'Less Than Zero,' may be the best 12" of the year..." —*The New York Times*

BANGLES  
"HAZY SHADE OF WINTER"  
The Top-5  
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BANGLES

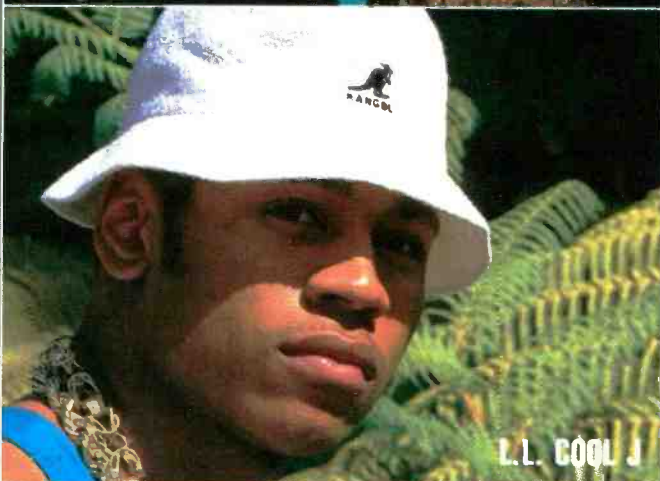


PUBLIC ENEMY

PUBLIC ENEMY  
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38-07651

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"ARE YOU MY WOMAN?"  
The  
Double-Sided  
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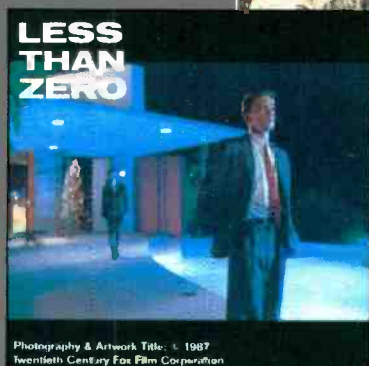


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# Branch Distribution Is No Panacea

## INDIE LABELS PROSPER WITH INDIE DISTRIBS

BY ANTHONY D. DALESANDRO

In a recent Commentary (Billboard, Jan. 16), RCA Records president Bob Buziak argued that if most successful indie labels were distributed by the major labels' branch operations, everyone would profit from the change. We disagree with this statement, which we find truly offensive. If the majors distributed the leading indies, everyone would lose, including the artist, the distributor, and the consumer.

Over the past 10 years, the majors have reduced the indie-distribution market share from as high as 30% down to less than 5%. If the branch operations continued to lure away indie labels until there was no indie network left, most of the new trends in music would be lost, and our catalog would be gone from the retailers' shelves forever. Then where would the majors go to find new artists and viable catalog?

At least Buziak recognized the independents' ability to develop new artists and trends. We have also had a number of multiplatinum hits over the years. Carole King's "Tapestry" and Stevie Wonder's "Songs In The Key Of Life" sold millions of units before any major label branch was able to.

Major labels have been creating relationships with independent labels for far too long. The problem is that, for the most part, these relationships have worked only for the good of the branch distributor.

The key ingredient that bonds the indie label and the indie distributor is the adjective "independent."

Through indie distributors, the indie labels have complete creative freedom and control, which extends to selection of release dates. Indie labels are never told, "We can't fit you into our schedule this month," or "We have another program," or "We have too many female artists to work this month." Some of our hit product would never see the light of day if it were subject to RCA distribution. Not only would the industry suffer, but so would the consumer.

It should also be noted that the distribution fees charged by branches are substantially greater than the indie distributors' cut. The successful indie labels that we distribute are with us because they make considerably more money than they would if they were distributed by a major.

Buziak asserts that RCA can provide strength and stability to indie labels by promoting, marketing, and distributing their product. If that's the case, why doesn't RCA concen-

Unfortunately, some of those labels and their creative executives have not had as many hits or developed as many new artists through branch distribution as they did when they were distributed independently. The list of artists and labels that were created by indie distribution and later neglected, destroyed, and/or absorbed by branch distributors is long and tragic.

The majors offer indie companies nothing more than a glorified production deal without sufficient gross profit to survive. Eventually, the indie label goes broke, and the artist winds up on the branch-distributed label.

We are no longer easy pickings, Bob Buziak. Please be advised that we have long-term contracts with many of our labels and defensible oral contracts with others. Many solid indie labels are with indie distributors, where they can thrive. They have more creative freedom, no restrictions on release schedules, and an opportunity for a better guaranteed cash flow and higher profits than the majors can offer them.

On a recent Billboard Top Pop Albums chart, the RCA label was represented with only six albums in the top 200 titles. Indie labels and distribution had 12. Buziak had a good idea, but he had it backward. Perhaps RCA should give up its branches and go to indie distribution. It would be closer to the street, have twice as many hits, and probably have a better bottom line. Independent distribution is going to break new artists in 1988. Wouldn't you like them to be yours?

### 'These relationships work only for the good of the branch distributor'

Anthony D. Dalesandro is president of M.S. Distributing Co. and chairman of the Independent Distributors' Advisory Committee of NARM.



For years, the battle cry of the branches and their attorneys has been that the independent distributors don't pay. Let's set the record straight: Independent distributors pay for sales to customers. Branches pay for sales to customers, less a reserve for future returns and many other deductions that are only limited by imagination. If there were any doubt about the indie distributors' ability to pay, why would major insurance companies insure our receivables upon request?

trate on its own product, since it could make more profit per unit on that than on records from labels that it merely distributes? If RCA's branches are not close enough to the marketplace to develop the company's own artists, how are they going to break any indie label's artists?

Buziak's Commentary mentioned some great labels and some super record men. All of them started with independent distribution, and many were advanced millions of dollars by indie distributors.



airplay as they can? It simply does not add up!

The stranglehold that PPL and the Performing Right Society have had on U.K. radio has been a major factor in its steady demise. I sincerely hope that this stranglehold will be broken sooner rather than later and that, finally, British radio can become a world leader, rather than the embarrassing poor relation it always has been. If PPL considers that the proposed changes via the Broadcasting Bill will have a "disastrous impact on the entire U.K. industry," to quote Isherwood, why doesn't it wake up and check out the effects an open and competitive system has had in such countries as the U.S. and Australia?

If PPL still refuses to join the rest of us in the '80s voluntarily, hopefully the proposed Broadcasting Bill will "persuade" it a little ... for the sake of U.K. radio.

Mark A. Lacock  
2MMM FM  
Sydney, Australia

meant to prejudice the merits of any pending cases.

I did mean to convey and reiterate that before rushing into court a potential copyright plaintiff should carefully analyze whether the putative defendant took a substantial amount of protected expression. This is often a difficult judgment, requiring expert analysis, whether the copying is done by sampler or other, more traditional means.

Robert J. Bernstein  
Cowan, Liebowitz & Latman  
New York

## 'THINK' ABOUT IT

In Nelson George's column of Feb. 13, I was listed as producer of Aretha Franklin's "Think." Actually, Tom Dowd and I were part of the production team that was headed by Jerry Wexler, who was at the helm for this classic Aretha recording.

Arif Mardin  
New York

## ROCK CRITICS DON'T LIKE HITS

Just a note of heartfelt thanks for publishing that exceptional editorial by Edward Morris (Nashville Scene, Billboard, Jan. 23) regarding the often narrow- and mean-mindedness of most rock critics.

It sometimes seems that there must exist an editorial formula used at Rolling Stone and Musi-

cian magazine that states, "Praise shall only be allotted in inverse proportion to records sold." (Generally, you'll find their "Best of '87" collections in the cutout bins at a record store near you.)

Thanks to Mr. Morris for offering these self-appointed arbiters of public taste something they woefully lack—a rational perspective.

S.A. Wylymz  
SoundSwell Productions  
Santa Barbara, Calif.

## HELP FOR NEW ACTS

I'm glad to see that "New On The Charts" is back in Billboard. I used to read that feature every week when it appeared several years ago.

There are a lot of new acts around now, and this gives us some background on the artist.

Keep up the good work!

Richard Recco  
Malverne, N.Y.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Gavin Panelists Debate Urban Label Top 40 PDs Define Varied Approaches

BY KIM FREEMAN

**SAN FRANCISCO** Cleverly staged panels and lively discussions once again proved a highlight of the Gavin Seminar for Media Professionals, held here Feb. 11-13. Although few new issues were debated, several warhorse topics were given fresh and sometimes heated reviews, thanks largely to the good-spirited prodding of Gavin-ites and panel hosts.

For example, Dorton Broadcasting VP/programming and WBMX Chicago PD Lee Michaels donned a referee suit and took up a "foul" flag to moderate a panel dubbed "The Inevitable Urban/Top 40 Face Off." Urban programmers stole much of the spotlight here in a debate of the "what's-in-a-name" question. WYLD New Orleans PD Ty Bell called the tendency to group all black-targeted stations under the umbrella "urban" label a disadvantage when these stations seek national media buys. He suggested that alternative labels like "black CHR" and "black AC" be adopted.

Reporting an 85% black listenership, WRKS New York PD Tony Gray said he proudly calls Kiss a black station. And WVEE "V-103" Atlanta PD Ray Boyd quipped, "So long as you're listening, my station is whatever the hell you want it to be."

All programmers agreed that education is the key to altering perceptions that any "handle" perpetuates, a point stressed by WRKS GM Barry Mayo. "As a group, time buyers are relatively ignorant about our business," said Mayo. "I'm tired of blam-

### 'You can't get hurt by what you don't play'

ing them for our problems, so I'm fixing them myself by educating them on the advantages of buying our audience."

Speaking during a later session on the urban format, All-Pro Broadcasting executive VP James Maddox picked up that theme by citing the axiom "Power is not something you give, it's something you take."

"Urban radio in general has got to play the game," he said. "There's a lot of ignorance about black radio. Some people won't think that we came here on an airplane. But it's not racism, it's just that people aren't thinking about you. Once you're perceived as being in the game, you can begin to initiate things. It all boils down to being clever."

In the aptly titled "Leaning Tower Of Top 40" panel, programmers from four very different hit outlets explained their approaches and de-

fended themselves against some attacks by labels. WKTI Milwaukee PD Tim Fox bemoaned the notion that his station is one of few truly mainstream top 40s. "Nobody's sticking to their guns," he said, while others countered that their stations are mass-appeal outlets customized for their markets.

When Arista's Rick Bisceglia and Don Jenner cornered KEGG Dallas PD John Roberts on why he had so few black/dance artists on his playlist, Roberts responded that mainstream in Dallas means a rock emphasis. "You can never get hurt by what you don't play," Roberts said, after recounting a previous attempt to incorporate more dance product that resulted in a ratings drop.

This year's Gavin Seminar coincided with the Gavin Report's 30th year of publication, and attendance reached a new peak of 1,200-1,300 people. This is in the face of competition from Radio & Records' early March convention, and the simultaneously scheduled Country Radio Seminar (see story, page 3.)

Other highlights included a "Dirty Dancing" soundtrack session titled "How Movies And Music Rock Radio," the third annual album/alternative cutting-edge show, and a celebrity-laden cocktail party.

## Metropolitan Courting Buyers For 3 Stations

**NEW YORK** Metropolitan Broadcasting is putting WWBA Tampa, Fla., and WOMC Detroit on the sales block and is courting offers from groups interested in WNEW-AM here. Reports that these sales presage Metropolitan's departure from radio, however, are greatly exaggerated, says Carl Brazell Jr., Metropolitan's chief executive officer.

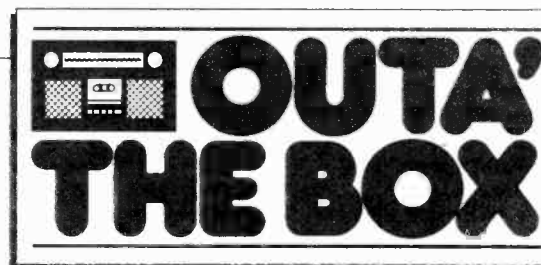
The sales, he says, will help retire the debt Metropolitan incurred when it teamed with the Morgan Stanley investment banking firm to make a leveraged buyout of Metro-media Broadcasting in 1986. "We are not going out of the radio business," Brazell says. "Our remaining stations are all solid, and many of them are substantially outperforming themselves over last year."

"Contrary to some reports," he continues, "WIP/WMMR Philadelphia, WNEW-FM New York, and KTWW 'the Wave' Los Angeles are not for sale. The Wave, in fact, is going through the roof." Brazell says the banks behind Metropolitan's loan are "very supportive," and he adds that raising \$60 million-\$70 million by selling WWBA, WOMC, and WNEW-AM would make a big dent in the company's debt.

Brazell's comments come in the wake of a business newspaper's Feb. 15 report headlined "Go-Go Broadcast Chain Limping To Liquidation" and amid much speculation about Metropolitan's future.



**Live From Gavin.** KITS "Live 105" San Francisco PD Richard Sands, center, poses with two of several stars who turned out for a remote show/party hosted by Live 105 morning man Alex Bennett. The Feb. 12 event was held at the Westin St. Francis hotel, where Gavin Seminar attendees mingled with station listeners during the early hours. The celebrities are T Bone Burnett (Columbia), left, and Dave Wakeling (I.R.S.), who both performed—live, of course!



Programmers reveal why they have jumped on certain new releases.

### TOP 40

**Jack Silver**, ever-ready quote man and Gavin 1988 MD of the year, has several records working for KIIS-AM-FM Los Angeles this week. "Reserve a spot in the top five for the 'Tiffer,'" he says of Tiffany's "I Saw Him Standing There" (MCA). "This thing's a smash." And garnering "biggest-hook-of-the-week" honors is Icehouse with "Electric Blue" (Chrysalis). "Australia's No. 1 band deserves a No. 1 in the U.S.," he says. "Black records to get hip to" are Earth, Wind & Fire's "Thinking Of You" (Columbia), which "has the old Earth, Wind & Fire sound we all know and love." And, he adds, "don't lose sight of Morris Day's 'Fishnet' [Warner Bros.]. Day is a great image artist, and this record has the slick-est-of-slick production." And Silver would not get off the phone without a mention for Blue Mercedes' "I Want To Be Your Property" (MCA). "I'll let the clubs do the talking for this one," he says.

### BLACK/URBAN

**WBLK** Buffalo, N.Y.'s newly named PD, **Deborah Sims**, is a first-time programmer. She prefers music that can't be pigeonholed into specific categories, saying, "It's got to affect and move you." Two albums she likes in their entirety are Sting's "... Nothing Like The Sun" (A&M) and Swing Out Sister's "It's Better To Travel" (Mercury). Of Sting she says, "No one should be without this album; it has surpassed everything he's done so far." Of Swing Out Sister, she says, "It's definitely better to travel with this group. This record takes you to all dimensions." In the singles realm, Sims likes Andreé Maranda's "Love Is Like An Itching In My Heart" (NFS). She says, "Miranda's got the pipes, a good voice with tremendous range. This record would be a good crossover, and I can't wait to hear more of what she's got to offer." Rena Scott's "Do That To Me One More Time" (Sedona) is also a big winner on 'BLK. "This is the perfect adult record," Sims says.

### ALBUM ROCK

**KSHE** St. Louis MD **Al Hofer's** first pick this week is James Taylor's "Never Die Young" (Columbia). "The title track is reminiscent of early James, a great record for upper demos," he says. A perfect follow-up to "Crazy" is how Hofer describes Icehouse's "Electric Blue." And "filling the Led Zeppelin void in your playlist" is Kingdom Come's "Get It On" (Polydor). Last comes Robbie Robertson's "American Roulette" (Geffen). Says Hofer, "We're not playing it yet, but I hope we soon will be."

### COUNTRY

"Instant adds" on **KLZ** Denver this week are Dwight Yoakam's "Always Late With Your Kisses" (Warner Bros.) and the O'Kanes' "One True Love" (Columbia), says PD **Steve Lewis**. "Standing out in the crowd" is Skip Ewing's "Your Memory Wins Again" (MCA), Lewis says. "With such an influx of newcomers on the country scene, it takes something really special to make it. MCA has a winner with Skip Ewing."

YVONNE OLSON

## newsline...

**NOBLE BROADCASTING** and EZ Communications have discontinued negotiations that would have seen Noble buy EZ for an estimated \$100 million. Fairfax, Va.-based EZ owns 15 stations, eight of which were bought from Affiliated Broadcasting in 1986. San Diego-based Noble already owns nine outlets and would have become one of the country's biggest broadcast groups had the EZ bid been successful. Surely, the \$100 million Noble secured won't go to waste.

**NICK MARNELL** is upped from GSM to VP/GM at K101 San Francisco, as Fairmont Communications president John Hayes takes on full-time corporate duties.

**DEVINE COMMUNICATIONS** appoints two GMs: Nicholas Terpolilli at KBER Salt Lake City and Bob O'Brien at WBYR Buffalo, N.Y.

**TIM ROESLER** is named GM at KDON Salinas, Calif., following the recent departure of Jeremy Esterbrook.

**DAVID GINGOLD** has been elected president of Barnstable Broadcasting Inc., formerly known as New Barnstable Corp. Gingold joined Barnstable in 1985. He was named VP/radio for the group in July 1986.

**WRKO BOSTON** VP/GM Dan Griffin acquires additional responsibilities—the managing of sister station WROR Boston. Also at WROR, PD Lorna Ozmon is upped to station manager.

**STEVE EDWARDS** exits KSAN/KNEW San Francisco, where he was VP/GM, after eight years to form his own broadcasting company. He's currently in the process of evaluating properties.

**WDIA AND WHRK** Memphis, Tenn., are bought by Ragan Henry National Radio Associates for \$13 million. Adams Communications was the seller.

**SAGE BROADCASTING** buys WAMT/WSCF Titusville, Fla., from Frazer Broadcasting for \$3 million.

**CHAPMAN ASSOCIATES INC.** sells KEZL Fresno, Calif., to AVI Partners for \$2.2 million.

FROM THE MAN WHO TAUGHT  
YOU TO

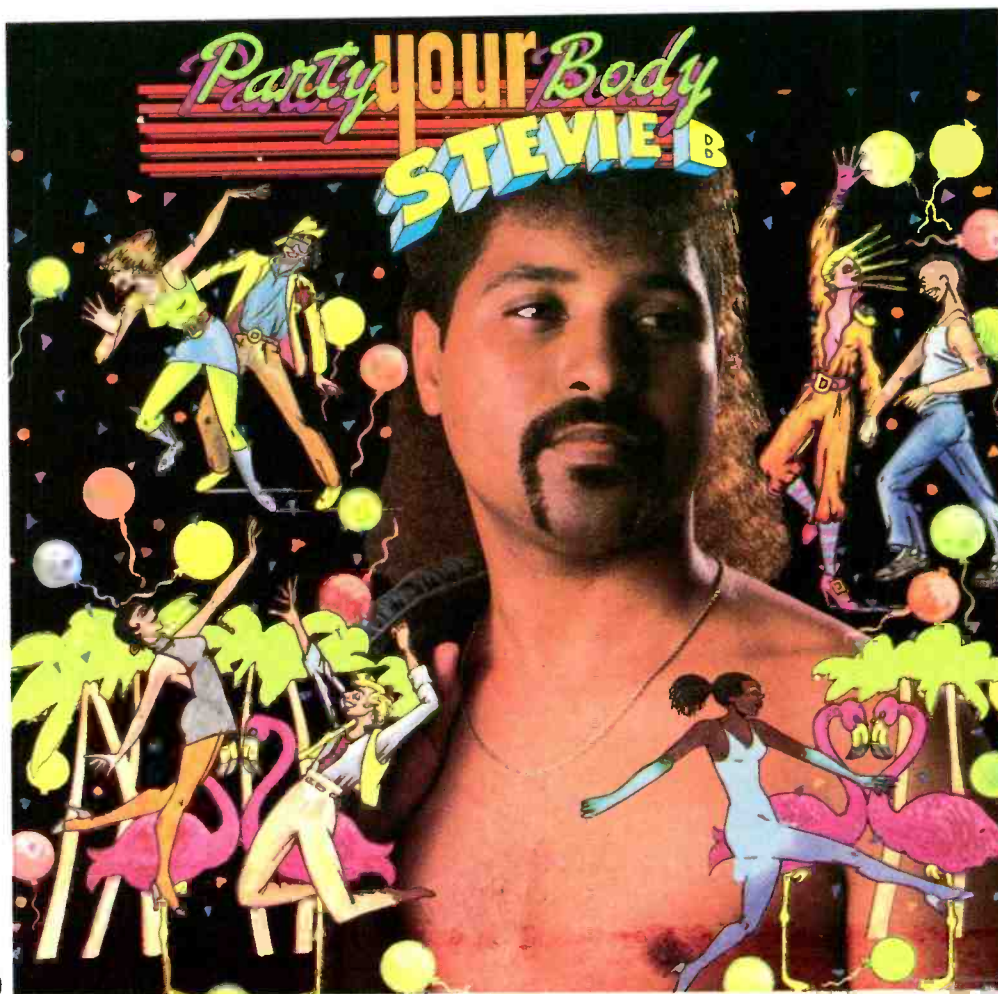
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Featuring the New Smash Single

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LMRLP 5500

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Executive Producer:  
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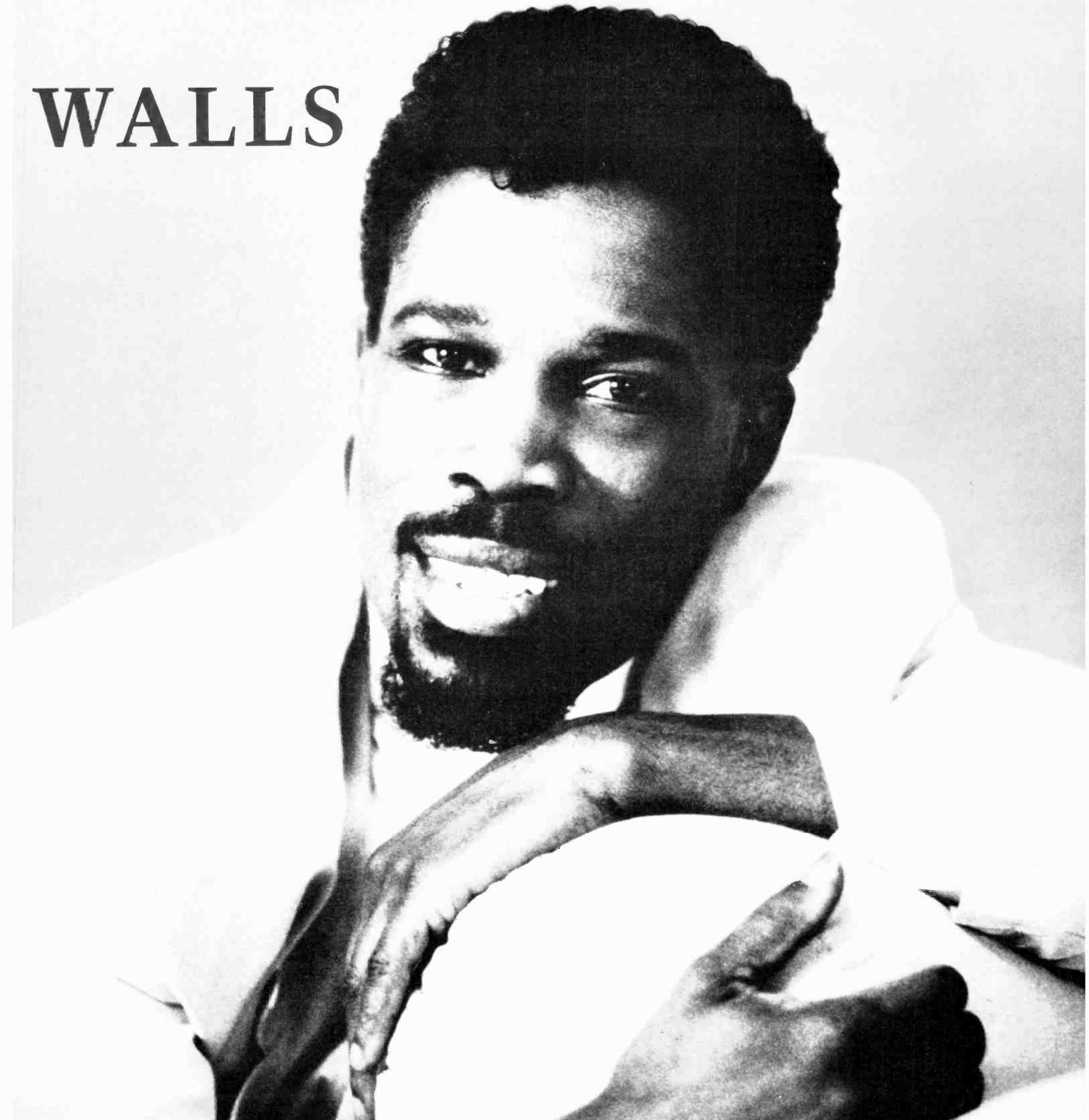
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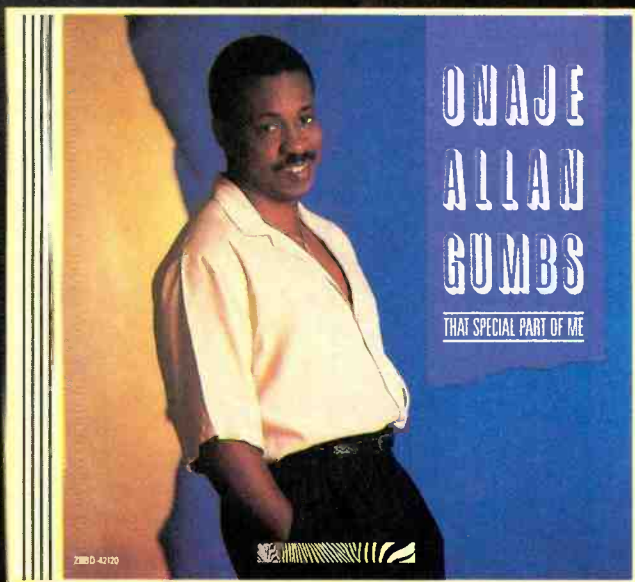


*Why is this man smiling?*

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A sensational, highly personal statement. This musical portrait features a young man gifted in so many ways: pianist, producer, composer, arranger... one of the great unsung heroes of black music! Onaje draws from a wealth of experience playing with Earl Klugh, Robert Palmer, Stanley Jordan, Change, Billy Cobham, Rebbie Jackson, Norman Connors and Kevin Eubanks (to name a few); acting as musical director for top stars Jean Carne, Angela Bofill, Jeffrey Osborne, Phyllis Hyman and Deneice Williams.

Music that transcends categories: from his brilliant new arrangement of the classic "Didn't I Blow Your Mind (This Time)"—the first single—to the rhythmic explosion of the title track... the beautiful anthem "All My Love (For You)" and the warmth of "Quiet Passion."

**PRODUCED, ARRANGED & COMPOSED BY ONAJE ALLAN GUMBS**

Except "That Special Part of Me," co-written by Kysia Bostic;  
"Didn't I Blow Your Mind (This Time)," written by Thomas Bell and  
William Hart; "All My Love (For You)," lyrics by Kysia Bostic  
Executive Producer: Ricky Schultz  
Assistant Producer on "That Special Part of Me": Phil Clendeninn  
Management Direction: Robin Dunn And Desirée Dunn  
of Dunbar & Co., Inc., New York, NY

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**A RECORDING OF RARE ELEGANCE...ON MCA/ZEBRA COMPACT DISC, HQ CASSETTES AND RECORDS—OUT TODAY!**



## Walton & Johnson Find N.Y. 103 Too Hot; Deano Day Bumped From Country WUSN

**MORNING MADNESS:** WQHT "Hot 103" New York morning men **Walton & Johnson** logged what must be one of the briefest runs in New York. They joined the crossover outlet Jan. 11 and were dismissed last week. "We brought them in on a trial basis," says **Rick Cummings**, VP/programming for Hot 103's parent company, Emmis. "We still think they're very talented, but based on the feedback we got, we don't think they're right for this market." So, Cummings and Hot 103 PD **Joel Salkowitz** are in the unenviable position of seeking new show hosts. Candidates who feel hip to the needs of New York and Hot 103's audience base should deal with Salkowitz.

WUSN "US-99" Chicago faced a similar problem with a morning show out of sync with the rest of its day. The country outlet fired **Deano Day** last week in favor of a personality who will better suit US-99's hip country approach.

Meanwhile, KISW Seattle PD **Jon Robbins** has solved his morning problems with the recruitment of **John Lisle**, who had been chairing that shift on KISS San Antonio, Texas. Lisle and "his incredible inflatables" start Feb. 29.

**WHEREABOUTS:** Programming veteran **Mark Driscoll** now holds the official title of head of creative production services for KIIS-AM-FM Los Angeles. He's been dabbling in the department for several months since leaving his post with H&G Communications as PD of its KHYI "Y-95" Dallas... **Terry Selik** moves from overnights to late nights on AC/top 40 WDTX Detroit... **WPGC-AM-FM** Washington, D.C., moves **Michelle Wright** into middays. She's been a staff announcer for the hot crossover since August and is also a composer and performer... Meanwhile, WPGC's former midday talent **T.J. Wright** segues to part-time duties on top 40 WAVA Washington, D.C.... **Gene Kaye** returns to WAEB-AM Allentown, Pa., where he worked from '59 to '69 as an original WEAB "Good Guy." He'll handle middays for the station.

**WARM** Atlanta has been using the "Power" handle for a long time, and now it has call letters to match that image. The new calls are WAPW, and the top 40's handle has been shortened to "Power 99" instead of "Power 99.7"... Congrats to **WEIM** Fitchburg, Mass., PD **Jack Raymond** and his wife **Charleen** on the birth of their son, **Matthew John-Sante**.

New age/AC/jazz **WNUA** Chicago makes three appointments. **David Esch** fills the new post of director, creative services. He had been the station's production director, a post now filled by former morning announcer **Art Wallis**. **Mark Hilan** joins from **WBEZ** Chicago as morning host and news director. Finally, **Danae Alexander** returns to the Windy City as host of **WNUA's** nightly "Lights Out Chicago."

Brand new **KSKS** Tulsa, Okla., formerly **KELI**, added a clever twist to the old concept of playing one song repeatedly as a means of introducing a new format. To introduced a modern country format, **KSKS** repeated Don Williams' "Living On Tulsa Time" and interrupted it only to inform listeners that the 1000th caller to report hearing a song other than that would win \$1,000.

**LABEL ROTATIONS:** It's good to see former Elektra promo chief **Dave Urso** resurface as VP/promotion for the ever-building **Atco**... Epic album promo honcho **Harvey Leeds** takes the PD-testimonial concept a step beyond the norm with urgent-looking Mailgrams signed by **WBCN** Boston PD **Oedipus** and **KTYD** Santa Barbara, Calif., PD **Russ Mottla**. Both are big plugs for the Godfathers' "Birth,

School, Work, Death." Oedipus' message begins "Help, Harvey offered me his job," and both urge wary PDs to call them for more elaborate comment on the song's effectiveness.

**CONVENTION HIGHLIGHTS:** Once again, the Gavin Seminar was a big hit. As conventions go, Gavin's panels are impressively well attended, and we credit that to a fun-oriented-presentation approach that brings out radio's various characters and encourages most to leave their egos at the door. Some of our favorite performances included **WRKS** "Kiss" New York PD **Tony Gray's** irrepressible defense of black radio's selling power and **WZGC** "Z-93" Atlanta PD **Bob Case's** good humor in responding to questions about Z-93's less-than-brilliant fall book.

With comments such as those on how pleased CBS chief **Walter Yetnikoff** must be "to be the tallest member of the CBS/Sony board of directors," awards banquet MC/comic **Bob Sarlatte** did a great job of stretching attention spans during the four-hour-plus ceremonies, which moved at as brisk a pace as possible.

**Epic** provided the most-talked-about bash during **Psychedelic '60s Night**, complete with incense, a hep harp player, far-out lighting, and outlandishly out-of-date outfits sported by staffers of all ranks. The rest of the suites were typically crowded—particularly **Virgin's**—and all logos did an outstanding job of getting their roster stars out to press the flesh.

Meanwhile, in Nashville the theme at the Country Radio Seminar was "Country: America's Music," and attendees had a chance to meet millions of those music makers. **Kenny Rogers**, **Lee Greenwood**, and the U.S. 2nd Wing Aircraft Marine Band graced opening sessions, while **Rodney Crowell**, **Randy Van Wormer**, and the **Wagoneers** performed for lunch crowds. **Hank Williams Jr.** headlined an evening Superfaces show, and 10 new artists/groups, including **Patty Loveless**, the **New Grass Revival**, **Nanci Griffith**, **Foster & Lloyd**, **K.T. Oslin**, **Ricky Van Shelton**, **Schuyler, Knobloch & Bickhardt**, **David Lynn Jones**, **Ride The River**, and **Tim Malchak** introduced their material in a **New Faces** showcase.

**GOOD DEEDS:** The aforementioned Hot 103 New York continues its campaign to raise money and awareness in the fight against AIDS by scheduling a Feb. 28-29 radiothon to benefit **Northern Lights Alternatives**, a service group for people with the disease and their families. A host of celebrities is on board to promote it, and educational panel sessions will be part of the two-day event at local nightclub **4-D**... **WMZQ** Washington, D.C., reached its goal of raising \$10,000 to aid the homeless in its **Come In From The Cold** campaign.

In the goofy-deeds department, **KLOS** Los Angeles' **Mark & Brian** morning team pulled a sweet Valentine's Day stunt as both team members were dipped in a vat of chocolate and listeners pelted them with nuts and jimmies in the **KLOS** parking lot... New **WWW** Detroit morning man **Joe Wade Formicola**, returned to the market to find that his favorite newspaper, the **Detroit Free Press**, was about to close down. He quickly penned and aired a ditty called "Save Our Freepress" and asked interested listeners to write Attorney General **Ed Meese** to prevent the shutdown of the 156-year-old tabloid. No word yet on whether he was successful.

Assistance in preparing this column was provided by **Yvonne Olson** in Los Angeles.



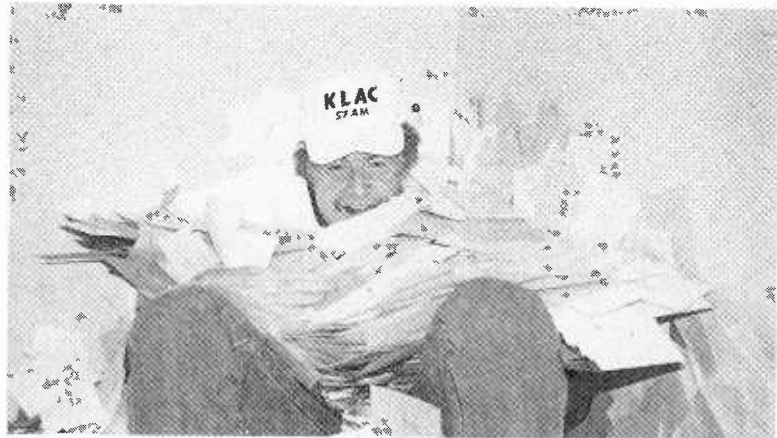
by Kim Freeman

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	6	3	<b>HEAVEN KNOWS</b> ESPARANZA 7-99373/ATLANTIC	<b>ROBERT PLANT</b> 2 weeks at No. One
2	3	3	10	<b>DEVIL INSIDE</b> ATLANTIC 7-89144	<b>INXS</b>
3	2	2	7	<b>BE STILL MY BEATING HEART</b> A&M 2992	<b>STING</b>
4	6	4	6	<b>YOU TALK TOO MUCH</b> EMI-MANHATTAN LP CUT	<b>GEORGE THOROGOOD</b>
5	5	5	5	<b>ANGEL</b> Geffen 7-28249	<b>AEROSMITH</b>
6	7	10	4	<b>CHECK IT OUT</b> Mercury 870 126-7/POLYGRAM	<b>JOHN COUGAR MELLENCAMP</b>
7	4	1	7	<b>JUST LIKE PARADISE</b> Warner Bros. 7-28119	<b>DAVID LEE ROTH</b>
8	8	8	11	<b>HEART TURNS TO STONE</b> ATLANTIC LP CUT	<b>FOREIGNER</b>
9	13	33	3	<b>GET IT ON</b> Polydor LP Cut/Polygram	<b>KINGDOM COME</b>
10	10	17	5	<b>MAGIC TOUCH</b> Virgin LP Cut	<b>MIKE OLDFIELD</b>
11	9	11	11	<b>SAVE YOUR LOVE</b> Capitol 44104	<b>GREAT WHITE</b>
12	11	16	7	<b>TWO WRONGS</b> Capitol LP Cut	<b>JOE COCKER</b>
13	27	47	3	<b>I WISH I HAD A GIRL</b> CBS Associated 4-07720/E.P.A.	<b>HENRY LEE SUMMER</b>
14	26	30	3	<b>DAMN GOOD</b> Warner Bros. LP Cut	<b>DAVID LEE ROTH</b>
15	19	22	5	<b>TIME RUNS WILD</b> Geffen LP Cut	<b>DANNY WILDE</b>
16	25	25	6	<b>ELECTRIC BLUE</b> Chrysalis 43201	<b>ICEHOUSE</b>
17	18	27	4	<b>REV IT UP</b> Sire 7-27977/Warner Bros.	<b>JERRY HARRISON &amp; CASUAL GODS</b>
18	17	21	7	<b>TALKING BACK TO THE NIGHT</b> Island 7-28122/Warner Bros.	<b>STEVE WINWOOD</b>
19	23	23	8	<b>WAIT</b> Atlantic 7-89126	<b>WHITE LION</b>
20	33	—	2	<b>TALKIN' 'BOUT</b> Geffen LP Cut	3
21	24	24	4	<b>HEATSEEKER</b> Atlantic LP Cut	<b>AC/DC</b>
22	12	7	16	<b>WHEN WE WAS FAB</b> Dark Horse 7-28131/Warner Bros.	<b>GEORGE HARRISON</b>
				★★★ POWER TRACK ★★★	
23	32	—	3	<b>CLOUD NINE</b> Dark Horse LP Cut/Warner Bros.	<b>GEORGE HARRISON</b>
24	28	29	3	<b>SATCH BOOGIE</b> Relativity LP Cut	<b>JOE SATRIANI</b>
25	15	9	12	<b>ONE STEP UP</b> Columbia LP Cut	<b>BRUCE SPRINGSTEEN</b>
26	35	50	3	<b>AMERICAN ROULETTE</b> Geffen LP Cut	<b>ROBBIE ROBERTSON</b>
27	34	38	4	<b>DESOLATION ANGEL</b> Apache LP Cut	<b>JOHN BRANNEN</b>
28	14	15	7	<b>THE ROAD</b> MCA LP Cut	<b>THE KINKS</b>
29	31	39	5	<b>POUR SOME SUGAR ON ME</b> Mercury LP Cut/Polygram	<b>DEF LEPPARD</b>
30	22	20	7	<b>DOCTOR DOCTOR</b> Epic LP Cut/E.P.A.	<b>THE RADIATORS</b>
31	21	14	11	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> Columbia 38-07680	<b>MICHAEL BOLTON</b>
32	36	41	4	<b>FINEST WORKSONG</b> I.R.S. LP Cut	<b>R.E.M.</b>
33	40	49	3	<b>DREAMS</b> Slash LP Cut/Reprise	<b>BODEANS</b>
34	42	—	2	<b>BEDS ARE BURNING</b> Columbia LP Cut	<b>MIDNIGHT OIL</b>
35	38	42	3	<b>CAN'T WAIT</b> Atlantic LP Cut	<b>FOREIGNER</b>
36	16	12	10	<b>JUMP START</b> Chrysalis LP Cut	<b>JETHRO TULL</b>
37	20	13	16	<b>SHOOT HIGH</b> Atco LP Cut/Atlantic	<b>YES</b>
38	30	19	23	<b>ON THE TURNING AWAY</b> Columbia 38-07660	<b>PINK FLOYD</b>
39	44	—	2	<b>PRESENCE OF LOVE</b> I.R.S. 53259/MCA	<b>THE ALARM</b>
40	37	34	4	<b>STAND UP</b> Warner Bros. LP Cut	<b>DAVID LEE ROTH</b>
41	29	18	24	<b>HYSTERIA</b> Mercury 870 004-7/Polygram	<b>DEF LEPPARD</b>
42	47	—	2	<b>FINAL EYES</b> Atco LP Cut/Atlantic	<b>YES</b>
43	43	45	3	<b>PRISONER</b> Elektra LP Cut	<b>DOKKEN</b>
44	41	46	3	<b>ENDLESS SUMMER NIGHTS</b> EMI-MANHATTAN 50113	<b>RICHARD MARX</b>
45	46	48	4	<b>BIRTH, SCHOOL, WORK, DEATH</b> Epic LP Cut/E.P.A.	<b>THE GODFATHERS</b>
				★★★ FLASHMAKER ★★★	
46	NEW ▶		1	<b>KISS AND TELL</b> Reprise 7-28117	<b>BRYAN FERRY</b>
47	NEW ▶		1	<b>ALL THAT HEAVEN WILL ALLOW</b> Columbia LP Cut	<b>BRUCE SPRINGSTEEN</b>
48	NEW ▶		1	<b>ROCK OF LIFE</b> RCA 6853	<b>RICK SPRINGFIELD</b>
49	NEW ▶		1	<b>KISS ME DEADLY</b> RCA 6866	<b>LITA FORD</b>
50		39	26	<b>NO NEW TALE TO TELL</b> Big Time 6069/RCA	<b>LOVE AND ROCKETS</b>

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

## PROMOTIONS



**Buried Alive Remote.** KLAC Burbank, Calif., morning man Eddie Edwards gets buried alive as station staffers cover him with the 10,200 postcards reading, "Win, Eddie Live." KLAC asked listeners to send in cards requesting that the KLAC morning show be broadcast from their work place.

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	<b>★★ NO. 1 ★★</b> <b>NEVER GONNA GIVE YOU UP</b> RCA 5347	<b>RICK ASTLEY</b> 2 weeks at No. One
2	2	5	7	<b>SOME KIND OF LOVER</b> MCA 53235	JODY WATLEY
3	6	10	5	<b>FATHER FIGURE</b> COLUMBIA 38-07682	GEORGE MICHAEL
4	5	6	7	<b>GIRLFRIEND</b> MCA 53185	PEBBLES
5	4	3	7	<b>I WANT HER</b> VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
6	3	1	12	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 7452	M/A/R/R/S
7	7	4	14	<b>PUSH IT</b> NEXT PLATEAU 315	SALT-N-PEPA
8	12	24	3	<b>MAN IN THE MIRROR</b> EPIC 34-07668/E.P.A.	MICHAEL JACKSON
9	8	7	13	<b>SEASONS CHANGE</b> ARISTA 1-9640	EXPOSE
10	15	21	4	<b>ROCKET 2 U</b> MCA 53254	THE JETS
11	14	16	5	<b>TWO OCCASIONS</b> SOLAR 70015	THE DEELE
12	10	12	11	<b>LOVE OVERBOARD</b> MCA 53210	GLADYS KNIGHT & THE PIPS
13	11	13	6	<b>WHAT HAVE I DONE TO DESERVE THIS?</b> EMI-MANHATTAN 50107	PET SHOP BOYS
14	18	22	4	<b>OUT OF THE BLUE</b> ATLANTIC 7-89129	DEBBIE GIBSON
15	9	8	10	<b>COULD'VE BEEN</b> MCA 53231	TIFFANY
16	20	26	4	<b>NEVER KNEW LOVE LIKE THIS</b> TABU 4-07646/E.P.A.	ALEXANDER O'NEAL
17	13	17	6	<b>CAN'T STAY AWAY FROM YOU</b> EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
18	30	—	2	<b>FISHNET</b> WARNER BROS. 7-28201	MORRIS DAY
19	17	15	14	<b>BECAUSE OF YOU</b> FEVER 1914/SUTRA	THE COVER GIRLS
20	<b>NEW ▶</b>	1		<b>SHE'S LIKE THE WIND</b> RCA 5363	PATRICK SWAYZE
21	26	—	2	<b>NO 1/2 STEPPIN'</b> A&M 2990	SHANICE WILSON
22	24	28	3	<b>YOU WILL KNOW</b> MOTOWN 1919	STEVIE WONDER
23	21	18	13	<b>I LIVE FOR YOUR LOVE</b> EMI-MANHATTAN 50094	NATALIE COLE
24	<b>NEW ▶</b>	1		<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> JIVE 1-9678/ARISTA	BILLY OCEAN
25	25	—	2	<b>THINKING OF YOU</b> COLUMBIA 38-07695	EARTH, WIND & FIRE
26	16	9	10	<b>NEED YOU TONIGHT</b> ATLANTIC 7-89188	INXS
27	19	14	16	<b>I WANT TO BE YOUR MAN</b> REPRISE 7-28229	ROGER
28	<b>NEW ▶</b>	1		<b>RUN TO ME</b> MERCURY 870 033-7/POLYGRAM	ANGELA WINBUSH
29	23	27	4	<b>LIVE MY LIFE</b> VIRGIN 7-99390	BOY GEORGE
30	<b>NEW ▶</b>	1		<b>WISHING WELL</b> COLUMBIA 38-07675	TERENCE TRENT D'ARBY

Products with the greatest airplay gains this week.

### TUNE-IN-VITATION

Washington, D.C., new age outlet **WBMW** has been inviting the area to tune in to its new age sound since it bowed in July, and it takes its requests very seriously. The station has handed out 75,000 printed invites at shopping malls, mass-transit stops, and concert venues. The station also recently "invited" 10,000 concertgoers at a sold-out Sting appearance to tune in.

The invitations are printed with fancy lettering like any other invite to a formal occasion and read: "Date: Three hundred and sixty-five days a year. Time: Twenty-four hours a day. Place: 106.7 FM. Menu: New age music, light jazz, and soft rock album cuts. RSVP: 352-1067." The station's frequency, call letters, and moniker, "Washington's radio for a new age," appear in bold lettering at the top. **WBMW** is reporting that the Kansas City "Wave" outlet has found the upper-crust approach too tempting to resist and has begun to distribute its own invitations.

### "THE FOX" ADOPTS THE BATS

**KQFX** "The Fox" Austin, Texas, recently dedicated a morning show to an Adopt A Bat promotion, which offered listeners "an official certificate of adoption." Listeners were asked to call in and submit a name. The certificates were then made up and mailed out to the "parents."

The point of the promotion was to inform listeners that there is no need to steer clear of the area's Congress Street bridge, which is home to 750,000 of the lovable little creatures and is part of a popular jogging path. **KQFX** morning men **Weaver Morrow** and **Dick Kelsey** informed their audience: "Austinites should be aware that bats are more afraid of humans than humans should be afraid of bats." They also reminded listeners, "Although the new parents can't actually bring the bats home, they can go stand under the bridge to visit them."

### CLASSIC TURNOUT

Boston classic hits outlet **WZLX** joined forces with the AIDS Action Committee of Massachusetts to pull together an impressive celebrity turnout for its recent "Aim For The Heart" radiothon. The special project recently aired live on **WZLX** 6 a.m.-11 p.m. in an effort to raise money and consciousness. The funds raised go toward an educational program to help prevent the virus' spread and toward care for those afflicted with it.

### CREME DE CLEVELAND

Easy listening **WQAL** Cleveland has started asking listeners to send in their votes to determine the best that the city has to offer. The five-week promotion has listeners voting from 60 preselected

(Continued on page 18)

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★ NO. 1 ★★</b>	
1	4	6	8	<b>SHE'S LIKE THE WIND</b> RCA 5363	<b>PATRICK SWAYZE/WENDY FRASER</b> 1 week at No. One
2	1	3	12	<b>SEASONS CHANGE</b> ARISTA 1-9640	EXPOSE
3	3	2	13	<b>HUNGRY EYES (FROM "DIRTY DANCING")</b> RCA 5315	ERIC CARMEN
4	2	1	14	<b>CAN'T STAY AWAY FROM YOU</b> EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
5	9	12	6	<b>NEVER GONNA GIVE YOU UP</b> RCA 5347	RICK ASTLEY
6	8	11	6	<b>FATHER FIGURE</b> COLUMBIA 38-07682	GEORGE MICHAEL
7	7	8	10	<b>TWILIGHT WORLD</b> MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
8	5	5	12	<b>COULD'VE BEEN</b> MCA 53231	TIFFANY
9	10	10	8	<b>WITHOUT YOU</b> ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
10	13	17	4	<b>ENDLESS SUMMER NIGHTS</b> EMI-MANHATTAN 50113	RICHARD MARX
11	6	4	13	<b>EVERYWHERE</b> WARNER BROS. 7-28143	FLEETWOOD MAC
12	15	21	4	<b>NEVER DIE YOUNG</b> COLUMBIA 38-07616	JAMES TAYLOR
13	11	7	17	<b>I LIVE FOR YOUR LOVE</b> EMI-MANHATTAN 50094	NATALIE COLE
14	17	19	11	<b>ONLY THE FOOL SURVIVES</b> Geffen 7-28165	DONNA SUMMER/M.THOMAS
15	12	9	14	<b>ALL I WANT IS YOU</b> ARISTA 1-9653	CARLY SIMON
16	21	25	6	<b>WHAT HAVE I DONE TO DESERVE THIS?</b> EMI-MANHATTAN 50107	PET SHOP BOYS
17	19	20	5	<b>DREAMS I DREAM</b> MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
18	27	38	3	<b>MAN IN THE MIRROR</b> EPIC 34-07668/E.P.A.	MICHAEL JACKSON
19	23	23	6	<b>YOU WILL KNOW</b> MOTOWN 1919	STEVIE WONDER
20	14	13	10	<b>TUNNEL OF LOVE</b> COLUMBIA 38-07663	BRUCE SPRINGSTEEN
				<b>★★★ POWER PICK ★★★</b>	
21	31	41	4	<b>WHEN WE WAS FAB</b> DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
22	28	33	4	<b>I GET WEAK</b> MCA 53242	BELINDA CARLISLE
23	22	22	8	<b>I WANT TO BE YOUR MAN</b> REPRISE 7-28229	ROGER
24	18	16	18	<b>NEVER THOUGHT (THAT I COULD LOVE)</b> COLUMBIA 38-07618	DAN HILL
25	25	26	10	<b>SOUL FOOD TO GO</b> ATLANTIC 7-89156	THE MANHATTAN TRANSFER
26	30	34	5	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> COLUMBIA 38-07680	MICHAEL BOLTON
27	36	36	4	<b>THEME FROM L.A. LAW</b> POLYDOR 887 145-7/POLYGRAM	MIKE POST
28	16	14	18	<b>GOT MY MIND SET ON YOU</b> DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
29	24	18	16	<b>CHERRY BOMB</b> MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
30	32	35	4	<b>TAKE GOOD CARE OF ME</b> JIVE 1083/RCA	JONATHAN BUTLER
31	20	15	13	<b>THE WAY YOU MAKE ME FEEL</b> EPIC 34-07645/E.P.A.	MICHAEL JACKSON
				<b>★★★ HOT SHOT DEBUT ★★★</b>	
32	<b>NEW ▶</b>	1		<b>WHERE DO BROKEN HEARTS GO</b> ARISTA 1-9674	WHITNEY HOUSTON
33	26	24	23	<b>THE TIME OF MY LIFE</b> RCA 5224	BILL MEDLEY & JENNIFER WARNES
34	<b>NEW ▶</b>	-1		<b>WHAT A WONDERFUL WORLD</b> A&M 3010	LOUIS ARMSTRONG
35	49	—	2	<b>HANDS TO HEAVEN</b> A&M 2991	BREATHE
36	50	—	2	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> JIVE 1-9678/ARISTA	BILLY OCEAN
37	40	44	3	<b>COMING UP YOU</b> ELEKTRA 7-69432	THE CARS
38	39	42	5	<b>DON'T SHED A TEAR</b> CHRYSALIS 43164	PAUL CARRACK
39	29	27	17	<b>FAITH</b> COLUMBIA 38-07623	GEORGE MICHAEL
40	38	30	18	<b>SO EMOTIONAL</b> ARISTA 1-9642	WHITNEY HOUSTON
41	34	29	24	<b>THAT'S WHAT LOVE IS ALL ABOUT</b> COLUMBIA 38-07322	MICHAEL BOLTON
42	35	32	22	<b>CANDLE IN THE WIND</b> MCA 53196	ELTON JOHN
43	44	—	2	<b>OUT OF THE BLUE</b> ATLANTIC 7-89129	DEBBIE GIBSON
44	<b>NEW ▶</b>	1		<b>WINTER GAMES</b> ATLANTIC 7-89140	DAVID FOSTER
45	46	49	3	<b>NO CONVERSATION</b> CAPITOL 44095	VIEW FROM THE HILL
46	<b>NEW ▶</b>	1		<b>I FOUND SOMEONE</b> Geffen 7-28191	CHER
47	42	45	3	<b>SO AMAZING</b> ATLANTIC 7-89163	GERALD ALBRIGHT
48	37	37	5	<b>BE STILL MY BEATING HEART</b> A&M 2992	STING
49	33	28	20	<b>VALERIE</b> ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
50	47	—	2	<b>OVER YOU</b> Geffen 7-28152	RAY PARKER JR. WITH NATALIE COLE

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10830 Washington Blvd., Culver City  
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9282 Bolsa Ave., Westminster

## FEATURED PROGRAMMING

THE RADIO NETWORK and syndication industry is rife with rumors and speculation on the recent announcement that contract negotiations have been broken off between the ABC Radio Network and "American Top 40" host Casey Kasem (Billboard, Feb. 20). This week's rumor mill has it that ABC stopped syndication of "AT 40." At press time, an executive ABC spokeswoman denied the rumors, saying that the action had not even been discussed. Kasem's contract runs to January.

**NETWORKING:** Westwood One Companies' NBC Radio Network increases the scope of its network programming package with its Feb. 29 shift to expanded news programming and the debut of "The NBC Radio Network Toolbox." NBC will now offer three newscasts per hour: five minutes of news at the top of the hour, 30 seconds of headlines at 25 minutes past the hour, and a one-minute news update at five minutes before the hour.

The three news feeds will be part of 23 news and sports feeds each weekday, offering affiliates actualities and correspondent reports. "The Toolbox" is NBC's name for its weekly collection of production elements. Included in the Monday-only "Toolbox" feeds will be comedy cuts, music, promos, production sound, historical actualities, and sound effects.

The expanded NBC package of affiliate audio services is a further indication that the major networks continue to see additional information servicing as a way to hold on to current affiliates and attract others. Execs at NBC, CBS, and ABC all agree on that. NBC VP/news Jim Farley says, "If everyone is playing the same music, what can help differentiate you is your information component." Farley and ABC Radio Network VP/director of youth networks Darryl Brown agree that the trend began when networks realized that market stations want more than the traditional five-minute network news feed. At



**King Caps A Decade.** "Wheel Of Fortune" host Pat Sajak, left, and syndicated columnist George Will, right, join in live as Larry King and the Mutual Broadcasting System celebrate the 10th anniversary of King's syndicated talk show with a special broadcast. King had just asked Will, "How do you, as a true intellectual, explain the success of "Wheel Of Fortune?" Will responded, "Americans understand that life is random."

that time, news feeds were already being redesigned to better service the then-booming FM band.

NBC first began to offer custom feeds about five years ago and more recently added additional programming production elements with its "Newsline" service. Some of the elements in NBC's new "Toolbox" have been part of the "Newsline" service. Farley says that its research is showing that FM programmers have underestimated FM listeners' desire for news and are now losing them to AM for news and information. NBC has also added two new daily one-minute features, "Sex In The News" and "In London" (Billboard, Jan. 30).

**CBS Radio Networks** has been paying closer attention to providing these new services for the past eight months. During that time, more attention was given to affiliate programming services, and the emphasis was temporarily taken off longform programming, according to CBS VP/programs Frank Murphy. He says that these added services are "the direction that networks feel the marketplace needs and wants." Since mid-1987, CBS

has markedly increased its output of weekly programming production elements. The company's "Hot Off The Press" premiered late in 1987 and is steadily offering satellite delivery of new albums on the day of release. CBS also recently upped Charles Osgood's presence on the network by providing CBS affiliates with four live morning-drive feeds by the rhyming newsman.

ABC Radio Network first signaled the current shift when it splintered its networks to address the youth market in the '70s. NBC then picked up the ball with its rock-oriented and well-marketed "The Source." ABC has steadily been adding programming production elements from the same categories that "Toolbox" draws from for the past 18 months.

ABC's Brown says, "Around 1982, we realized that market stations wanted more than the traditional five-minute news and began doing short features. Stations needed additional information servicing, and we could provide access to the people and stories that they couldn't reach. A good network affiliation can help stations maintain or create their larger-than-market image. We started with preproduced pieces, but that's not what was needed. We had to afford them the localization potential of raw material."

ABC's recent agreement with USA Today exemplifies the trend as well as the technology that's now available. ABC is now offering affiliates "The USA Today Morning Show Prep," which provides affiliates with the following morning's USA Today stories at 11 p.m. The stories are written by the USA writers for radio use and delivered as hard copy via satellite. With ABC's new "Data Service," affiliates are able to get a hard-copy printout of all nonnews audio feeds five minutes before audio transmission.

**CORRECTION:** Our mention of MCA's recent George Michael interview last week was in error. The interview was conducted by Roxy Myzal, MCA's director of operations, but it was not done for the network. The Myzal interview with

Michael was conducted for an upcoming print article and will not be used for any radio syndication, MCA or otherwise. MCA is currently producing an "authorized" radio syndication of Sting for the March 21-27 installment of the network's "Up-Close" series. PETER J. LUDWIG

*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.*

Feb. 25, David Lee Roth Album Party, Westwood One Live Special, 90 minutes.

Feb. 26-28, Going For The Gold, United Stations Special, three hours.

Feb. 26-28, Eurythmics, On The Radio, On The Radio Broadcasting, one hour.

Feb. 26-28, Martha Reeves/Paul McCartney, Cruisin' America With Cousin Brucie, CBS Radio-Radio, three hours.

Feb. 26-28, Prince, Star Beat, MJI Broadcasting, one hour.

Feb. 26-28, The Bon Jovi Birthday Salute, Hot Rocks, United Stations, 90 minutes.

Feb. 26-28, Whitesnake, Metalshop, MJI Broadcasting, one hour.

Feb. 26-28, Roger Daltrey, Rock Watch, United Stations, three hours.

Feb. 26-28, Michael Martin Murphey, Country Today, MJI Broadcasting, one hour.

Feb. 26-28, Tina Marie/BrownMark/Spike Lee/"School Daze," RadioScope, Lee Bailey Communications, one hour.

Feb. 27-28, The Grammy Special, Country Close-Up Special, ProMedia, one hour.

Feb. 28, Ricky Skaggs, Nashville Live, MCA Radio Network, 90 minutes.

Feb. 28, Danny Wilde/Robert Plant, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Feb. 28, Grateful Dead, Part 2, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 28, The 1st Anniversary Show, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 28, Eddie Raven, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 29, Timothy B. Schmit, Classic Call, Premiere Radio Network, one hour.

Feb. 29-Mar.6, Elton John, Classic Cuts, MJI Broadcasting, one hour.

Feb. 29-Mar.6, Yes, Rock Today, MJI Broadcasting, one hour.

Feb. 29-Mar.6, Sting, Part 2, Off The Record With Mary Turner, Westwood One, one hour.

Feb. 29-Mar.6, Mel McDaniell, Live From Gilley's, Mutual Broadcasting, one hour.

Feb. 29-Mar.6, Kenny Loggins, Part 1, Star Trak Profiles, Westwood One, one hour.

Feb. 29-Mar.6, Temptations, Special Edition, Westwood One, one hour.

Feb. 29-Mar.6, The Lost Lennon Tapes, Westwood One Special Series, one hour.

## PROMOTIONS

(Continued from page 16)

categories, with the opportunity to add a write-in category if they choose.

WQAL has also hooked up with area newspapers and magazines to print ballots to take the promotion to as broad a base as possible. Voters become eligible to win prizes with the casting of a ballot. The promotion will culminate with a full-color poster that lists the consensus opinion of Cleveland's best.

PETER J. LUDWIG

**What do PDs think of country video? ... see page 42**



**Power Drivers.** WWPR "Power 95" New York teammates gather with New York Yankees star Dave Winfield, second from right, at the slugger's new Gotham restaurant, the Border Café.

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Love Is Thicker Than Water, Andy Gibb, RSO
2. Night Fever, Bee Gees, RSO
3. Sometimes When We Touch, Dan Hill, 20TH CENTURY
4. Emotion, Samantha Sang, PRIVATE STOCK
5. Lay Down Sally, Eric Clapton, RSO
6. Stayin' Alive, Bee Gees, RSO
7. Dance, Dance, Dance, Yowsah Yowsah, CHIC, ATLANTIC
8. I Go Crazy, Paul Davis, BANG
9. Just The Way You Are, Billy Joel, COLUMBIA
10. Can't Smile Without You, Barry Manilow, ARISTA

### POP SINGLES—20 Years Ago

1. Love Is Blue, Paul Mauriat, PHILIPS
2. (Theme From) The Valley Of The Dolls, Dionne Warwick, SCEPTER
3. Spooky, Classics IV, IMPERIAL
4. I Wish It Would Rain, Temptations, GORDY
5. (Sittin' On) The Dock Of The Bay, Otis Redding, VOLT
6. Simon Says, 1910 Fruitgum Co., BUDDAH
7. Green Tambourine, Lemon Pipers, BUDDAH
8. I Wonder What She's Doing Tonight, Tommy Boyce & Bobby Hart, A&M
9. Goin' Out Of My Head/Can't Take My Eyes Off You, Lettermen, CAPITOL
10. Nobody But Me, Human Beinz, CAPITOL

### TOP ALBUMS—10 Years Ago

1. Saturday Night Fever, Soundtrack RSO
2. The Stranger, Billy Joel, COLUMBIA
3. Running On Empty, Jackson Browne, ASYLUM
4. Slowhand, Eric Clapton, RSO
5. News Of The World, Queen, ELEKTRA
6. Aja, Steely Dan, ABC
7. All'n'All, Earth, Wind & Fire, COLUMBIA
8. Weekend In L.A., George Benson, WARNER BROS.
9. Foot Loose & Fancy Free, Rod Stewart, WARNER BROS.
10. The Grand Illusion, Styx, A&M

### TOP ALBUMS—20 Years Ago

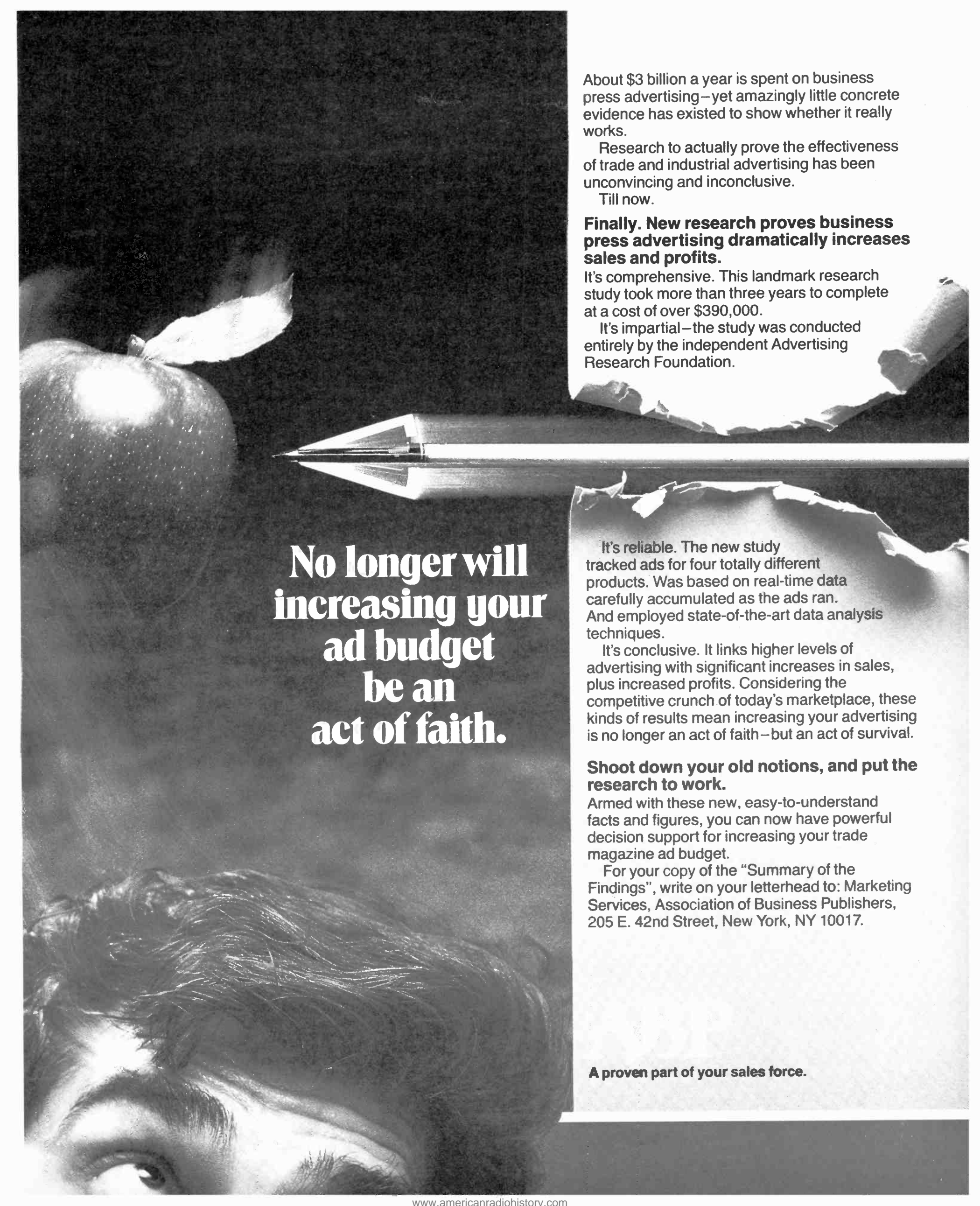
1. Magical Mystery Tour, Beatles, CAPITOL
2. John Wesley Harding, Bob Dylan, COLUMBIA
3. Blooming Hits, Paul Mauriat & His Orchestra, PHILIPS
4. Axis: Bold As Love, Jimi Hendrix Experience, REPRISE
5. Diana Ross & The Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
6. Their Satanic Majesties Request, Rolling Stones, LONDON
7. Ninth, Herb Alpert & the Tijuana Brass, A&M
8. Golden Hits, Turtles, WHITE WHALE
9. Are You Experienced, Jimi Hendrix Experience, REPRISE
10. Disraeli Gears, Cream, ATCO

### COUNTRY SINGLES—10 Years Ago

1. Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You, Waylon & Willie, RCA
2. Do I Love You (Yes In Every Way), Donna Fargo, WARNER BROS.
3. Don't Break The Heart That Loves You, Margo Smith, WARNER BROS.
4. Woman To Woman, Barbara Mandrell, ABC/DOT
5. I Love You, I Love You, I Love You, Ronnie McDowell, SCORPION
6. Bartender Blues, George Jones, EPIC
7. Two Doors Down, Zella Lehr, RCA
8. Walk Right Back, Anne Murray, CAPITOL
9. If I Had A Cheating Heart, Mel Street, POLYDOR
10. Return To Me, Marty Robbins, COLUMBIA

### SOUL SINGLES—10 Years Ago

1. Flash Light, Parliament, CASABLANCA
2. It's You That I Need, Enchantment, UNITED ARTISTS
3. Bootzilla, Bootsy's Rubber Band, WARNER BROS.
4. Stayin' Alive, Bee Gees, RSO
5. Always And Forever, Heatwave, EPIC
6. Which Way Is Up, Stargard, MCA
7. The Closer I Get To You, Roberta Flack & Donny Hathaway, ATLANTIC
8. Our Love, Natalie Cole, CAPITOL
9. Reaching For The Sky, Peabo Bryson, CAPITOL
10. Let Me Party With You, Bunny Sigler, GOLD MINE



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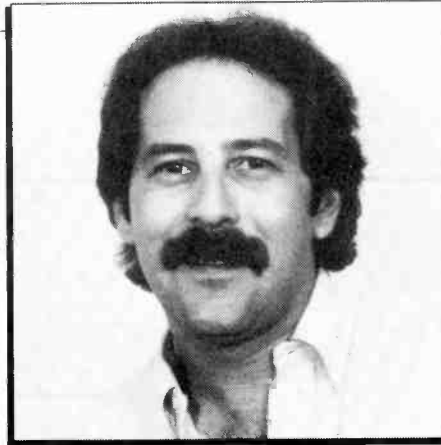
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Billboard's PD of the week

Norm Winer PD of WXRT-FM Chicago



BY MOIRA MCCORMICK

NORM WINER, program director of WXRT-FM Chicago, believes "You don't have to sell out to be successful," and WXRT is proof of that dictum. The progressive album rocker, which last fall celebrated its 15th anniversary, provides an alternative to carbon-copy classic rock and top 40 outlets, distinguished by its new-music-heavy playlist, low-key and unpretentious air personalities, and unusual features. 'XRT doesn't pull the biggest numbers in town, but it does pull an affluent, educated, consumer-oriented audience, and that's just fine with station owner Dan Lee, says Winer.

In the most recent Arbitrons, WXRT got a 2.5, coming in behind personality-oriented album-oriented WLUP's 3.6 and classic rock WCKG-FM's 3.4. "But where the demos break down is where it counts," Winer says. "My job as PD is not to sell time on the radio station—my job is to get numbers that fall a certain way, that are salable. WXRT has never made itself attractive to advertisers solely on a numbers basis, has never had to make artistic and aesthetic compromises or pander to the lowest common denominator in music selection.

"We've always been able to achieve our [financial] goals," Winer says. "We do fine—we all get raises every year, and we just put in new studios. But making hand-over-fist profits is something our owner has not forced us to do—he's realistic in his expectations. Dan Lee has had many opportunities to sell the station, and he doesn't want to do it. He makes his money in other businesses, and WXRT is his pride."

When general manager Seth Mason brought Winer on board to replace founding program director John Platt in 1979, "XRT wasn't looking terribly healthy. Hanging on for dear life to its '70s art- and folk-rock programming, WXRT was "regarded as a snobbish hippie station," in Winer's words. "They hadn't incorporated the alternative music of the late '70s, like the U.K. punk and CBGB's bands. They hadn't successfully evolved, and it was my job to see that they did."

Winer was just the man for the task at hand. The Brooklyn native had gotten his start at Brandeis Univ.'s WBRS-FM in the mid-'60s and joined progressive radio pioneer WBCN-FM Boston upon graduation in 1969. His first PD position came a year later at CKGN-AM (now CHOM) Montreal, but Winer soon returned to 'BCN as "its first bona fide program director" in spring 1971. Six years later, he changed coasts to become morning man at the equally renowned (as far as progressive radio was concerned) KSAN-FM in San Francisco.

When Winer stepped in to update WXRT, "the first thing I did was overdo it," he laughs. "I grabbed the Clash, the Pistols, the Jam, threw 'em in the library, and said, 'Let's catch up.' But it was too jarring for the listeners, and our ratings dropped to 1.3. We

made a change in 1981, which went hand in hand with moving our transmitter." (Prior to the move, WXRT's signal could not be picked up on the lakefront, which has since proven a bastion of 'XRT support.)

Programming took a turn for the older—specifically the over-25 group—at a time when "this was not yet a goal of radio stations," as Winer puts it. "We got rid of artists like REO Speedwagon, Foreigner, and other arena stuff acceptable elsewhere on [album rock] and took an aggressive approach in terms of new music. The more strident punk material was correspondingly toned down."

The redesigned programming, which paid more attention to dayparting, became successful, and WXRT went on to lead the album rock race over WLUP and WMET-FM between 1982 and 1983 (WLUP has been the current format leader for some time now). But as Winer stresses, heading the pack is not WXRT's be-all and end-all. Remaining on the cutting edge of commercial radio programming is.

'XRT's format allows DJs almost total freedom in music selection. Says Winer, "The jocks have thousands of choices in each area." Five days a week, one or two artists are featured all day long, and their music is mixed into the rotation as well.

Core artists for WXRT include acts who get little or no regular exposure anywhere else, including Elvis Costello, Joe Jackson, the Cure, Los Lobos,

XTC, the Replacements, Squeeze, Echo & the Bunnymen, John Hiatt, the Smiths, the BoDeans, and R.E.M. (which didn't get wide airplay until after its last album). "We also play deeper—six cuts by Robbie Robertson, eight by Peter Gabriel, and with Springsteen it's: What should we not play?" says Winer. WXRT has more than 1,200 active song titles at any given time, with a total airplay possibility of 25,000 songs. New music is not the only item on the playlist that sets 'XRT apart—blues, jazz, reggae, and comedy are heard daily as well.

WXRT has experienced very little turnover in its air staff, which is composed of refreshingly normal personalities. Morning person Terri Hemmert, who co-hosts weekly jazz program "Jazz Transfusion," has been with the station 14 years. Music director Lin Brehmer is an eight-year veteran, and is mid-day man Tom Market, who presides over the weekly blues show "Blues Breakers"; 6 p.m.-10 p.m. personality Johnny Mars, who presents the modern music special "The Big Beat" each Friday; and p.m.-drive jock Frank E. Lee.

Wendy Rice, who has been on hand for six years, co-hosts "Saturday Morning Flashback," four hours of music and news stories from a different featured year each week (it is 'XRT's top-rated time slot, according to Winer). And overnight jock Marty Lennartz, who joined in 1981, is the voice of WXRT's popular movie-review feature, "Goin' To The Pictures With The Regular Guy."

My job was to see the station evolve

Michael Bolton, (Sittin' On) The Dock Scarlett & Black, You Don't Know Taylor Dayne, Prove Your Love

92 PRO-FM Providence P.D.: Mike Osborne

96 TIC-FM Hartford P.D.: Dave Shakes

BIO4 BALTIMORE MUSIC Baltimore P.D.: Brian Thomas

B105 Orlando P.D.: Brian Philips

100 MIAMI MIAMI P.D.: Steve Perun

Z93 Atlanta P.D.: Bob Case

KILL 105.5 St. Louis P.D.: Dave Robbins

1095 Dallas P.D.: Buzz Bennett

KZZP 104.7 Phoenix P.D.: Guy Zapolone

KUBE 93.7 Seattle P.D.: Gary Bryan



**House Calls.** WMIL Milwaukee morning men Neal Dionne, right, and Reese Fickards, left, invade the home of a winning listener who provided the best 25-words-or-less essay on why she wanted the live wake-up call for herself and 15 friends.



**Power Mode.** KPWR "Power 106" Los Angeles MD Al Tavera pays a backstage visit to members of Sire group Depeche Mode after their sellout performance at the Forum. Standing, from left, are Mode's Andy Fletcher and Alan Wilder; Tavera; the group's Martin Gore and David Gahan; and Warner Bros. promo rep Chris Crist.



**Houston Hysteria.** KRBE Houston pours some sugar on its listeners by treating contest winners to concert tickets and backstage passes for Def Leppard's local tour stop. Shown, from left, are PolyGram's Wynn Jackson; Leppard's Rick Savage; PolyGram's Lisa Galli; KRBE MD Cheryl Broz; and an unidentified KRBE contest winner.



**Barry Plays His Ace.** A&M's Barry White, center, lays his legendary rap on KACE Los Angeles' midday talent Steve Woods, left, while the label's national r&b promotion manager/West Coast, Rich Callaway, right, listens in.



**Wake Up With Wakeman.** WRDU Raleigh, N.C., brings its listeners a continental breakfast of rock-keyboard legend Rick Wakeman as it originates its morning show from London. WRDU's taste of the Continent came from Westwood One Cos. "Source" Bureau in London. Standing, from left, are WRDU's morning men Kevin Silva and Steve Reynolds and WRDU PD Michael Hughes. Seated is Wakeman.



**Imprisoned By Coke.** KPSI Palm Springs, Calif., midday personality Bob Clark attempts to broadcast his way out of the "Coke Castle," where he was held captive in a fundraiser for United Cerebral Palsy. With the help of most of its personality lineup, KPSI raised over \$5,000 for the cause after spending 48 hours in the castle and selling off the sodas for charity.



**Vegging Out.** KYYS "KY-102" Kansas City staffers review a litany of cucumber jokes while vegging out with Profile recording group the Cucumbers after a KY-102-sponsored stop on their recent tour. Shown at the Kansas City Lonestar, from left, are the Cucumbers' Yuergen Renner, John Williams, John Fried, and Deena Shcshkes; KY-102 PD Scott Jameson; and KY-102 MD Skid Roadie.

# Jody Watley's Some Kind Of Solo Hit

BY TERRY WOOD

LOS ANGELES Beginner's luck? Think again, because Jody Watley is hardly your typical recording rookie. The success that the 28-year-old singer has enjoyed during the past year—a top 10 debut album, four smash singles (her latest, "Some Kind Of Lover," has topped the Hot Dance Music charts), and now a Grammy nomination as best new artist—is a tribute to Watley's business savvy as well as her street smarts.

"Jody Watley is a dream artist," says Lou Mann, MCA vice president of marketing. "She's aware of trends and seems to know just what to do and when. That's been obvious in the impact she's had on her videos.

"She's been very vocal about the direction her entire project has taken.

I can't say that I've agreed with every suggestion she's made. But you look at her track record with this album and you can't help but be impressed."

First impressions have been lasting ones for Watley. Her platinum-selling self-titled debut album is rising up the Top Pop Albums chart again, heading for a likely reentry into the top 20. A fifth single, "Most Of All," is being prepared for release, and an updated crossover retail promotional scheme targeted for greater mass audience and top 40 penetration is being readied by MCA. However, both Watley and Mann agree that nothing could spur sales more profoundly than a victory on Grammy night.

"It's a great feeling and very exciting to be nominated," says Watley.

"It creates more exposure for me and the album. I really don't know how these things get decided, so I suppose it will go down to the wire. Winning would be nice—but if not this year, then next year."

Watley's fellow nominees in the best-new-artist category include Breakfast Club, Cutting Crew, Terence Trent D'Arby, and Swing Out Sister. Some observers find it hard to view Watley as a newcomer, since she spent eight years as a member of Shalamar. Watley, however, thinks the designation fits.

"It's good to be thought of as a new artist," she says. "I worked on this album with the hunger of someone putting out their first album and completely put my past behind me. I wanted to make an album that I would enjoy, one that reflected me, and it does."

Watley co-wrote six of the songs on her first album and worked with several producers. Depending on the longevity of the first album—and that could be substantial—Watley may start recording new songs in late spring. The only producer to be carried over from her debut album will be former Prince band member Andre Cymone.

"I like working with everyone," says Watley. "But Andre and I wrote

songs together and worked well together, so I'll just use him as a producer next time, and someone English, who I won't mention right now. I plan a few surprises on the new album. I'll still give people what they want, but I'm going to throw in a killer ballad and a few other things. The songs will still be about being in love, being vulnerable."

Watley promises to tour behind her next album. She opted not to tour in support of her debut album because she had little desire to assume the role of opening act, even though the decision at first disappointed Mann at MCA.

"It's better to be able to do my own tour," Watley says. "That way people come to see you.

"I always want to have a big part in making the decisions that affect my career," she adds. "I think I surprised a lot of record companies when I was looking for a deal because I already had a package of talented people committed to working with me. I was deeply involved with concepts for videos and the album cover and other areas. MCA knew from the start that this lady wanted to be in control. Some artists fight and scream too much, though. I can fight and scream, too, but not too loud."

## New Hitchcock Album Cracks Major Leagues

BY JEAN ROSENBLUTH

NEW YORK After a decade of releasing critically acclaimed but commercially marginal records on independent and English labels, Robyn Hitchcock is finally playing in the major leagues.

Hitchcock & the Egyptians' debut album for A&M, "Globe Of Frogs," hit stores Feb. 2. According to A&M, it has already sold more copies—40,000—than any other Hitchcock album.

The British artist says that one of the reasons it took him so long to secure a major-label deal despite his considerable success on the underground scene—1986's "Element Of Light" was the No. 1 record on the college charts for six weeks—was his insistence on creative control.

"We got things in the contract to heighten our artistic control," he says. "When I signed I just explained to them what the basic terms were that were not to be messed with. We just want to be marketed as ourselves, that's all."

To assure that the album's promotion is to his liking, Hitchcock is doing much of it himself. He drew the album's cover art, wrote its press release, and is managing himself because, he says, he can't find anyone he trusts to do it. In addition, he co-directed the video for the first single from the record, "Balloon Man."

Hitchcock did not want to release a single at all, however. "A&M chose 'Balloon Man,'" he says. "I wouldn't have put out anything as a single, but I guess you sort of need something over here. It's different in England. I wrote 'Balloon Man' for the Bangles; I didn't write it for me. They didn't ask for it—I met them and told them about it, and they

(Continued on next page)

## Pioneer Promotion To Heighten Profile Lovett To Tour For 'Pontiac'

BY GEOFF MAYFIELD

NEW YORK In less than two months, MCA/Curb artist Lyle Lovett has succeeded in reaching a wider audience with his second album, "Pontiac," than he did with his first. He should gain even more exposure when he hits the road next month on a tour that will be sponsored by Pioneer Electronics.

Lovett and an 11-piece band—complete with horn section—will play 16 dates, March 12-31, on an itinerary that includes major markets like New York, Los Angeles, Chicago, Boston, Washington, D.C., and Dallas.

The Pioneer deal was sealed by Mike Fidler, the hardware maker's vice president of marketing, who says this is the company's first sponsorship link since "Blondie's return, close to five years ago."

Sponsoring Lovett is appealing to Pioneer, says Fidler, because "he's a new artist who has had critical acclaim and who has the opportunity to be extended to a number of formats, rather than any one format."

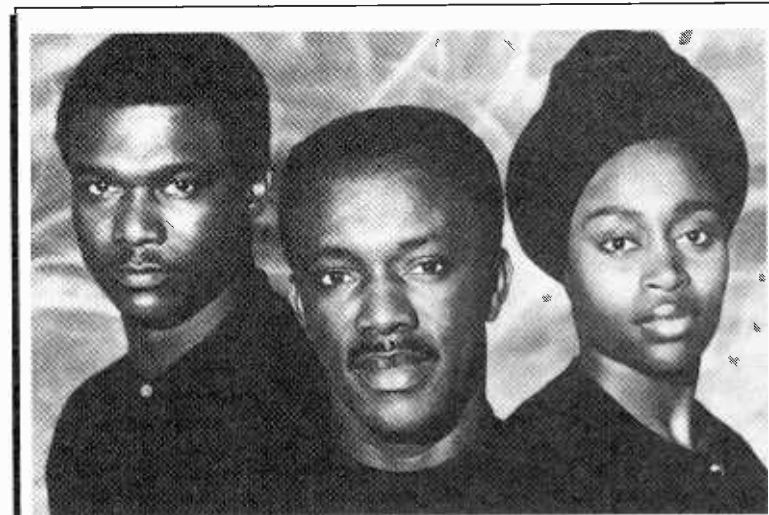
Plans are in motion, says Fidler, to tie a compact-disk-video promotion in with the Lovett campaign (Billboard, Feb. 13). If the plan gets off the ground, MCA will press a promotional CDV featuring material from the new album. "We've been actively pursuing this with [MCA associate director of music video] Doug Cerrone," says Fidler.

The gambit is expected to build consumer awareness of Lovett's concerts and the CDV format through sweepstakes—with one of Pioneer's combination CDV players as grand prize—in each of the markets on the tour. The contests will be promoted through print and radio advertising.

Meanwhile, Lovett's new album has "already outsold the first album by far," says Walt Wilson, marketing director for MCA Nashville. Out-of-the-box CD sales already triple those of his first album; "Pontiac" CDs have been on back order since the first week of January.

This time, airplay is not confined to country stations, Wilson adds. "Pon-

(Continued on next page)



View From The Hill. Shown, from left, are Trevor White, Patrick Patterson, and Angela Wynter.

## NEW ON THE CHARTS

VIEW FROM THE HILL—the trio of Angela Wynter, Trevor White, and Patrick Patterson—recently made its debut on the Hot Adult Contemporary chart with "No Conversation," the first single from its Capitol debut album, "In Time." The group has also received significant video exposure with the accompanying vidclip, featured by VH-1 as its Nouveaux Video for several weeks.

View From The Hill was formed in 1984. Vocalist/multi-instrumentalist Patterson, the group's principal songwriter, and vocalist/bassist White have known each other since school days. Prior to the band's formation, Patterson had worked with Al Green and Kool & the Gang, while White had enjoyed stints with Bob Marley,

Jimmy Cliff, and Toots & the Maytals.

Patterson and White collaborated for the first time when they participated in a London musical, "Jericho," in which vocalist/actress Wynter was performing.

View From The Hill's first release was a four-song EP on the U.K. indie label Survival, which led to a deal with EMI/U.K. in 1986.

For its debut album, View From The Hill worked with top-line producers like Stewart Levine (Simply Red), Howard Gray (Terence Trent D'Arby), and Pete Wingfield (Kane Gang). U.K. jazz artist Courtney Pine played saxophone on two tracks, including the single "No Conversation."

STUART MEYER

## South By Southwest Seminars Set

BY RAMIRO BURR

AUSTIN, Texas Record industry producers, talent agents, artists, promoters, and others from throughout the Southwest will be gathering here March 10-13 for a mammoth four-day conference on music and the media.

The South By Southwest Regional Music & Media Conference, considered a smaller version of the annual New Music Seminar held each summer in New York, is being presented by the Austin Chronicle, a statewide biweekly arts and entertainment magazine.

"This is a unique opportunity in this area of the country where we're trying to bring together representatives from every aspect of the music industry," says conference coordinator Roland Swenson.

Coinciding with the conference will be the Chronicle's Seventh Annual Austin Music Awards ceremonies, which in the past have 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 from 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 four-day conference, which will take place at the Sheraton Crest Hotel here. Seminars

on a number of issues of interest to music and media professionals in this area of the country will be held, along with workshops and discussions.

A large exhibition area will be made available, and Austin nightclubs will present showcases by some of the area's best-known acts and hottest up-and-coming artists. The awards ceremonies are set for March 11 at the Palmer Auditorium.

Southwest publications that are co-hosting the event include the Public News, Houston; the Dallas Observer; Gambit and Wavelength, New Orleans; Westword, Denver; New Times, Phoenix, Ariz.; In Between, Galveston, Texas; Creative Loafing, Atlanta; Route 66, Albuquerque, N.M.; Times Of Acadiana, Lafayette, Ind.; the San Antonio (Texas) Current; and the Oklahoma Gazette. For more information, call the Chronicle at 512-473-8995.

## To Our Readers

The Beat took a few days off the beat this week. The column will return in the next issue.

## ARTIST DEVELOPMENTS

### SHEDDING LIGHT ON OMD

This year marks the 10th anniversary of OMD (Orchestral Manoeuvres In The Dark), and the U.K. act, founded by Andy McCluskey and Paul Humphreys, is celebrating with "The Best Of OMD," due out March 1 from A&M. The 14-song compilation contains past U.K. and U.S. hits plus one new song, "Dreaming," which will be released as a single.

Says manager Martin Kirkup, "The guys may have been together for 10 years, but with the exception of a fairly limited college-alternative audience, the U.S. market didn't catch up with them until 1985 with the 'Crush' album and the 'So In Love' single."

McCluskey adds that only the four hits from "Crush" and OMD's last album, "The Pacific Age," will be familiar to most U.S. listeners. "We fell short of gold on those two albums, but this one should put us over the top," he says.

Noting that OMD's original U.S. breakthrough came largely from heavy touring, McCluskey says the band plans to hit the road again here by June at the latest. He adds that the group has already cut half of its next studio album, which he says will be more electronic, "stripped down," and danceable than past OMD albums.

### GODFATHERS OF POP

Don't let the name fool you: Epic's the Godfathers have nothing to do with horse heads in the boudoir. "You can do a lot of toys and schtick with the Godfathers' name," says Harvey Leeds, Epic vice president of album promotion. "But this is a serious band."

Despite vows to avoid mafia-style imagery, Leeds says he could not resist launching the title track of "Birth School Work Death" by servicing 500 promo compact disks to radio inside Godfather's Pizza boxes. He refers to this as the "birth" step in a proposed four-part promotion tied to the album title.

"Wait until we release 'school,' 'work,' and 'death,'" says Leeds. "We have tombstones made up for certain radio stations that don't play this record."

The album's title track is garnering substantial album rock airplay—and a smattering of top 40 play—building on the strong college and alternative base generated by last year's "Hit By Hit" album, an indie import on Link Records that comprised a collection of U.K. singles, B sides, and a cover of John Lennon's "Cold Turkey."

The London-based Godfathers, formed in 1986 by brothers Chris and Peter Coyne, plan to embark on a U.S. club tour in March.

### BROADCASTERS AIR

Enigma Records has begun to reap the rewards of its prerelease

push behind the Broadcasters' album "13 Ghosts" with the leadoff single, "Down In The Trenches," breaking ground at album radio.

Before the album hit the streets in November, the label came up with a series of promotional releases. First, radio was serviced with a three-song cassette. Two weeks later came a CD sampler, which also went to retail. A week prior to the album's release, Enigma's first-ever CD single went out to radio.

"The prerelease, multiple-impact campaign focused more on the music itself as opposed to more common image advertising," says Rick Winward, Enigma's director of national promotion. "We really invested in people hearing the music."

The Broadcasters' guitarist/vocalist Blackie Pagano says the band's music—"blues and raunchy rock'n'-roll-rooted"—lends itself well to Enigma. "It's the perfect label for us," says Pagano. "These guys work their projects hard and they're getting a lot of respect."

*Edited by Steve Gett. Reported by Bruce Haring and Jim Bessman.*



**New Deal.** Marlon Jackson, seated, inks a deal with the Agency for the Performing Arts in Los Angeles. Jackson's latest album, "Baby Tonight," is out on Capitol. Pictured with him, from left, are his manager, Jack Lewis; APA's Jim Gosnell and Burt Taylor; and APA president Marty Klein.

## Awards, Artists Beamed On Satellite

BY TERRY WOOD

LOS ANGELES At least three major newspapers will supplement their Grammy Awards coverage in March by monitoring a satellite feed from backstage interview rooms at New York's Radio City Music Hall.

It marks the second straight year that newspapers will prepare stories on the Grammys by using satellite coverage. The three papers that have announced plans to do so this year are the Detroit Free Press, the Pittsburgh Post-Gazette, and the Orange County (Calif.) Register.

The feed will be provided by Pro Video News Service, a Los Angeles-based publicity/news agency. The company also offers artists the opportunity to conduct press conferences via satellite. Those who have

used Pro Video's services include Stevie Wonder, Billy Joel, and Barry Manilow.

Pro Video president Gail Cottman says other newspapers considering using the agency for covering the Grammys—there is no cost for the feed—include the Los Angeles Times, the Washington Post, the Chicago Tribune, the San Francisco Chronicle, and the San Antonio (Texas) Light. News rooms equipped to receive C-band satellite transmissions can access Pro's coverage.

Cottman, whose firm will supply similar coverage from the Academy, Emmy, and Tony awards ceremonies, says such technology greatly enhances the efficiency and cost-effectiveness of covering such events, especially for newspapers with tight budgets or limited resources.

The Los Angeles Times monitored Pro Video's feed during the 1987 Grammys, even though the event was just across town.

"It was somewhat helpful to us in the sense that we were able to look in an interview room [designated for television and radio reporters] that we couldn't go to," says Robert Ep-

stein, the Times' executive arts editor. "If our desk people handling the rewrite picked up a quote that was useful, they could relay it to our reporters at the event. It gave us greater perspective."

For this year's Grammys, Cottman plans to have a camera in both the TV/radio room and the room for print reporters working on deadline. Cottman will attend all four hours of the print interviews, relaying questions phoned in from reporters to help turn the satellite feed into more of an interactive forum.

Pro Video's feed will also be picked up by the company's regular clientele of 650 U.S. and Canadian television stations. Unlike newspapers, the stations will pay a nominal fee.

Cottman's goal is to make media outlets aware of the ease and cost-effectiveness of satellite news coverage. Pro Video distributes a half-hour news capsule, "Spotlight Hollywood," to its client stations, and it has helped nurture the concept of "satellite press tours."

Though film and television celebrities have made the most use of her  
*(Continued on next page)*

### ROBYN HITCHCOCK

*(Continued from preceding page)*

seemed sort of bemused by it."

The Egyptians will hit the road in late March for a series of small-hall and club dates. R.E.M. guitarist Pete Buck, who plays on two of the new album's tracks, is scheduled to make a guest appearance at some of the dates.

One of the things preventing the group from going out as the opening act for a bigger draw is the fact that Egyptian Andy Metcalfe is also a member of fellow A&M act Squeeze.

"Andy is an amazing guy," says Hitchcock, who has worked with the multi-instrumentalist since both were in the Soft Boys in the late '70s. "He's managed to juggle both things. Squeeze does a lot of touring and then spends ages recording and writing, so we have to tour in the brief time frame when Andy is available. But I don't think it matters that we can't open for anyone, because I think we'll attract enough attention on our own."

### LOVETT SET TO TOUR

*(Continued from preceding page)*

tiac" has found a home on jazz, rock, and adult outlets—formats that resisted his previous album. Since the release of the set's second single, "She's No Lady," Wilson says, "adult and album rock stations are calling us asking for the record."

Meanwhile, Curb financed a video for the latest single that was produced and directed by Wayne Miller. Lovett says he also "had a high degree of creative input" on that project. Earlier, Miller and Lovett co-produced a black-and-white video of the album's title track, a clip that saw limited distribution because the song

has not been released as a single.

"This actually feels like a release," says Lovett of the album's early showing. "The first one sort of just seemed to trickle out there. It's really exciting to see things working a bit."

### For The Record

Contrary to an item in the Feb. 6 issue, singer Nick Seeger is relocating to Nashville.

# TOP CONCERTS AND VENUES

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# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
RODNEY DANGERFIELD BOB NELSON	Mark Hellinger Theatre New York, N.Y.	Feb. 2-14	\$717,800 \$37.50/\$35	19,500 sellout	Nederlander Organization
DEF LEPPARD TESLA	McNichols Sports Arena Denver, Colo.	Feb. 12-13	\$542,812 \$17.60/\$16.50	31,105 sellout	Fey Concert Co.
CONWAY TWITTY & RANDY TRAVIS	Patriot Center George Mason Univ. Fairfax, Va.	Feb. 14	\$296,000 \$18.50	16,000 sellout	Musicentre Prods. Jayson Prods. Special Moments Prods.
WHITESNAKE GREAT WHITE	Rosemont Horizon Rosemont, Ill.	Feb. 11	\$285,933 \$17.50	16,339 sellout	Jam Prods. of Chicago
EARTH, WIND & FIRE	Capital Centre Landover, Md.	Feb. 7	\$275,783 \$17.50	15,759 sellout	G-Street Express
WHITESNAKE GREAT WHITE	Spectrum Philadelphia, Pa.	Feb. 5	\$268,987 \$15.50/\$14.50	17,941 sellout	Electric Factory Concerts
WHITESNAKE GREAT WHITE	Civic Arena Pittsburgh, Pa.	Feb. 3	\$261,241 \$17.50	14,920 sellout	DiCesare-Engler Prods.
AEROSMITH DOKKEN	Reunion Arena Dallas, Texas	Feb. 13	\$255,483 \$17.50	15,354 15,965	Bill Silva Presents PACE Concerts
DEF LEPPARD TESLA	St. Louis Arena St. Louis, Mo.	Feb. 10	\$229,340 \$16.50	14,276 sellout	Contemporary Prods.
YES	Spectrum Philadelphia, Pa.	Feb. 7	\$216,676 \$16/\$15/\$14.50	13,637 sellout	Electric Factory Concerts
AEROSMITH DOKKEN	San Diego Sports Arena San Diego, Calif.	Feb. 1	\$197,085 \$17.50	11,713 sellout	Bill Silva Presents
ALABAMA LEE GREENWOOD RICKY VAN SHELTON EDDY RAVEN	Copps Coliseum Hamilton, Ontario Canada	Feb. 4	\$196,310 \$23	10,739 11,463	Keith Fowler Promotions
AEROSMITH DOKKEN	The Summit Houston, Texas	Feb. 15	\$178,605 \$17.50	10,829 12061	Bill Silva Presents PACE Concerts
BARRY MANILOW	St. Louis Arena St. Louis, Mo.	Feb. 14	\$172,595 \$19.50	9,462 10,000	Contemporary Prods.
ALABAMA LEE GREENWOOD EDDY RAVEN RICKY VAN SHELTON	Arena, Univ. of Dayton Dayton, Ohio	Feb. 6	\$165,480 \$17.50	9,456 13,278	Keith Fowler Promotions
DEF LEPPARD TESLA	Tingley Coliseum New Mexico State Fairgrounds Albuquerque, N.M.	Feb. 15	\$163,424 \$16.50/\$15.50	10,656 sellout	Fey Concert Co.
EARTH, WIND & FIRE	Pittsburgh Civic Arena Pittsburgh, Pa.	Feb. 14	\$156,783 \$17.50	8,937 12,500	in-house
OINGO BOINGO	San Diego Sports Arena San Diego, Calif.	Feb. 24	\$153,615 \$17.50	9,160 10,265	Bill Silva Presents
DEF LEPPARD TESLA	Arkansas Livestock Show Assn. Little Rock, Ark.	Feb. 9	\$150,000 \$15	10,000 sellout	Contemporary Presentations
SUPERTRAMP	Maple Leaf Gardens Toronto, Ontario	Feb. 10	\$143,772 \$22.50	8,540 12,367	Concert Prods. International
AEROSMITH DOKKEN	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Feb. 12	\$138,193 \$16.50/\$15.50/\$14.50	8,870 13,251	Bill Silva Presents PACE Concerts in-houses
ALABAMA RESTLESS HEART EDDY RAVEN	Pensacola Civic Center Pensacola, Fla.	Feb. 13	\$131,620 \$16.50	8,000 sellout	Keith Fowler Promotions
AEROSMITH DOKKEN	Thomas & Mack Center Univ. of Nevada Las Vegas Las Vegas, Nev.	Feb. 2	\$117,266 \$16.50	7,599 12,432	Bill Silva Presents
ECHO & THE BUNNYMEN LEATHER NUN	Radio City Music Hall New York, N.Y.	Feb. 4	\$114,440 \$20	5,874 sellout	Radio City Music Hall Prods.
AEROSMITH DOKKEN	Special Events Center Univ. of Texas-EI Paso El Paso, Texas	Feb. 10	\$105,013 \$15.50	7,075 8,268	Bill Silva Presents PACE Concerts
ALABAMA EDDY RAVEN RICKY VAN SHELTON	Grand Hall, Montgomery Civic Center Montgomery, Ala.	Feb. 14	\$94,298 \$16.50	5,715 6,450	Keith Fowler Promotions
JIMMY BUFFETT & THE CHEAP VACATION BAND	Tallahassee/Leon County Convention Center Tallahassee, Fla.	Feb. 11	\$79,215 \$15	5,471 8,435	Fantasma Prods.
KISS TED NUGENT	Municipal Auditorium Columbus, Ga.	Feb. 15	\$76,905 \$16.50/\$15	5,263 5,500	Colson Brothers Promotions
WAYNE NEWTON	Syria Mosque Pittsburgh, Pa.	Feb. 11	\$67,514 \$23	2,937 3,500	DiCesare-Engler Prods.
GEORGE CARLIN	Syria Mosque Pittsburgh, Pa.	Feb. 12	\$57,375 \$17.75	3,230 3,500	DiCesare-Engler Prods.
RONNIE MILSAP	Front Row Theatre Highland Heights, Ohio	Feb. 14	\$50,796 \$17.75/\$16.25	3,142 3,196	in-house
ECHO & THE BUNNYMEN LEATHER NUN	Tower Theatre Upper Darby, Pa.	Feb. 11	\$50,348 \$17.50	3,020 sellout	The Concert Co. Stephen Starr Presents
ECHO & THE BUNNYMEN LEATHER NUN	Roseland New York, N.Y.	Feb. 5	\$41,140 \$20	2,247 3,000	Radio City Music Hall Prods.
JOE WALSH	Syria Mosque Pittsburgh, Pa.	Feb. 6	\$39,661 \$16.75	2,367 3,500	DiCesare-Engler Prods.
SUPERTRAMP	Ottawa Civic Center Ottawa, Ontario	Feb. 9	\$36,703 \$19.50	2,371 8,000	Bass Clef Entertainment Concert Prods. International Donald K. Donald Prods.
MANHATTANS DRAMATICS CH-LITES	The Wiltern Theatre Los Angeles, Calif.	Feb. 6	\$35,002 \$18.50/\$16.50	2,200 sellout	Bill Graham Presents
OINGO BOINGO	Mammoth Events Center Denver, Colo.	Feb. 4	\$34,750 \$16.50/\$15.50	2,216 3,000	Fey Concert Co.

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## TALENT IN ACTION

YES

Nassau Memorial Coliseum,  
Long Island, N.Y.

GUADALCANAL DIARY  
GRAPES OF WRATH

The Roxy, Los Angeles, Calif.

**V**ETERAN ROCK GROUP Yes proved its staying power during this Feb. 5 concert. While the two-hour-plus set centered around the band's latest Atco album, "Big Generator," it also featured songs spanning almost two decades of Yes recordings. Both new material and older classics were greeted with tremendous enthusiasm by the near sellout crowd.

Yes opened with its latest single, "Rhythm Of Love." Drummer Alan White then pounded into "Hold On" from the 1983 hit album "90125." During the second song, guitarist Trevor Rabin, bassist Chris Squire, and vocalist Jon Anderson shone on the trademark Yes harmonies.

In addition to playing guitar, Rabin assumed a good deal of the lead vocal work on stage. His style perfectly complimented Anderson's, as evidenced during their split vocals on the new "Shoot High, Aim Low." Throughout the show, Anderson proved that his voice is still strong, smooth, and a pleasure to listen to. Highlights of his singing included a rendition of "Holy Lamb," from "Big Generator," and a brief interlude during which he and Squire performed an excerpt of "Ritual," from the "Tales From Topographic Oceans" album.

The five band members took solo spots during the last song of the main set, "Wurm," the climactic finale of "Starship Trooper." Rabin's guitar chords led the band into the first of three encores, the recent single "Love Will Find A Way." The band then reached back into the archives and pulled out the classic "Your Move/I've Seen All Good People" before concluding with "Roundabout." Interestingly, only two of the five Yes members on stage here appeared on the original 1972 version of that closing number. **DOUG REDLER**

**A**FTER LEADING Guadalcanal Diary through a deadpan version of Led Zeppelin's "The Immigrant Song" (only because he loves to belt out Robert Plant's Tarzanlike wail), vocalist Murray Attaway introduced the next song by saying, "This is the band we really, really try to sound like." With that, the group launched into a brief cover of the Bee Gees' "Stayin' Alive" before grinding thematic gears one more time to shift into the loopy "Watusi Rodeo."

At this juncture, Guadalcanal Diary appeals to the same undergraduate demographic that has formed R.E.M.'s fan base. However, this Georgia-spawned quintet seems capable of quickly forging its own identity. At this early stage—its second album, "Two By Four," is a little more than a month old—Guadalcanal Diary offers radio-ready hooks and an imaginative, offbeat sense of humor.

At this Jan. 30 concert, songs about cattle prods, Third World beheadings, serial killers, and the Three Stooges quickly endeared literate fans to Guadalcanal Diary's taut, energetic, guitar-based workouts. Open-minded radio programmers really should give a listen to such robust, mainstream rockers as "Litany (Life Goes On)," "Under The Yoke" and "Lips Of Steel."

Opening the show was Vancouver, British Columbia-based trio Grapes Of Wrath, whose agreeable, Byrds-inspired songs were politely received, though most of the arrangements were one dimensional. That point was underscored when the group chose the Band's "The Weight" as an encore number, showing that it needs more diversity in its own tunes other than occasionally getting noisy.

TERRY WOOD

## PAPERS COVER GRAMMYS VIA SATELLITE

(Continued from preceding page)

services, Cottman has up-linked satellite press tours for, among others, Patti LaBelle, Manilow, and Wonder. Pro Video handled Joel's press conference from the Soviet Union and arranged for Willie Nelson to take a press tour without ever leaving his home.

"That's the beauty of this technology," Cottman says. "We took a remote unit to Willie's farm in Austin, Texas, and he could relax in familiar surroundings while taking questions. We can do that with any artist in the world. It saves record companies money, it spares the artist from so much traveling, and the interviewer gets a much more personal look at the artist."

Motown Records paid Pro Video \$12,000 for Wonder's recent four-hour, 25-market satellite press tour. Skip Miller, Motown's president, says it was a bargain.

"I think it's pretty cost-effective," Miller says. "When you consider the cost of air fare, hotels, limos, and other factors, you couldn't accomplish so much in that many markets for what we paid."

"It can be a little scary at first for the artist. He has got to be up for the task because a lot of the questions are going to be the same, but once

you get rolling, you can have fun with it. We would definitely do it again."

After his four-hour satellite stint in a New York studio, Wonder was asked about his impressions. "Crazy!" he said with a weary smile. "Obviously, you're moving a lot faster than usual, but you're meeting more people in a condensed period of time, so it's OK."

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# Day's 'Fishnet' Baits Fans Of The Time

BY STEVEN IVORY

LOS ANGELES It is no coincidence that Morris Day co-wrote and co-produced two tracks on "Daydreaming," his second Warner Bros. album, including the first single, "Fishnet," with former Time partners (and production wizards) Jimmy Jam and Terry Lewis. Likewise, most members of the original band appear in Day's "Fishnet" video. According to Day, the association is pure strategy.

"Oh, we're baiting the hook, no question," says Day. "It's no secret that we've all been discussing the idea of a Time reunion. The single and video are just our way of testing the waters."

Even so, Day calls "Daydreaming," which he co-wrote and co-produced with his wife, Judy, also a singer/songwriter, a definite solo progression. "I would say this album represents a more confident Morris Day. With 'Color Of Success' [his first solo album], I don't know if I would have ventured beyond the norm. I think this album is a little more musical than the first one. This album is more than just bump and grind."

Day attributes his absence from the music scene in the latter part of 1987 to creative woodshedding and a rare period of simply enjoying life out of the spotlight. "I wanted to take my time with the album, so

that's what I did," he says. "I wrote the songs in leisure. I also took some time to be married and reap some of the pleasure of working so hard. What is all this if you can't enjoy it? Before, I think I lived the life of a rock star largely because I was told that's the way it was done. Now I'm in control."

However, Day insists that the hiatus hasn't diminished his interest in entertaining. He says, "I guess the Morris Day persona is timeless. The scripts have been coming in every day from the beginning. I'm still interested in an acting career, but the offered roles are either variations on my 'Purple Rain' character or they want me to come and read with a hundred other actors. I think I've proven myself beyond that. My acting career might call for my getting involved more on the business end."

A year ago Day left manager Sandy Gallin and began a relationship with entertainment attorney Ron Sweeney. "The move made a lot of sense to me for a number of reasons," says Day. "One, there was more understanding and enthusiasm for what I'm trying to achieve and, two, Sweeney also represents most of the other members of the Time. If any reunion takes place, then most of the parts are already in place."

Day says that he, Jam & Lewis, and other members of the Time had no problem working together after

pursuing solo aspirations. "I went to Minneapolis, and we just did some old-fashioned jamming at Flyte Tyme [Jam & Lewis' recording studio]. I got on the drums like in the old days, and we came up with several different grooves. Then I went back to my hotel room and developed the best ideas."

"Not much has changed between us. We may all be a little busier than before, but whenever they're in L.A. or I'm in Minneapolis, we get together. We all recently got together in Hawaii just to hang out for a few days. Everyone agrees that doing the Time reunion would just be icing on the cake to everything we're already doing."

Such a reunion would come in the form of an album, a movie, and a national tour. The idea that Janet Jackson could be included in the tour and the film has been floating around Los Angeles for a couple of years. On that issue, Day says, "If Janet wants to hop on this boat and catch this fish, that's cool, but I think the Time could do a great album and film on its own. No label has been decided on yet, but I think whether we could all do the Time thing contractually would be a bigger issue than whether the group could hold its own on the screen."

In the meantime Day looks forward to some concentrated touring on behalf of "Daydreaming." While he acknowledges the effect of a suc-

cessful tour on record sales, he's not crazy about tour overhead. "My last tour helped push 'Color of Success' to 900,000 units," he says.

"But it was incredibly expensive. I had a custom stage, a band, lights, tour buses, and several semitrailers."

"The idea of the original Time was this hot little r&b band that could have played in any smoky little room in America; to move from that to this was one hell of a financial transition, but I guess that's what the big time is all about."

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## Pebbles, Keith Sweat Among The Young Stars Ascending New Year Brings New Blood To The Top

THIS NEW YEAR HAS been a nice time for fresh blood. As the top of the Hot Black Singles chart shows, a number of new voices and a couple of veterans making their first stabs at solo success have started 1988 in fine fashion.

Pebbles, a formidable vocalist on MCA, has surprised many with the ascent of her "Girlfriend" to the top slot on the chart. But Pebbles, who debuted with a cut on the "Beverly Hills Cop 2" soundtrack, has two important forces on her side: the production team of L.A. & Babyface, one of the more consistent record makers in the business, and the MCA promotion staff, which, with the Jets and Jody Watley, has had steady chart success with poplike dance singles.

Keith Sweat, a slick New York crooner on Elektra, has already topped the black singles chart and is on the verge of big pop numbers with the infectious "I Want Her." Elektra has had only so-so success with its roster of male vocal vets (Teddy Pendergrass, Peabo Bryson, Howard Hewett), but the youthful Sweat, whose record appeals to older folks as well as the rap generation, could be a new building block for the label.

Michael Cooper and Chris Jasper are no strangers to the black singles chart. Cooper, with Con Funk Shun, and Jasper, first with the Isley Brothers and later with Isley-Jasper-Isley, have sung on, written, and produced a slew of hit singles since the early '70s. But that doesn't guarantee solo sales, so the top 10 achievements of Cooper's "To Prove My Love" and Jasper's "Superbad" should be celebrated—not as continuations of old careers but as bright starts for

new ones.

Joyce Sims' "Come Into My Life," on feisty New York independent Sleeping Bag, made the black top 10, and considering the album's quality it should spawn several more hits. These days, it's worth noting whenever an indie can push a nonrap single into the top 10. Moreover, the record introduces Sims, heretofore a dance diva, to the black music mainstream.

**SHORT STUFF:** Impact magazine is holding Super Summit Conference II April 27-30 at Harrah's Marina in Atlantic City, N.J. This gathering of black musicians, record executives, and black/urban programmers was begun in 1987 by Impact founder Joe Loris and was deemed a success by most attendees. For more info, call 215-825-4082 . . . "All Or Nothin' Love" is

the Rose Brothers' latest single on Malaco . . . Gavin Christopher recently kicked off the release of his "Gavin" album on Manhattan with parties and performances in Chicago, Atlanta, and Los Angeles. The first single, "You Are Who You Love," was written by Christopher and co-produced by the System. Other potential singles are two duets, "Can't Put Out The Fire" with Vesta Williams and "Love Don't Get No Better" with Brenda J. Nelson . . . The Boogie Boys, produced by Ted Currier, have their second album on Capitol, "Romeo Knight." The title is a blend of the rappers' names, Romeo J.D. and Boogie Knight. The single is "I'm Comin' . . . Random House is negotiating with Ralph Cooper Sr., the man who started Amateur Night At The Apollo in the '30s, to tell his event-filled life story.

## The Rhythm and the Blues



by Nelson George

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard

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## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
LOVIN' ON NEXT TO NOTHIN' G.KNIGHT & PIPS MCA	5	16	21	42	59
COULDN'T CARE LESS FORCE M.D.'S TOMMY BOY	3	14	22	39	52
DA' BUTT E.U. EMI-MANHATTAN	6	10	18	34	48
WHERE DO BROKEN . . . WHITNEY HOUSTON ARISTA	3	7	13	23	23
STAND UP HINDSIGHT VIRGIN	2	6	13	21	56
HERE COMES THE NIGHT MELI'SA MORGAN CAPITOL	3	7	10	20	77
THAT'S WHAT LOVE IS MIKI HOWARD ATLANTIC	1	8	11	20	53
PINK CADILLAC NATALIE COLE EMI-MANHATTAN	0	11	7	18	63
GET OUTTA MY DREAMS . . . BILLY OCEAN JIVE	2	9	5	16	72
I AM YOUR MELODY NORMAN CONNORS CAPITOL	0	4	11	15	16

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

# Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	GIRLFRIEND	PEBBLES	1
2	2	TO PROVE MY LOVE	MICHAEL COOPER	12
3	5	SUPERBAD	CHRIS JASPER	9
4	4	I WANT HER	KEITH SWEAT	7
5	6	TWO OCCASIONS	THE DEELE	6
6	7	PUMP UP THE VOLUME	M/A/R/R/S	8
7	9	YOU WILL KNOW	STEVIE WONDER	2
8	12	SOME KIND OF LOVER	JODY WATLEY	3
9	8	COME INTO MY LIFE	JOYCE SIMS	13
10	14	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	5
11	13	RUN TO ME	ANGELA WINBUSH	4
12	22	FISHNET	MORRIS DAY	11
13	19	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	14
14	11	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	25
15	21	NO 1/2 STEPPIN'	SHANICE WILSON	10
16	24	PUSH IT	SALT-N-PEPA	28
17	25	WISHING WELL	TERENCE TRENT D'ARBY	17
18	3	LET ME TOUCH YOU	THE O'JAYS	32
19	18	LOOK WHAT YOU STARTED	THE TEMPTATIONS	15
20	26	FATHER FIGURE	GEORGE MICHAEL	19
21	23	LIVE MY LIFE (FROM "HIDING OUT")	BOY GEORGE	24
22	16	HOT THING	PRINCE	33
23	29	THINKING OF YOU	EARTH, WIND & FIRE	16
24	10	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	34
25	28	SEASONS CHANGE	EXPOSE	29
26	31	PLAYTHING	REBBIE JACKSON	20
27	—	MAN IN THE MIRROR	MICHAEL JACKSON	18
28	15	BABY, BE MINE	MIKI HOWARD	47
29	35	EVERY DROP OF YOUR LOVE	STACY LATTISAW	21
30	—	TAKE GOOD CARE OF ME	JONATHAN BUTLER	26
31	34	RAINY NIGHT	CHICO DEBARGE	27
32	33	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	36
33	30	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	31
34	36	ROCKET 2 U	THE JETS	22
35	32	I GOT DA FEELIN'	SWEET TEE	48
36	38	THAT'S WHERE YOU'LL FIND ME	DEJA	30
37	20	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	93
38	27	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	—
39	—	LOVEY DOVEY	TONY TERRY	23
40	—	GOING BACK TO CALI	L.L. COOL J	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SOME KIND OF LOVER	JODY WATLEY	3
2	5	YOU WILL KNOW	STEVIE WONDER	2
3	6	RUN TO ME	ANGELA WINBUSH	4
4	8	NO 1/2 STEPPIN'	SHANICE WILSON	10
5	1	GIRLFRIEND	PEBBLES	1
6	10	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	5
7	12	FISHNET	MORRIS DAY	11
8	17	MAN IN THE MIRROR	MICHAEL JACKSON	18
9	13	LOOK WHAT YOU STARTED	THE TEMPTATIONS	15
10	19	THINKING OF YOU	EARTH, WIND & FIRE	16
11	15	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	14
12	22	LOVEY DOVEY	TONY TERRY	23
13	16	COME INTO MY LIFE	JOYCE SIMS	13
14	7	TWO OCCASIONS	THE DEELE	6
15	23	WISHING WELL	TERENCE TRENT D'ARBY	17
16	9	PUMP UP THE VOLUME	M/A/R/R/S	8
17	4	I WANT HER	KEITH SWEAT	7
18	29	ROCKET 2 U	THE JETS	22
19	24	EVERY DROP OF YOUR LOVE	STACY LATTISAW	21
20	27	RAINY NIGHT	CHICO DEBARGE	27
21	28	TAKE GOOD CARE OF ME	JONATHAN BUTLER	26
22	26	PLAYTHING	REBBIE JACKSON	20
23	32	FATHER FIGURE	GEORGE MICHAEL	19
24	31	THAT'S WHERE YOU'LL FIND ME	DEJA	30
25	3	SUPERBAD	CHRIS JASPER	9
26	33	OOO LA LA LA	TEENA MARIE	35
27	30	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	31
28	34	WASN'T I GOOD TO YA?	DA'KRASH	37
29	25	LIVE MY LIFE (FROM "HIDING OUT")	BOY GEORGE	24
30	35	SEASONS CHANGE	EXPOSE	29
31	36	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	40
32	11	TO PROVE MY LOVE	MICHAEL COOPER	12
33	—	SWEET SENSATION	LEVERT	41
34	—	ALL IN MY MIND	FULL FORCE	39
35	40	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	36
36	38	HEAVY ON MY MIND	CLUB NOUVEAU	43
37	—	GOING BACK TO CALI	L.L. COOL J	38
38	—	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	44
39	—	I'VE BEEN A FOOL FOR YOU	MILES JAYE	45
40	—	THRILL SEEKERS	ROGER	46

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (7)	9
Island (2)	
COLUMBIA (7)	9
Def Jam (2)	
WARNER BROS. (4)	9
Reprise (2)	
Geffen (1)	
Paisley Park (1)	
Tommy Boy (1)	
MOTOWN	8
MCA	7
E.P.A.	6
Epic (4)	
CBS Associated (1)	
Tabu (1)	
RCA (4)	6
Jive (2)	
POLYGRAM	5
Mercury (2)	
Polydor (2)	
Wing (1)	
ARISTA (3)	4
Jive (1)	
EMI-MANHATTAN (3)	4
P.I.R. (1)	
SOLAR	4
VIRGIN	4
A&M	3
CAPITOL	3
ELEKTRA (1)	2
Vintertainment (1)	
TOMMY BOY	2
4TH & B'WAY	1
FATIMA	1
JCI	1
Sedona (1)	
LUKE SKYY WALKER	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
P.I.R.	1
Gamble & Huff (1)	
PROFILE	1
RYAN	1
SELECT	1
SLEEPING BAG	1
STRIPED HORSE	1
TVT	1
WARLOCK	1
Idlers (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.	
39 ALL IN MY MIND	(Kee-Drick, BMI/Black Eye, ASCAP)	32 LET ME TOUCH YOU	(MNS, PRS/WB, ASCAP)
(Forcelul, BMI/Willesden, BMI)		(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)	
53 ANOTHER CHANCE TO LOVE	(Virgin, ASCAP) CPP	28 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)
(Albert Hammond, ASCAP/WB, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)		27 RAINY NIGHT	(Wytaria, BMI/Music Minned, BMI/Electric Apple, BMI/Careers, BMI) CPP
95 ARE YOU SERIOUS	(Zomba, ASCAP)	22 ROCKET 2 U	(Groupie, BMI)
(Mtume, BMI)		4 RUN TO ME	(Jasper Stone, ASCAP)
47 BABY, BE MINE	(Kermey, BMI/Hip Trip, BMI) CPP	29 SEASONS CHANGE	(Panchin, BMI)
(BMC, UK)		43 HEAVY ON MY MIND	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)
65 BEDROCK	(Def American, BMI)	23 LOVEY DOVEY	(Shaman Drum, BMI)
(Georgio/Stone Diamond, BMI)		57 LOVIN' ON NEXT TO NOTHING'	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)
62 BRING THE NOISE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	18 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)
(Def American, BMI)		67 MARY MACK	(Hip Trip, BMI/Hip Chic, BMI) CPP
51 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	82 NEED YOU TONIGHT	(MCA, ASCAP)
13 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	5 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
64 COULDN'T CARE LESS	(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP)	54 NEXT TIME	(Jobete, ASCAP/Mazarati, ASCAP) CPP
63 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(Zomba, ASCAP/Willesden, BMI)	10 NO 1/2 STEPPIN'	(Wiz Kid, BMI/Irving, BMI) CPP
(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)		58 ONE MORE FOR THE LONELY HEARTS CLUB	(Charles White, BMI)
72 DO THAT TO ME ONE MORE TIME	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	35 OOO LA LA LA	(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)
(Moonlight & Magnolia, BMI)		25 OVER YOU	(Baydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
75 DON'T MESS WITH MY HEART	(Muscle Shoals, BMI/Jalew, BMI)	84 PARTY PEOPLE	(New York Style, BMI/Prodisc, BMI)
(Box Town, BMI/PolyGram Songs, BMI)		74 PARTY REBELS	(Gentlemen West, BMI)
69 DON'T WASTE MY TIME	(Wolfloons, ASCAP)	55 PINK CADILLAC	(Bruce Springsteen, ASCAP)
77 DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP)	73 PLAY TIME	(Irving, BMI/Lijesrika, BMI/Jonell, BMI)
21 EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'il Mama, BMI/Mercy Kersey, BMI)	20 PLAYTHING	(Ormeo, BMI/Lenn-Tom, ASCAP)
83 EVERYBODY SAY YEAH	(Pac Jam, BMI)	8 JUST HAVIN' FUN	(Conceded, ASCAP/Let's Shine, ASCAP)
76 FALLING IN LOVE	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)	60 JUST HAVIN' FUN	(Conceded, ASCAP/Let's Shine, ASCAP)
19 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)	81 JENNIE	(I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP/Gunhouse, BMI/Music Corp. Of America, BMI)
97 FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	66 INSTANT REPLAY	(Mashamug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI)
79 FEMALES (GET ON UP)	(TVT, ASCAP)	45 I'VE BEEN A FOOL FOR YOU	(Abana, BMI)
11 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	82 I GOT DA FEELIN'	(Protoons, ASCAP/Turn Out Brothers, ASCAP)
31 FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP	88 I PUT MY MONEY WHERE MY MOUTH IS	(Muscle Shoals, BMI/Jalew, BMI)
71 FREE		7 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)

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ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
①	1	3	7	<b>★★ No. 1 ★★</b> <b>I WANT TO BE YOUR PROPERTY</b> MCA 23817 2 weeks at No. One	◆ BLUE MERCEDES
2	2	1	8	<b>SOME KIND OF LOVER (REMIX)</b> MCA 23816	◆ JODY WATLEY
3	3	5	10	<b>CHARACTERS (LP CUTS)</b> MOTOWN 6248 ML	STEVIE WONDER
④	7	11	7	<b>JUST A MIRAGE (REMIX)</b> CHRYSALIS 4V9 43223	JELLYBEAN
⑤	9	20	6	<b>MOVE THE CROWD/PAID IN FULL (REMIX)</b> 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
6	6	7	7	<b>I NEED A MAN/BEETHOVEN</b> RCA 6820-1-RD	◆ EURYTHMICS
⑦	25	37	3	<b>THINKING OF YOU (REMIX)</b> COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
8	11	19	6	<b>MIRACLES EXPLODE</b> CRIMINAL CR12-019	TINA B.
9	10	16	11	<b>HYPNOTIZE (REMIX)</b> MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
⑩	17	22	6	<b>TEARS MAY FALL</b> TOMMY BOY TB-907	TKA
11	12	12	7	<b>I'M THE ONE WHO REALLY LOVES YOU</b> ATLANTIC 0-86627	MEL & KIM
12	13	13	7	<b>PERFECT LOVER</b> ATLANTIC 0-86619	COMPANY B
13	14	15	7	<b>DON'T LOCK ME OUT</b> ATLANTIC 0-86623	TERRY BILLY
14	4	6	10	<b>I COULD NEVER... /HOT THING</b> PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
⑮	23	29	5	<b>WISHING WELL (REMIX)</b> COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
⑯	20	32	4	<b>I NEED SOMEBODY</b> PROFILE PRO-7180	KECHIA JENKINS
17	5	2	12	<b>NEVER CAN SAY GOODBYE</b> MCA 23812	◆ THE COMMUNARDS
⑮	22	27	5	<b>MANDINKA (REMIX)</b> CHRYSALIS PROMO	◆ SINEAD O'CONNOR
19	21	30	4	<b>NO 1/2 STEPPIN' A&amp;M SP-12256</b>	◆ SHANICE WILSON
⑳	26	34	5	<b>BOUNCE BACK</b> SPINN SP-2852	FIRE ON BLONDE
21	8	10	10	<b>DON'T GET MAD... GET EVEN!</b> VIRGIN 0-96726	◆ AGE OF CHANCE
⑳	33	40	3	<b>KING WITHOUT A CROWN</b> MERCURY 870 102-1/POLYGRAM	◆ ABC
⑳	30	36	4	<b>LOOK WHAT YOU STARTED (REMIX)</b> MOTOWN 4598MG	THE TEMPTATIONS
24	24	24	5	<b>EASY TO TOUCH</b> ATLANTIC 0-86618	PROMISE CIRCLE
25	31	33	6	<b>JOIN HANDS</b> BIG BEAT BB-0001	TARAVHONTY
⑳	<b>NEW</b> ▶	1	<b>DON'T LOOK ANY FURTHER (REMIX)</b> CAPITOL V-15359	◆ THE KANE GANG	
⑳	36	—	2	<b>NAUGHTY GIRLS (REMIX)</b> JIVE 1084-1-JD/RCA	SAMANTHA FOX
28	27	31	5	<b>IF YOU CAN DO IT; I CAN TOO!!</b> CAPITOL V-15345	◆ MELI'SA MORGAN
⑳	<b>NEW</b> ▶	1	<b>PINK CADILLAC</b> EMI-MANHATTAN V-56084	NATALIE COLE	
⑳	46	—	2	<b>FISHNET</b> WARNER BROS. 0-20778	◆ MORRIS DAY
⑳	43	—	2	<b>PARTY PEOPLE</b> IDLERS WAR-015/WARLOCK	ROYAL HOUSE
⑳	37	45	3	<b>RUN TO ME (REMIX)</b> MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
33	35	43	3	<b>SAVIN' MYSELF</b> CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
⑳	38	48	3	<b>LET THE SUN IN (REMIX)</b> WARNER BROS. PROMO	ATLANTIC STARR
35	34	41	4	<b>POSTCARDS FROM PARADISE</b> CAPITOL V-15337	◆ FLESH FOR LULU
⑳	<b>NEW</b> ▶	1	<b>ROCKET 2 U (REMIX)</b> MCA 23822	◆ THE JETS	
⑳	<b>NEW</b> ▶	1	<b>PROVE YOUR LOVE (REMIX)</b> ARISTA ADI-9677	TAYLOR DAYNE	
38	18	18	8	<b>CAN'T WAIT</b> ATLANTIC 0-86626	NANCY MARTINEZ
⑳	<b>NEW</b> ▶	1	<b>BEDROCK (REMIX)</b> MOTOWN 4603MG	GEORGIO	
40	15	14	6	<b>RESCUE ME</b> JUMP STREET JS-1013	LISA MITCHELL
⑳	<b>NEW</b> ▶	1	<b>FATHER FIGURE</b> COLUMBIA 44 07547	◆ GEORGE MICHAEL	
⑳	49	—	2	<b>HOT HOT HOT (REMIX)</b> ELEKTRA 0-66783	◆ THE CURE
⑳	44	50	3	<b>GIRLFRIEND</b> MCA 23794	◆ PEBBLES
⑳	47	—	2	<b>IMAGINATION</b> TSR 857	LADY D
⑳	<b>NEW</b> ▶	1	<b>YOU DON'T KNOW (REMIX)</b> VIRGIN 0-96737	◆ SCARLETT & BLACK	
46	40	42	5	<b>WHEN BOYS CRY</b> DICE TGR 1019	ASHLEY PAUL
⑳	<b>NEW</b> ▶	1	<b>DON'T STOP ME NOW</b> DREAM MMD004	FOR BEAUTY'S SAKE	
⑳	<b>NEW</b> ▶	1	<b>CALL ME (REMIX)</b> EPIC 49 07573/E.P.A.	SPAGNA	
⑳	<b>NEW</b> ▶	1	<b>REAL LIFE/HEROIN</b> VIRGIN 0-96727	BLACK BRITAIN	
50	16	4	11	<b>YOU CAN DANCE (LP CUTS)</b> SIRE 1-25535/WARNER BROS.	◆ MADONNA
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>1. <b>DON'T MAKE A FOOL OF YOURSELF (REMIX)</b> STACEY Q ATLANTIC</li> <li>2. <b>BRING THE NOISE</b> PUBLIC ENEMY DEF JAM</li> <li>3. <b>BREAKAWAY</b> BIG PIG A&amp;M</li> <li>4. <b>LOVE KILLS/BOYS IN FURS</b> HANOVER FIST CAPITOL</li> <li>5. <b>STAND UP HINDSIGHT</b> VIRGIN</li> <li>6. <b>DREAMIN' OF LOVE</b> STEVIE B LMR</li> <li>7. <b>TIGHTEN UP "I JUST CAN'T STOP DANCIN"</b> WALLY JUMP JUNIOR &amp; THE CRIMINAL ELEMENT CRIMINAL</li> <li>8. <b>MACHINE KONK</b> DOG BROTHERS</li> </ol>	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
①	1	1	9	<b>★★ No. 1 ★★</b> <b>SOME KIND OF LOVER (REMIX)</b> MCA 23816 3 weeks at No. One	◆ JODY WATLEY
②	4	9	16	<b>TRAMP/PUSH IT</b> NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
3	2	2	15	<b>NEVER GONNA GIVE YOU UP (REMIX)</b> RCA 6784-1-RD	◆ RICK ASTLEY
4	3	3	12	<b>NEVER CAN SAY GOODBYE</b> MCA 23812	◆ THE COMMUNARDS
⑤	9	16	5	<b>GIRLFRIEND</b> MCA 23794	◆ PEBBLES
6	6	8	11	<b>CAN'T WAIT</b> ATLANTIC 0-86626	NANCY MARTINEZ
7	5	7	15	<b>I WANT HER</b> VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
⑧	10	10	6	<b>PERFECT LOVER</b> ATLANTIC 0-86619	COMPANY B
9	12	6	21	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
⑩	14	18	11	<b>MAGIC CARPET RIDE</b> SYNTHICIDE 71302-0	BARDEUX
⑪	11	11	13	<b>HOT HOT HOT</b> RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
⑫	17	23	7	<b>I'M THE ONE WHO REALLY LOVES YOU</b> ATLANTIC 0-86627	MEL & KIM
⑬	13	20	7	<b>I NEED A MAN/BEETHOVEN</b> RCA 6820-1-RD	◆ EURYTHMICS
⑭	20	28	4	<b>I WANT TO BE YOUR PROPERTY</b> MCA 23817	◆ BLUE MERCEDES
15	8	5	14	<b>LOVE OVERBOARD (REMIX)</b> MCA 23803	◆ GLADYS KNIGHT & THE PIPS
16	15	13	9	<b>WHAT HAVE I DONE TO DESERVE THIS?</b> EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
⑰	23	25	6	<b>LIVE MY LIFE</b> VIRGIN 0-96728	◆ BOY GEORGE
18	16	19	6	<b>TEARS MAY FALL</b> TOMMY BOY TB-907	TKA
19	19	24	6	<b>DON'T LOCK ME OUT</b> ATLANTIC 0-86623	TERRY BILLY
20	7	4	13	<b>THE WAY YOU MAKE ME FEEL (REMIX)</b> EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
⑰	36	45	3	<b>OUT OF THE BLUE (REMIX)</b> ATLANTIC 0-86621	◆ DEBBIE GIBSON
⑰	27	37	4	<b>SAVIN' MYSELF</b> CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
⑰	30	35	4	<b>EASY TO TOUCH</b> ATLANTIC 0-86618	PROMISE CIRCLE
24	18	17	13	<b>IF YOU CAN DO IT: I CAN TOO!!</b> CAPITOL V-15345	◆ MELI'SA MORGAN
⑰	50	—	2	<b>FATHER FIGURE</b> COLUMBIA 44 07547	◆ GEORGE MICHAEL
⑰	46	—	2	<b>FISHNET</b> WARNER BROS. 0-20778	◆ MORRIS DAY
⑰	34	40	3	<b>WISHING WELL (REMIX)</b> COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
⑰	42	—	2	<b>NAUGHTY GIRL (REMIX)</b> JIVE 1084-1-JD/RCA	SAMANTHA FOX
29	24	21	7	<b>TWILIGHT WORLD (REMIX)</b> MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
⑰	41	—	2	<b>MOVE THE CROWD/PAID IN FULL (REMIX)</b> 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
31	25	12	19	<b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA	THE COVER GIRLS
32	29	31	6	<b>RESCUE ME</b> JUMP STREET JS-1013	LISA MITCHELL
⑰	<b>NEW</b> ▶	1	<b>THINKING OF YOU (REMIX)</b> COLUMBIA 44 07566	◆ EARTH, WIND & FIRE	
34	32	30	7	<b>TO PROVE MY LOVE</b> WARNER BROS. 0-20777	◆ MICHAEL COOPER
⑰	40	41	4	<b>LOOK WHAT YOU STARTED (REMIX)</b> MOTOWN 4598MG	THE TEMPTATIONS
⑰	45	—	2	<b>PARTY PEOPLE</b> IDLERS WAR-015/WARLOCK	ROYAL HOUSE
⑰	<b>NEW</b> ▶	1	<b>DON'T MAKE A FOOL OF YOURSELF (REMIX)</b> ATLANTIC 0-86616	STACEY Q	
⑰	<b>NEW</b> ▶	1	<b>MIRACLES EXPLODE</b> CRIMINAL CR12-019	TINA B.	
39	28	26	11	<b>BE GENTLE WITH MY HEART</b> A&M 1203	NATASHA
40	22	15	12	<b>I COULD NEVER... /HOT THING</b> PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
41	21	14	16	<b>NEED YOU TONIGHT</b> ATLANTIC 0-86645	◆ INXS
⑰	47	49	3	<b>RUN TO ME (REMIX)</b> MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
⑰	<b>NEW</b> ▶	1	<b>ROCKET 2 U (REMIX)</b> MCA 23822	THE JETS	
44	35	38	7	<b>LET YOUR HEART MAKE UP YOUR MIND</b> RCA 6821-1-RD	ALISHA
⑰	<b>NEW</b> ▶	1	<b>SEXUAL VODOO</b> DICE TGR 1014/SUTRA	JOY ROSE	
⑰	<b>NEW</b> ▶	1	<b>GOING BACK TO CALI/JACK THE RIPPER</b> DEF JAM 44 07563/COLUMBIA	L.L. COOL J	
⑰	<b>NEW</b> ▶	1	<b>DEVIL INSIDE</b> ATLANTIC 0-86622	◆ INXS	
48	31	27	12	<b>THIS GIRL'S BACK IN TOWN</b> COLUMBIA 44 07477	◆ RAQUEL WELCH
49	39	36	9	<b>HOT TO THE TOUCH</b> EPIC 49 07496/E.P.A.	CLAUDJA BARRY
⑰	<b>NEW</b> ▶	1	<b>LEAVE IT ALL BEHIND</b> CUTTING CR-216	TOLGA	
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>1. <b>NO 1/2 STEPPIN'</b> SHANICE WILSON A&amp;M</li> <li>2. <b>I GET WEAK (REMIX)</b> BELINDA CARLISLE MCA</li> <li>3. <b>CALL ME (REMIX)</b> SPAGNA EPIC</li> <li>4. <b>HYPNOTIZE (REMIX)</b> TASTE-T-LIPS MERCURY</li> <li>5. <b>DON'T U CARE/I'M BACK AGAIN</b> JESSE'S GANG GEFFEN</li> <li>6. <b>HOT HOT HOT (REMIX)</b> THE CURE ELEKTRA</li> </ol>	

◆ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

# Brenda Russell's Album A Programmable Surprise

**THE WHOLE STORY:** Yes, we do get albums, so please take note ... Prolific singer/songwriter **Brenda Russell** has returned to the forefront with "Get Here" (A&M); always a joy to listen to, the spirited vocalist offers an album with a few numbers that would work well with the proper remixes; otherwise the slow numbers, such as the single "Piano In The Dark," "Le Restaurant," and the title track, are splendid candy for the ears. For clubs, programmers should try the percolating "Midnight Eyes" and "Just A Believer" or the loping, midtempo "Gravity" ... Italian export **Spagna** will surely excite with "Dedicated To The Moon" (Epic); don't be the last to discover that this release is plentiful when it comes to readily programmable tracks. As the debut single, "Call Me," makes its mark, "Easy Lady," "Dance, Dance, Dance," "Baby Blue," "Sarah," and "So Easy" shouldn't be ignored—heed our warning ... From Motown comes ex-**Revolution** member and multi-instrumentalist **Brownmark's** debut album, "Just Like That"; don't let the lifeless first single, "Next Time," dissuade you from listening to the album—there's much stronger material to be heard. Most of the songs have a Minneapolis flavor, and they're very engaging. Recommended: "Put A Smile On Your Face," "Contagious," "What Do You Want From Me," "I Can't Get Enough Of Your Love," and our choice for single



by **Bill Coleman**

release, "Why Can't We Be Alone" ... Popular Australian act **Midnight Oil** has emerged with one of its strongest album efforts, "Diesel And Dust" (Columbia). Don't let radio have the last laugh; *crying out* for remixes are the fabulous first single and video, "Beds Are Burning"; the sinewy funk groove of "Sell My Soul"; and "The Dead Heart" ... **Stacey Q's** "Hard Machine" (Atlantic) is a fine follow-up to her solo debut, "Better Than Heaven"; with backing outfit **S.S.Q.**, Q offers an abundance of technodance material for the clubs. At times teetering within Madonna territory are these bright and bouncy dance tunes: "Good Girl," "I Love You," "Favorite Things," "Temptation," "Kiss It All Goodbye," and the new single, "Don't Make A Fool Of Yourself"; with the proper mixes, this album's longevity could be sustained throughout the year ... If you like Stacey, then "Bold As Love" (Synthicide/Enigma, 213-694-0720) from female duo **Bardeaux** is as good if not better. **Jon St. James** (who also did Q) and **Karl Moet** co-produced, and the West Coast technosound is intact. Besides the singles

"Magic Carpet Ride" and "Three Time Lover," drop the needle on strong potential club hits "Bleeding Heart," "Hold Me, Hold Me," and "You're My Only Kind Of Lover."

is deadly (!), with a favorite **James Brown** bass break driving it—can't wait for the album.

**C**ONGRATULATIONS are in order

to our own **Terri Rossi**, manager of Billboard's black, jazz, and crossover charts. She has been named woman of the year by the industry trade **Rhythm & Business**.

**D**ON'T LOOK ANY FURTHER: **Sweet Sensation** has returned with a very strong Latin hip-hop number, "Take It While It's Hot" (Next Plateau, 212-541-7640). It is quite appealing and will undoubtedly hit big; containing four versions, the 12-inch was mixed by **Steve Peck** and edited by **Charlie Diaz**, **Omar Santana**, and **Det Reirruc** ... Prepped as the next **Exposé**, Miami duo **Sequal** offers "I'm Over You" (Capitol) — a step in the right direction; if this hook-laden, energetic dance number is any indication, the label could hit big ... **Stevie B.** is back with a single to "party your body" to, called "Dreamin' Of Love" (LMR, 212-586-3600) ... Not club material per se is the killer "Nite And Day" (Warner Bros.) from **Al B. Sure!**; loping r&b synth track is dreamy, infectious, and guaranteed to get airplay (remember the **Jacksons'** "Show You The Way To Go"?).

**H**HEY DJ: On Saturday (27), New York's Apollo Theatre will host the **Third Annual Urban Teen Music Awards**. Co-hosted by **Salt-N-Pepa** and **Kool Moe Dee**, the ceremony honors the best in the teen-, rap-, and club-music fields. For more info, contact 212-749-2383.

The reunion of **Grandmaster Flash & the Furious Five** has been well worth the wait; "Gold" (Elektra)

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| Should Have Never—Mario Diaz | Double Jack Mix—Mirage           |
| Pump Up—Bassix               | I Feel It—Suze + The Cubans      |
| Change On Me—Cynthia         | You'll Never Change—Darlene Down |
| Rubber Dub—Wacky Wrappers    | Once In A Lifetime—Beachfront    |
| Body Language—Mercedes       | Act Like A Man—Gina Desire       |
| Put That Record—Cut To Shock | So Good For You—Sasha            |
| Did You See That Girl—Lime   | Family—Situations                |
| Let's Get Busy—On The House  | Love-Gypsy + Queen               |
| In + Out Of My Life—Adeva    | Hot Stuff—Boys From Brazil       |
| You Turn Me On—Jo Carol      | Big Brother—Aleph                |
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## TOP SPIRITUAL ALBUMS™

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

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
			★ ★ NO. 1 ★ ★	
1	3	9	ARETHA FRANKLIN	ARETHA AL-8497 1 week at No. One ONE LORD, ONE FAITH, ONE BAPTISM
2	1	21	THE WINANS	QWEST 25510/WARNER BROS. DECISIONS
3	2	33	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS	REJOICE WR 8369/A&M IF I BE LIFTED
4	4	37	FLORIDA MASS CHOIR	MALACO 6001 LIVE IN MIAMI FLORIDA
5	6	21	VICKIE WINANS	LIGHT 7-115-72001-0 BE ENCOURAGED
6	5	41	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY SAV 14780 FROM THE SHIP
7	7	41	NICHOLAS	COMMAND CRN 1006 A LOVE LIKE THIS
8	9	37	NEW JERUSALEM BAPTIST CHURCH CHOIR	SOUND OF GOSPEL SOG-2B160 SHOW ME THE WAY
9	13	9	COMMISSIONED	LIGHT 7-115-72005-3/LEXICON ON THE WINNING SIDE
10	16	9	TIMOTHY WRIGHT & JEROME FERRELL/LIGHTHOUSE CHOIR	SOUND OF GOSPEL SOG-2D166 HALLELUJAH IS THE HIGHEST PRAISE
11	10	45	THE RICHARD SMALLWOOD SINGERS	REJOICE WR 8355/A&M TEXTURES
12	14	9	VANESSA BELL ARMSTRONG	RCA 10741J VANESSA BELL ARMSTRONG
13	8	33	BEBE & CECE WINANS	SPARROW 12573/CAPITOL BEBE & CECE WINANS
14	20	17	GOSPEL MUSIC WORKSHOP OF AMERICA	KING JAMES 8609/SOUND OF GOSPEL LIVE IN THE MIAMI CIVIC AUDITORIUM
15	12	57	NEW JERSEY MASS CHOIR	LIGHT 7-115-711097/LEXICON LOOK UP AND LIVE
16	18	37	MIGHTY CLOUDS OF JOY	REJOICE WR8366/A&M CATCHING ON
17	21	13	YOLANDA ADAMS	SOUND OF GOSPEL SOG-163 JUST AS I AM
18	30	5	JEFF BANKS & THE REVIVAL TEMPLE MASS CHOIR	SAVOY SL-14787 CAUGHT UP IN THE RAPTURE
19	25	17	TIMOTHY WRIGHT/CONCERT CHOIR LIVE	GOSPEARL PL 16038/AIR JESUS WILL
20	17	133	NICHOLAS	COMMAND CRN 1003 DEDICATED
21	24	45	DONALD VAILS & THE SALVATION COOPERATION	SOUND OF GOSPEL SOG-2D155 UNTIL THE RAPTURE
22	19	81	THE WILLIAMS BROTHERS	MALACO 4409 HAND AND HAND
23	11	45	AL GREEN	A&M SP 5150 SOUL SURVIVOR
24	35	5	JAMES CLEVELAND	KING JAMES KJ-8507/SOUND OF GOSPEL INSPIRED
25	15	25	CANTON SPIRITUALS	J&B 0086 DETERMINED
26	38	57	THE JACKSON SOUTHERNAIRES	MALACO MAL 4417 HEAR OUR PRAYERS O LORD
27	28	21	PILGRIM JUBILEES	MALACO 4419 GOSPEL ROOTS
28	34	13	JAMES MOORE	SOUND OF GOSPEL SOG-2D159 SOMETHING OLD AND SOMETHING NEW
29	NEW		THE TRUHHETTES	MALACO 4421 EVERY STEP OF THE WAY
30	37	9	FRANK HOOKER	COMMAND CRN 1007 HEAR THE WORD
31	NEW		WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4423 GOING BACK WITH THE LORD
32	22	53	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR	BIRTHRIGHT 70300/CAPITOL GIVE US PEACE
33	23	41	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L AIR 10116 SEE WHAT THE LORD HAS DONE
34	33	5	MAGGIE INGRAM AND THE INGRAMETTES	ATLANTA INT'L AIR 10118 THE MIAMI RIOT
35	NEW		SOUTHEAST INSPIRATIONAL CHOIR	SWEET RAIN 117 INSPIRE ME
36	NEW		THE YOUTH IV CHRIST	SOUND OF GOSPEL SOG-165 THE TIME IS NOW
37	36	45	SHIRLEY CAESAR	REJOICE WR 8365/A&M SHIRLEY CAESAR HER VERY BEST
38	29	61	VANESSA BELL ARMSTRONG	MUSCLE SHOALS SOUND MSSG 8001/MALACO FOLLOWING JESUS
39	27	145	DOUGLAS MILLER	LIGHT LS5876/LEXICON UNSPEAKABLE JOY
40	31	29	BAY AREA CHAPTER/MUSIC & ARTS SEMINAR	BIRTHRIGHT 370310/CAPITOL HOLD ON

(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.

Gospel  
LECTERN

by Bob Darden

IN LIGHT OF THE gospel nominations for the Grammys, this has to be considered the year of the Winans. The various and sundry Winans siblings have garnered more Grammy nominations as a family than all but one of the record companies as a whole.

Sparrow recording artists BeBe & CeCe Winans have received two nominations for best soul gospel performance by a duo, group, choir, or chorus and two separate nominations for best soul gospel performance. The elder Winans are nominated twice as best duo, group, choir, or chorus for tracks from their "Decisions" album. And Vickie Winans (wife of Marvin) is also nominated for best female soul gospel performance.

In a year when Sandi Patti, Amy Grant, and Russ Taff don't have eligible entries, many of the contemporary-gospel races seem wide open. The best-female-gospel-performance category pits three newcomers—Debbie McClendon, Kathy Troccoli, and Terri Gibbs—against veterans Debby Boone and Deneice Williams. I would have found room for Margaret Becker's debut album. Williams is probably the favorite in this group.

The best-male-gospel-performance category is notable mostly for the omission of Michael W. Smith. The nominees—Dallas Holm, Leon Patillo, Larnelle Harris, Steve Green, and Wayne Watson—perform mostly in the soft pop/inspirational/praise-and-worship vein. Frankly, I think Don Potter's "First Love," Dave Perkins' "The Innocence," Paul Smith's "No Frills," and Michael W. Smith's live album are fully equal to the nominated performances. Harris is probably the slight favorite over Green, although Watson, a Christian radio favorite, could sneak in.

In the category for best gospel performance by a duo, group, choir, or chorus, a track from the recent Mr.

Mister album is pitted against new works by Mylon LeFever & Broken Heart, Petra, Stryper, and the Bill Gaither Trio. This is easily the most eclectic, wide-ranging spectrum in the Grammy nominations list!

How did the Mr. Mister cut, "Healing Waters," get the nod over equally overt religious tracks by other mainstream artists like U2, Van Morrison, and Stevie Wonder? This should be LeFever's year, but Stryper, a Christian-heavy metal band, has an enormous audience.

Besides the releases by CeCe and Vickie Winans, the

## The Winans family garners five Grammy nominations

nominees in the best-female-soul-gospel-performance category include Lynette Hawkins, Shirley Caesar, and Della Reese. Caesar has long been a Grammy-voter favorite—and with good reason.

The nominations list for best male soul gospel performance features Keith Pringle, Al Green, Jesse Dixon, and Wintley Phipps, along with BeBe Winans. Like Caesar, Green is a Grammy perennial.

In the category for best soul gospel performance by a duo, group, choir, or chorus, only albums by Edwin Hawkins & the Music & Arts Seminar Mass Choir and the Clark Sisters keep this from being a Winans sweep. If the various Winans nominations cancel each other out during the voting, the Clark Sisters' joyous "Body And Soul" could conceivably—and deservedly—sneak in. Curious omissions include new works from the Rev. F.C. Barnes & the Rev. Janice Brown, the Rev. Milton Brunson, and the Rev. James Cleveland.

The Word labels—New Canaan, DaySpring, Myrrh, and Rejoice—have seven nominations, with one nomination going to the Word-distributed Reunion label. Sparrow Records has its strongest showing with six Grammy nominations, along with three more for distribution partner Star Song. Benson has garnered three nominations, while Birthright and Qwest Records both have two nominations each.

Jazz  
BLUE  
NOTES

by Peter Keepnews

VIOLINS IN THE MEDIA: Expect a fair amount of hoopla surrounding Stephane Grappelli's upcoming 80th birthday. The legendary French violinist, still going strong half a century after his glory days with Django Reinhardt, will be the subject and the star of an unusual tribute set for April 14 at Carnegie Hall.

The guest list for the concert is an eclectic one, featuring representatives of both the classical and jazz worlds. The Juilliard String Quartet will be on the bill, and cellist Yo-Yo Ma will perform with Grappelli for the first time. The roster also includes pianist/composer Roger Kellaway (the musical director for the evening), composer Michel Legrand, singer Maureen McGovern, singer/dancer Harold Nicholas, and harmonica whiz Toots Thielemans.

The concert is being produced by Pat Philips and Ettore Stratta in association with Absolut Vodka. Also on board as sponsors are Air France and the Hotel Parker Meridien.

Grappelli is not the only veteran European jazz violinist in the news. Denmark's Svend Asmussen, who doesn't record as often as he should, is prominently featured on mandolinist David Grisman's new album, "Svingin' With Svend"—which, for our money, would be worth owning even if the infectious title track were the only thing on it. It's on the MCA-distributed Zebra/Acoustic label.

LAST WEEK WE MENTIONED a few signs of big bands' continuing health. Here's a few additional variations on that venerable theme.

First, pianist Gene Harris—who recently received an award from the Hot Club of France for his album "The Gene Harris Trio Plus One"—is getting strong initial radio and retail response to his latest Concord Jazz release, "Tribute To Count Basie." The ensemble on the album is billed as the Gene Harris All-Star Big Band, and that's more or less exactly what it is.

Second, band leader/trombonist Rob McConnell (of Boss Brass fame) is moving from Canada to Los Angeles to become supervising instructor of a new "professional instrumental program," geared toward big bands, at the Grove School of Music there.

Third, the redoubtable American Jazz Orchestra has set an ambitious program for its March 3 concert at

## Strings will be pulled on Grappelli's 80th birthday

New York's Cooper Union. The program, devoted entirely to the work of Duke Ellington, will include a rare performance of "Black, Brown And Beige" in honor of the 45th anniversary of that suite's premiere. Bobby Short will provide the narration; other special guests at the concert will include Ellington alumni Norris Turney and Britt Woodman.

Speaking of Ellington, we haven't had the opportunity until now to comment on James Lincoln Collier's controversial biography of the maestro (Oxford University Press, \$19.95). Most of the major jazz critics have already had their say on the subject, and few of them have had anything nice to say about the book, a rather desperate attempt at myth-shattering that sets out to prove Ellington wasn't as great as people say he was. Only because it's the closest thing yet published to a definitive biography of one of America's great composers, we feel compelled to add our opinion: The book stinks. Don't buy it.

## Nashville Shop Lifts Country Aloft ARA Promotes Idea To Other Airports

BY EDWARD MORRIS

NASHVILLE When Metro Nashville, the city's new airport, was being readied for opening last summer, it was decided that travelers should be given the opportunity to sample Nashville's most touted product: music. Thus arose the idea for the Nashville Recording Studio record store.

The outlet is owned by ARA Services, a giant Philadelphia-based service management company. It is the firm's first such outlet.

ARA has commissioned a six-minute video and a 12-minute slide

presentation—collectively called Shopping In The 21st Century—to sell other airports on the idea of having record stores as part of their retail operations. The presentations are being handled by Nashville's Dick Heard Television Productions.

Although the airport store in Nashville carries a representative stock of all popular music formats, its concentration is on country. Titles by the Oak Ridge Boys, Conway Twitty, and Elvis Presley are particularly abundant. General manager Nettie Kirkland speculates that these acts will continue to dominate the display space. One

rack and wall section is devoted entirely to Presley records, tapes, compact disks, books, dishes, and other memorabilia.

Nashville Recording Studio further promotes its country image with in-store appearances. Past celebrity guests have included MCA artist Reba McEntire (Billboard, Oct. 17).

To glamorize the heavy-traffic location, ARA is creating a Walkway Of The Stars: Country acts' autographs are cast in bronze and set into the floor of the record store. Autographs have already been contributed by the Gatlin Brothers, the Oak Ridge Boys, Mel Tillis, Loretta Lynn, Eddie Rabbitt, Tammy Wynette, Minnie Pearl, Randy Travis, and others. The walkway begins at the entrance and extends to and around the circular checkout counter and then around a tiny, circular stage used for in-stores.

Kirkland estimates that the store carries albums by 375 to 400 acts. There is even a cutout section with albums priced from \$3.99 to \$4.99. The store first tried cutout prices as low as \$2.99, but Kirkland says that mark did not carry enough margin.

Front-line LPs and cassettes sell for \$8.98 to \$10.98. CDs are priced from \$14.98 to \$19.98.

The 3,400-square-foot facility also has four kiosk displays of sell-through videos, mostly \$7.99 public-domain titles, although some are tagged as high as \$29.99. In all, about 75 videos are available at any one time.

Video product is purchased through Serv-Rite Record & Tape Co., Sylvan Gross' Philadelphia-based operation, and Music City Record Distributors, which is based in Nashville. Music City Record also supplies the store with records.

Nashville Recording Studios has six television screens, which are continually turned to MTV and to Country Music Television. There is no in-store record play.

Like mall stores, this store pays both rent and a percentage of its sales to the building's owner.

Senaita Melke is the store supervisor. The store is open from 7 a.m. to 9:45 p.m. seven days a week.



Among the country stars who have contributed their signatures to Nashville Recording Studio's Walkway Of The Stars are, above from left, Eddie Rabbitt, Tammy Wynette, and Mel Tillis. The 3,400-square-foot store, shown below, is located in the Metro Nashville Airport. ARA Services, the store's parent company, says it may open more record stores in other airports across the country. (Photos: Alan L. Mayor)



## Name Change & Emphasis On Music & Vid Sales Ahead Ganly Outlines Game Plan For DeOrsey's

BY DAVID WYKOFF

BOSTON A New England tradition is changing: DeOrsey's, northern New England's oldest prerecorded music chain, changed ownership in November as Austin E. Ganly purchased the 40-plus-year-old operation from brothers Herbert and Jack Holmes, who themselves bought the company from founder Clarence DeOrsey in 1971.

Ganly was formerly chief financial officer for three corporations owned by the Holmeses.

In the deal, Ganly purchased Diamond Corp., the Portland, Maine-based parent company of the seven-

store DeOrsey's and the two-store electronics dealer Entertainment Warehouse, and has streamlined both their inventories and operations staffs (Billboard, Feb. 6). By September, Ganly plans to have all nine units carry the Entertainment Warehouse logo and name.

Ganly notes that prerecorded-music sales, the staple of the chain, will figure importantly in the company's future. "We're combining the strongest aspects of the home entertainment and electronics inventories. The standard audio-electronics store is dying as gross margins and retail pricing falls. And we're already seeing the introduction of more electron-

ics products, such as musical instruments, give us quicker turns and higher grosses," says Ganly, who is now the company's president.

Ganly is moving out of video rentals and more strongly into sell-through. "We're going to keep up with rentals in a couple of stores, but in general the rental business is too competitive and demands too large a capital outlay. Sales have really taken off—we've already exceeded last year's figure—and I think that [sell-through] will become a major revenue source, especially as the manufacturers continue to lower prices," he says. Ganly adds that computers

(Continued on page 40)

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## Indie Acts Have Hard Time Getting Video Airplay

BY JEAN ROSENBLUTH

MUCH HAS BEEN MADE of the indies' ascension onto the charts, and with good reason. There are currently four independently distributed singles on the Hot 100, and two of them, "Pump Up The Volume" by M/A/R/R/S on 4th & B'way and "Push It" by Salt-N-Pepa on Next Plateau, are in the top 20.

Unfortunately, there has been no commensurate rise in video play for independent acts. If anything, the playlists of the two 24-hour-a-day video channels, MTV and VH-1, are tighter than ever. A glance at a recent Clip List shows precisely one indie video, "Pump Up The Volume," in regular rotation on MTV and none on VH-1. What's more, many of the weekly shows devoted to new-music clips, such as MTV's "120 Minutes," show 10 or so videos with a major-label affiliation for every one truly independent clip.

"The problem is the major labels have tons of alternative rock with better, more expensive clips," says Glenn Morrow, creative director of Hoboken, N.J.-based Bar/None Records. "And even those can't get in regular rotation."

Bar/None is the home of **They Might Be Giants**, one of the few indie acts to have a video in regular rotation on MTV since the channel started playing more top 40 clips a few months back. "We had a track record on the channel with **They**

### GRASS ROUTE

**Might Be Giants' 'Put Your Hand Inside The Puppet Head' from last year,** says Morrow, "so it was that much easier to get the new clip, 'Don't Let's Start,' on. But I think [an indie video] has to be extremely visually exciting to get on MTV these days."

In other words, it has to cost a lot. Morrow says the clip for "Don't Let's Start" would have cost \$20,000 if the band had not been able to get many of its friends to volunteer their skills and time. How many indie labels have \$20,000 to blow on a video on the just-north-of-none chance that it will receive national exposure once or twice a day for a few weeks?

The practical result of all this is that indies aren't making as many

videos. (The Cover Girls don't have a clip for their No. 29 Fever/Sutra hit, "Because Of You.") This is unfortunate for two reasons:

- Indie acts have been responsible for some of the most creative, visually challenging videos yet made. The lucky few who saw **Robyn Hitchcock's** "Man With The Lightbulb Head" clip (made before he signed with A&M) or the **Special Guests' "Paul Cézanne"** will likely never forget them.

- More importantly, the winds of change are in the air. The majors, too, are rumored to be drastically cutting their video budgets. Recent hits by **Tiffany** and **Fleetwood Mac**, among others, were not supported by videos, although probably for reasons other than financial. It is primarily the fringe major-label acts that are finding the video cupboard bare, and perhaps that's where the indies can step in. If indie labels can weather the storm, there might well turn out to be more opportunities for exposure than ever before as the majors cut back their output. For now, though, we all lose out from the lack of indie product on the video airwaves.

**SEEDS & SPROUTS:** Congrats go out to the **Independent Label Alli-**

**ance's Silos**, whose "Cuba" album was named one of the year's 10 best by *People* magazine. In addition, the band is up for several New York Music Awards and will top the best-new-American-band category in the upcoming Rolling Stone critics poll... "Tex Rubinowitz" is a collection of new and old tracks from that red-hot rockabilly artist. The highly recommended album is available from **No Club Productions**, 215-253-2933.

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FOR WEEK ENDING FEBRUARY 27, 1988

Billboard.

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## TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	1	15	★ ★ NO. 1 ★ ★ <b>GEORGE MICHAEL</b> FAITH	COLUMBIA CK 40862
2	1	2	15	<b>INXS</b> KICK	ATLANTIC 2-81796
3	3	4	23	<b>SOUNDTRACK</b> DIRTY DANCING	RCA 6408-2-R
4	4	3	18	<b>STING</b> ... NOTHING LIKE THE SUN	A&M CD 6402
5	6	5	15	<b>GEORGE HARRISON</b> CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
6	8	8	3	<b>DAVID LEE ROTH</b> SKYSCRAPER	WARNER BROS. 2-25671
7	5	6	23	<b>PINK FLOYD</b> A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
8	7	7	25	<b>JOHN COUGAR MELLENCAMP</b> LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
9	15	—	2	<b>JAMES TAYLOR</b> NEVER DIE YOUNG	COLUMBIA CK 40851
10	11	9	19	<b>BRUCE SPRINGSTEEN</b> TUNNEL OF LOVE	COLUMBIA CK 40999
11	18	—	2	<b>ORIGINAL LONDON CAST</b> PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
12	10	14	28	<b>DEF LEPPARD</b> HYSTERIA	MERCURY 830 675 2/POLYGRAM
13	9	12	24	<b>MICHAEL JACKSON</b> BAD	EPIC EK 40600/E.P.A.
14	13	11	49	<b>U2</b> THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
15	12	10	5	<b>ELTON JOHN</b> LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	MCA MCAD 8022
16	19	18	37	<b>WHITNEY HOUSTON</b> WHITNEY	ARISTA ARCD 8405
17	20	16	8	<b>TIFFANY</b> TIFFANY	MCA MCAD 5793
18	16	15	10	<b>FOREIGNER</b> INSIDE INFORMATION	ATLANTIC 2-81808
19	17	13	11	<b>PAUL MCCARTNEY</b> ALL THE BEST	CAPITOL CCT 48287
20	RE-ENTRY			<b>SOUNDTRACK</b> GOOD MORNING, VIETNAM	A&M CD 3913
21	NEW ▶	1		<b>LITTLE FEAT</b> WAITING FOR COLUMBUS	WARNER BROS. 2-3140
22	24	—	2	<b>RICK ASTLEY</b> WHENEVER YOU NEED SOMEONE	RCA 6822-2-R
23	29	—	14	<b>NEW ORDER</b> SUBSTANCE	QWEST 2-25621/WARNER BROS.
24	14	19	46	<b>WHITESNAKE</b> WHITESNAKE	GEFFEN 2-24099
25	NEW ▶	1		<b>GEORGE THOROGOOD</b> BORN TO BE BAD	EMI-MANHATTAN 2-46973-2
26	27	28	5	<b>LINDA RONSTADT</b> CANCIONES DI MI PADRE	ELEKTRA 2-60765
27	23	25	12	<b>STEVIE WONDER</b> CHARACTERS	MOTOWN 6248 MD
28	28	—	2	<b>DEBBIE GIBSON</b> OUT OF THE BLUE	ATLANTIC 2-81780
29	RE-ENTRY			<b>THE BEATLES</b> ABBAY ROAD	CAPITOL CCT 46446
30	22	23	44	<b>FLEETWOOD MAC</b> TANGO IN THE NIGHT	WARNER BROS. 2-25471

## Capitol Banking That This Spuds For You Oldies Album To Carry Bud Light Mascot's Name

BY CHRIS MORRIS

LOS ANGELES Move over, California Raisins—the original party animal, Spuds MacKenzie, is making his chart move.

Anheuser-Busch's spokesbeast for Bud Light beer will hit record stores March 22, when Capitol Records re-

leases "Spuds MacKenzie's Party Faves," a 12-track oldies collection, on LP, cassette, and specially priced compact disk.

Spuds kicked up his paws in a series of deadpan Bud Light television spots and became a national pop-culture superstar.

Capitol clearly hopes to repeat the

success of another lucrative commercial spinoff—the California Raisin Advisory Board's California Raisins, whose CEMA-distributed Priority album has been certified gold.

"Party Faves" won't be the first Spuds album—Anheuser-Busch previously marketed a similar album as a mail-order-only item. But the Capitol project marks the hard-partying pooch's debut at retail record outlets.

Capitol national sales director David Witzig says the brewery approached the label because it "wasn't real happy with the tune stack on its in-house album."

The tracks—split about evenly between licensed material and songs by Capitol artists—include the Human Beinz's "Nobody But Me," Ritchie Valens' "La Bamba," Johnny Otis' "Willie And The Hand Jive," the

(Continued on page 40)



Bud Light mascot Spuds MacKenzie has already scored unqualified success in the sale of licensed merchandise. Capitol hopes that sales for its collection of party songs, marketed under Spuds' name, will continue the party animal's roll.



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## New Coverage Of Audio, Video Accessories

Beginning this week, Billboard will enhance its coverage of new products and promotions with additional articles about audio and video accessories, blank tape, portable electronics, and other products that music and video stores might use to supplement their inventories. The products were formerly covered in abbreviated form in the Audio Plus and Video Plus columns, which have been discontinued.

Suppliers and manufacturers should continue sending information about product introductions and related announcements to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## ALBUM RELEASES

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

### POP/ROCK

#### BIG PIG Bonk

♣ LP A&M SP6-5185/NA  
CA CS65185/NA

#### THE CHRISTIANS The Christians

♣ LP Island 90852-1/NA  
CA 90852-4/NA

#### GAVIN CHRISTOPHER Gavin

LP EMI-Manhattan E1-46998/NA  
CA E4-46998/NA

#### GATLIN BROS. Alive And Well... Living In The Land Of Dreams

♣ LP Columbia FC-40905/NA  
CA FCT-40905/NA

#### JENNIFER HALL Fortune And Men's Eyes

♣ LP Warner Bros. 1-25628/\$8.98  
CA 4-25628/\$8.98

#### ROBYN HITCHCOCK & THE EGYPTIANS Globe Of Frogs

♣ LP A&M SP-5182/NA  
CA CS-5182/NA

#### JONI MITCHELL Chalk Marks In A Rainstorm

♣ LP Geffen 1-24172/\$9.98  
CA 4-24172/\$9.98

#### NICK MUNDY Your Kinda Guy

♣ LP Warner Bros. 1-25635/\$8.98  
CA 4-25635/\$8.98

#### MICHAEL MARTIN MURPHEY River Of Time

♣ LP Warner Bros. 1-25644/\$8.98  
CA 4-25644/\$8.98

#### THE POGUES If I Should Fall From Grace With God

LP Island 90872-1/NA  
CA 90872-4/NA

#### PROPHET Cycle Of The Moon

♣ LP Atlantic 81822-1/NA  
CA 81822-4/NA

(Continued on page 41)

# CLASSICAL GAS: "THE ULTIMATE CROSSOVER HIT COMBINATION!"

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—Patrick Rowling  
Wild Rufus Records

"Even customers who don't normally buy instrumentals love Classical Gas..."

—Gene Berger  
Horizon Records



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"Classical Gas is the definitive record for any discriminating listener... sells every time I play it in the store."

—Rod Ferguson  
Pickles Records  
and Tapes

"Done more business than Bruce Springsteen."

—Ray Vaughn  
Harmony House

Like Mannheim Steamroller's near-Platinum "Christmas" release, which got off to a fast start and then actually increased in annual sales each year, American Gramophone's "Classical Gas" recording is establishing an impressive, and lasting, sales curve.

Twenty years after Mason Williams performed the "original crossover hit" on The Smothers Brothers Show, the new Mannheim Steamroller/Mason Williams version is playing on virtually all radio station formats.

## AMERICAN GRAMOPHONE®

## Maxie's Waxes Funds For 4 Charities

NEW YORK 1988 is a landmark year for Waxie Maxie's, the 28-store chain that is based in Washington, D.C. The web is celebrating its 50th anniversary with a year-round campaign that will benefit four charities, and president Mark D. Silverman has been tapped by the American Jewish Committee to receive its annual Human Relations Award.

The causes set to benefit from Waxie Maxie's anniversary drives are the Special Olympics; antidrunk-driving organizations Mothers Against Drunk Driving and Students Against Drunk Driving; the AIDS Action Foundation; and homeless shelter Community For Creative NonViolence in Washington. The chain pledges to contribute at least \$25,000 to each of those beneficiaries over the course of the year.

The D.C. web promotes the cause of the Special Olympics from Feb. 15-May 15. The company's donation will help purchase ribbons and medals for the Special Olympics Summer Games. Maxie's will post displays in its stores to draw attention to the event and solicit additional funds. It plans similar store campaigns for the other charities. The chain has already donated a portion of the proceeds from each sale of A&M's all-star charity album "A Very Special



Mark D. Silverman, president of Waxie Maxie's, will receive the American Jewish Committee's 1988 Human Relations Award at a March 19 dinner.

Christmas."

The Maryland and northern Virginia chapters of MADD and SADD will be Waxie's designated charities from May 16-Aug. 13; the AIDS Action Foundation benefits Aug. 14-Nov. 12; and Mitch Snyder's CCNV shelter will get the nod Nov. 13-Feb. 12.

Formal announcement of the four

charity drives will be made at a press conference Thursday (25) at the CCNV Shelter.

The American Jewish Committee will honor Silverman with a March 19 testimonial dinner at the New York Hilton Hotel. He is the son of Waxie Maxie's founder and namesake, Max Silverman.

For further information about the event, the AJC can be reached at 212-751-4000, extension 336.

## DEORSEY'S WEB SOLD

(Continued from page 37)

and computer software will remain part of the product mix.

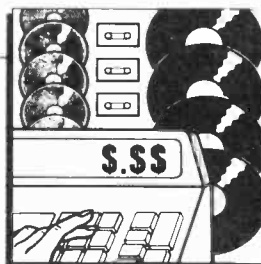
Immediate plans call for renovations of three units, an expansion at the South Portland unit, and a move to new headquarters and warehouse on the western edge of Portland. Ganly also plans to open a number of smaller software-only units.

"I think that we can increase our coverage of New Hampshire and Maine with these more focused stores that will carry a smaller over-

head and payroll," he says.

Six of the chain's nine units are located in southern and central Maine—Bangor, Brunswick, Ellsworth, Lewiston, North Windham, and South Portland—with the remaining three in southern New Hampshire in Nashua, Newington, and North Conway.

All of the Maine units, except the one in Bangor, are located in strip malls.



by Earl Paige

**NEW AT NAIRD:** For the first time, one-stops are going after the independent-label business. **City 1-Stop** and **Valley Record Distributing** have joined the **National Assn. of Independent Record Distributors & Manufacturers**, which is set for its May 11-15 annual affair at New Orleans' Monteleone hotel. "We've always had representation from **The Music People** and a few one-stops," says **Jerry Richman**, NAIRD patriarch and, as manager at **Richman Bros. Records**, a one-stop veteran himself. "But with the independent scene growing like it is, one-stops find they need to be involved more. This became clear when the one-stops met last fall," he says of the **National Assn. of Recording Merchandisers'** annual wholesaler gathering in Palm Springs, Calif., where Richman moderated a one-stop panel.

More retailers are expected at NAIRD, too. "We had nine people from **Tower Records** last year," says

**Richman. Record Bar** has been a NAIRD member for several years, and **Jim Thompson**, the chain's senior product manager, will moderate a panel on retailing in New Orleans.

**JUST KIDDING:** **Sam Ginsberg**, general manager at **City 1-Stop**, says, "It's time to bring out my annual Leap Year Sale." The L.A. wholesale firm will stage a Feb. 29 promotion; Ginsberg admits this is the first time he's used the gimmick.

**NEW YORK, NEW YORK:** The town is jumpin' from 90th Street and First Avenue, where **Smash Records & CDs** is running a **Death Of Vinyl** sale, to **Carmine Street** in **Greenwich Village**, where **Vinyl Mania Jazz** just opened, emphasizing the LP's continuing role in various genres.

Meanwhile, the big chains in town are hardly standing by. **The Wiz** comes with a one-cent CBS promotion, offering any of seven 7-inch singles with the purchase of any sale-priced album for that discounted price. A tabloid-supplement advertisement keys a photo of Abraham Lincoln ("one Lincoln penny") with a photo cut of George Washington at upper right (equal time for President's Day) with sale-priced "chart-buster" LPs and cassettes at \$5.99, compact disks at \$11.99, and a group of cassettes for \$4.99 each.

(Continued on page 58)

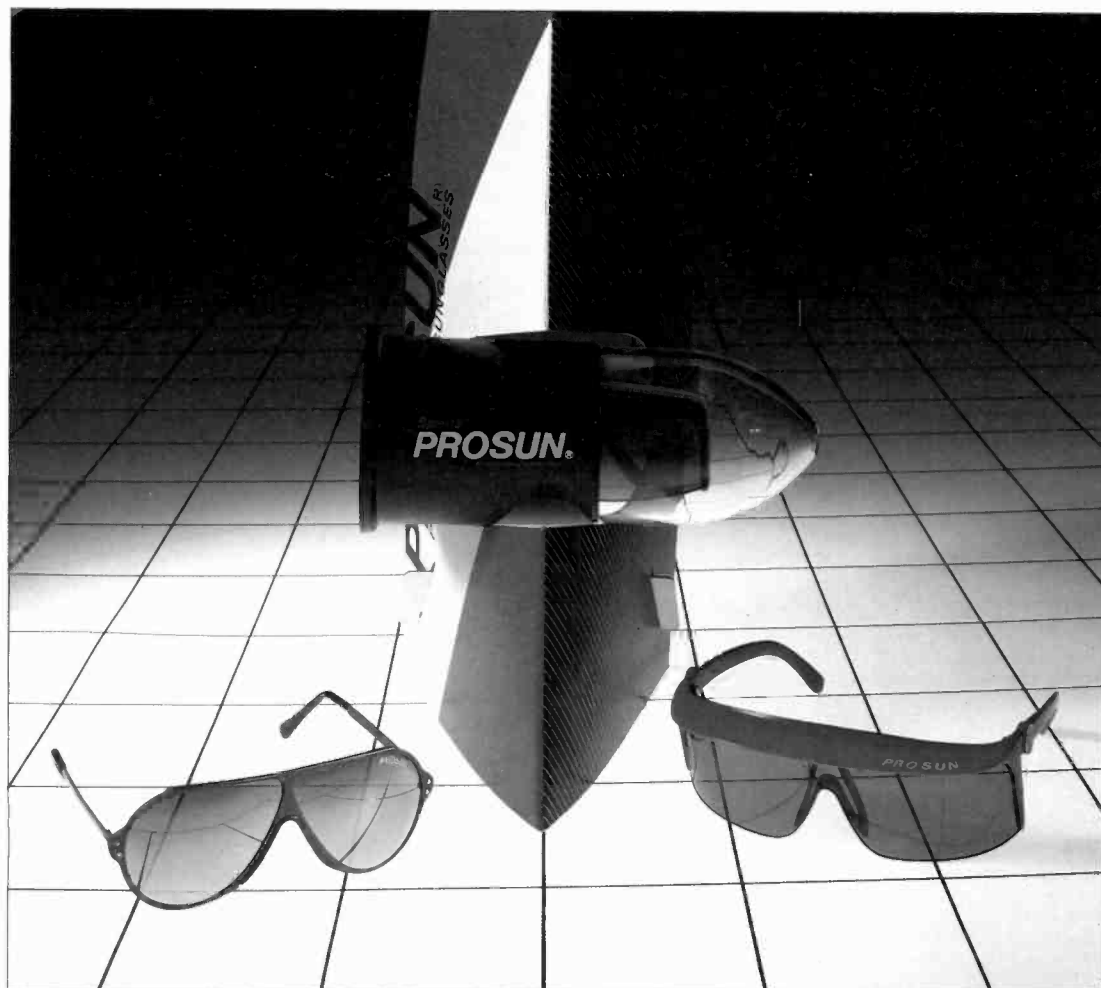
## CAPITOL TO ISSUE 'SPUDS MACKENZIE'S PARTY FAVES'

(Continued from page 38)

Rivingtons' "Papa Oom Mow Mow," the Outsiders' "Time Won't Let Me," the Spencer Davis Group's "Gimme Some Lovin'," and the Beach Boys' "I Get Around."

Witzig says the album, which will list at \$8.98 for LP and cassette and

sell as a low-price CD, will be supported with an array of point-of-purchase materials, including a poster and counter display. Capitol will give retailers the option of carrying the cassette in the regular Norelco box or in a 4-by-12-inch box.



## #1... With A Bullet!

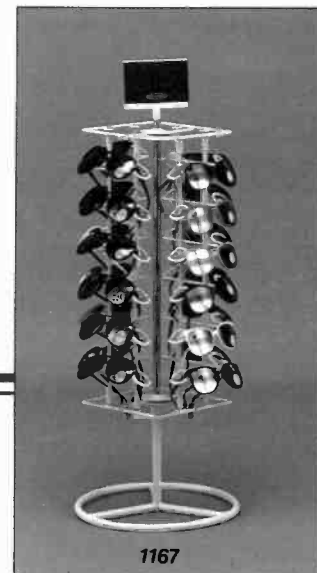
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CBM America, a division of Japan's Citizen Watch Co., is probing the growing portable compact disk player market with its Model CBM-777, priced at a suggested \$169.

The unit incorporates such features as double-oversampling-digital filtering, three-beam laser head, and a 16-bit D/A converter. And it has controls for play/pause, stop, forward/backward skip, fast forward, reverse, repeat, headphone-level volume, and power. There are line input and output jacks for headphones or for conventional stereo-system connection.

Packaged with an AC adapter, the CBM-777 can be modified with such optional accessories as a battery pack, cassette adapter, car adapter, and FM transmitter.

Contact: 800-421-6516.

### ALBUM RELEASES

(Continued from page 39)

#### The Best Of Eddie Raven

▲ LP RCA 6815-1/NA  
CA 6815-4/NA

#### TAKE 6

▲ LP Reprise 1-25670/\$8.98  
CA 4-25670/\$8.98

#### THE TRIFFIDS

▲ LP Island 90851-1/NA  
CA 90851-4/NA

#### WAX U.K.

▲ LP RCA 6770-1/NA  
CA 6770-4/NA

#### SOUNDTRACKS

#### ENNIO MORRICONE

Rampage  
▲ LP Virgin Movie Music 90644-1/NA  
CA 90644-4/NA

#### ELVIS PRESLEY

Essential Elvis—The First Movies  
▲ LP RCA 6738-1/NA  
CA 6738-4/NA

#### VARIOUS ARTISTS

Bright Lights, Big City Original Motion Picture Soundtrack  
▲ LP Warner Bros. 1-25688/\$9.98  
CA 4-25688/\$9.98

#### VARIOUS ARTISTS

Merchant Ivory Productions 25th Anniversary  
▲ LP RCA 6658-1-RC16/NA  
CA 6658-4-RC16/NA

#### VARIOUS ARTISTS

Return Of The Living Dead Part II  
LP Island 90854-1/NA  
CA 90854-4/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



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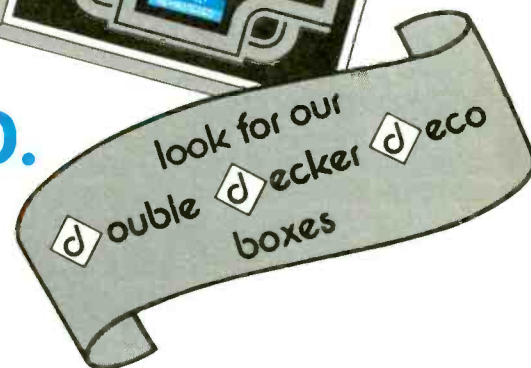


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**Business Buddies.** Waylon Jennings, right, lends his talent to country newcomer David Lynn Jones on his single "High Ridin' Heroes" during a recent taping of "Nashville Now." Jennings filled in for host Ralph Emery on the live weeknight entertainment series.

## PDs Mull Impact Of Cable TV Music Programs Will Video Help The Radio Stars?

BY GERRY WOOD

NASHVILLE With the success of The Nashville Network and Country Music Television, country video is beginning to have a growing impact on country radio. Although programmers say that influence is not yet tremendous, most acknowledge that it cannot be ignored.

"It's a smattering right now, but we see some of the lesser-known artists getting active because of it," says Ron Antill, program director of WDSY-FM Pittsburgh. Antill says it's not just TNN and CMT on which country artists are getting airplay; his station received calls about Tim Malchak after the Alpine artist's video aired on the Lifetime cable channel.

Pittsburgh's cable operator has been running ads on WDSY, including some that spotlight TNN. "We'll see more awareness [of country music videos]," Antill says, adding that he's enthused about CMT moving to a high-visibility satellite—Galaxy

One—that will take it into even more markets. "I long for more of that, because obviously it helps us. It's not competition as much as a good complement to our programming."

Bobby Kraig, PD at KPLX-FM Dallas, agrees. "Whatever we can do to heighten the awareness of country music is good," he says. A hot video will stimulate feedback at KPLX "every once in a while," he adds. Kraig says he believes the growth of the country video industry will help boost the country radio business as well.

Tim Murphy, who is settling into his new post as PD of KMPS-AM-FM Seattle, says that so far he has gotten little reaction from listeners to country videos on Seattle cable. But Murphy adds that he got a lot of feedback to country videos at his previous job in Flint, Mich. "In Flint, we'd get a lot of calls on something after it had been on TNN," he says.

"Rarely" or "negligible" are the terms used by Russ Schell, PD at WFMS-FM Indianapolis, in describing cable's impact on requests at his station. According to Schell, saying cable TV's country videos help radio

is a case of "the tail wagging the dog." In fact, he says, "Radio helps cable."

What do the record labels think? Says Jack Weston, director of promotion, RCA/Nashville, "We see [country video] supplementing something lacking in country radio—and that's an identity for the artist." Weston praises country cable TV for its ability to "put a face with the voice," which is especially important when it comes to breaking new artists. "With a new act—even when you have airplay—there's not much identity [if the act is] only on radio," he says.

Drawing a parallel with MTV's progress, Weston notes, "MTV was a huge success because it offered something people couldn't get on radio. CMT and [other country cable programmers] have an excellent opportunity to fill a need that's not being fulfilled in radio now."

Weston says Stan Hitchcock, senior vice president and head of Nashville operations for CMT, is making a "very smart move" by providing profile information on artists and consistently identifying songs and singers.

## TV Sitcom Writer Enjoys Life In The Less-Than-Fast Lane For Nashville, This (Mike) Price Is Right

HE'S THE BEST WRITER IN NASHVILLE. Harlan Howard? Mike Reid? Don Schlitz? No, no, and no again. It's Mike Price.

Mike Price? Which megahits has he written? Episodes of "M\*A\*S\*H," "Barney Miller," and "Soap" for starters. OK, those were hit television shows, not songs. So what is this talented writer who has penned words for everyone from Johnny Carson to David Letterman doing in Music City? The answer is he's enjoying life in the less-than-fast lane after living in such cities as Los Angeles and Las Vegas.

Creative talents of all genres and persuasions are being drawn to Nashville like moths to a klieg light, and Price emigrated to Music City several years ago. It didn't take long for the entertainment biz to discover him. He wrote some of the best words ever beamed by satellite over The Nashville



by Gerry Wood

Network's "I-40 Paradise" show. He has advised and consented with some of country music's top comedy talents. He has worked with vastly talented video and movie talent Jim Varney, both in Nashville and in Las Vegas, the town where Price grew up in the lap of gambling and big-name entertainment. He has worked with talent impresario Susan Hackney and provided some of the zingers for various music industry roasts and toasts.

When I was editor in chief of Nashville! Magazine, I commissioned newly ordained Nashvillian Price to write an article titled "Fear And Loathing On Music Row: The Trials, Traumas, And Tribulations Of A Confessed Non-songwriter Living In Music City, U.S.A." Price quickly admitted, "I have the classic frustrating combination: right-on rhythm coupled with an ear of such pure tin that it's the envy of the entire Bolivian mining industry." Price insists that Ray Stevens once told him in an admiring voice, "You may have a lousy ear, but at least you're tone-deaf."

In the article, Price rereleased, via Elmer Alley, the story about the Nashville housewife who "managed to get herself and her songs into the office of Buddy Killen, president of Tree International and deity to a slaughtering horde of compulsive rhyming-dictionary owners." When Killen advised the woman as kindly as possi-

ble that her songs weren't up to chart snuff, that the competition was intense, and that everybody considered himself a songwriter, the lady bristled. She defiantly offered the example of her own husband—a Nashville native who had never had the slightest thought of writing a song. He never even listened to radio.

Killen, according to the Price/Alley legend, immediately picked up a phone and called her hubby, a machinist, at his shop, stating, "This is Buddy Killen with Tree International, and I want to talk to you about those songs you wrote." And Price chronicles the reaction:

"Geez!" yelped the machinist. "How'd you find out about 'em? Which one you like best, 'Lath-turnin' Blues' or 'I Love You So Shut Up So I Can Tell You How Much I Love You'? How much studio time we got booked? Are we goin' ASCAP or BMI? You wanna buy my publishing company? What's the deal on distribution? Will Slick Lawson shoot the cover? How about foreign royalties? Are we gonna have a good table at the Grammys?"

Price is a welcome addition to the Nashville entertainment scene. He loves this town, and he loves its people and lifestyle—almost as much as he loves his lady, Annie, another Californian turned Nashvillian. And he continues to give his energies and his talents to the Tennessee hills and to the people here who have welcomed him as if he were a long-lost son. Nashville's latest return on its investment will be Price's "Writing Humor For Print" seminar, which starts Tuesday (23) and will run every Tuesday night for the next eight weeks at Tennessee State Univ.'s downtown Nashville campus. For details, call 615-251-1523. Those wishing to contact Price directly can write to him at P.O. Box 1, Bellevue, Tenn. 37221.

For \$90, this is a bargain for humor writers, songwriters, comedians, video aspirants, future movie moguls, radio personalities, TV stars, and those who find that living in Nashville has been put on higher and more hilarious planes by Price's arrival.

## '87 Benson Catalogs Pay

NASHVILLE The Benson Publishing Group here reports that its 1987 net income was 26% above what it was for the year before. John Barker, general manager of the Benson Co.'s publishing/copyright division, attributes the increase to the centralization of all licensing activities, better marketing, catalog consolidation, and better collection from users.

Benson catalogs are Singspiration, Benson, and Stamps-Baxter. Among the artists who recorded from the catalogs in 1987 were the Judds, Em-

mylou Harris, Sandi Patti, Jimmy Swaggart, and Larnelle Harris. The company's top three gospel hits in 1987 were "The Father Hath Provided Again" and "I Miss My Time With You," co-written by Harris, and "When I Get Carried Away" by Phil and Carolyn Cross.

This year, Barker says, Benson will automate its operation, including custom and commercial licensing, auditing collections, song activity, and administration.

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
<b>BABY I'M YOURS</b> STEVE WARINER MCA	5	9	19	33	83
<b>THAT'S WHY I'M WALKIN'</b> RICKY SKAGGS EPIC	1	8	24	33	43
<b>TRUE HEART</b> THE OAK RIDGE BOYS MCA	4	13	16	33	34
<b>YOUNG COUNTRY</b> HANK WILLIAMS, JR. W B	4	10	12	26	94
<b>THE BEST I KNOW HOW</b> STATLER BROTHERS MERCURY	1	6	18	25	64
<b>CRY, CRY, CRY</b> HIGHWAY 101 WARNER BROS	8	7	6	21	133
<b>I'M GONNA GET YOU</b> EDDY RAVEN RCA	4	10	7	21	105
<b>ALL OF THIS &amp; MORE</b> C. GAYLE/G. MORRIS W B	3	7	10	20	62
<b>NO MORE ONE MORE TIME</b> JO-EL SONNIER RCA	1	4	12	17	46
<b>IT'S SUCH A SMALL WORLD</b> R. CROWELL/R. CASH COLUMBIA	4	10	2	16	141

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

## Marlboro Tour Spotlights Old And New Talents

NASHVILLE The Marlboro Country Music tour will play 30 cities—with twice as many dates during its spring and fall segments as last year. Acts featured on the tour are headliners Alabama, George Strait, Merle Haggard, the Judds, and Randy Travis. Opening acts are Kathy Mattea, the O'Kanes, K.T. Oslin, Restless Heart, and Ricky Van Shelton. Each date will feature performances by three of these acts, except for a Madison Square Garden concert April 21 by co-headliners Alabama, Strait, the Judds, and Travis.

In a related promotion in 19 of the cities, Marlboro will sponsor a talent

contest, which will yield a national winner by year's end.

Tickets, all of which are reserved, will be \$16 and \$14 each for most of the dates. The Madison Square Garden show, however, is ticketed at \$20 and \$18. For a second year, \$1 from each ticket sold will be donated to the Second Harvest food banks.

Entertainment Services Group, New York, is handling sound and lighting for the tour as well as overseeing the Marlboro Country Music Talent Roundup. The contest is open to solo and group acts, all of whose members must be 21 years or older and without a major-label recording

contract. Local eliminations will be conducted at designated area nightclubs. The contest will be promoted via point-of-purchase material, participating clubs, and newspaper ads.

Each contest winner will receive \$7,500, the opening spot on the local Marlboro-tour concert, and a chance at the grand national prize of \$30,000, plus 40 hours of recording time under the guidance of a major Nashville producer.

Cities in which talent contests will be held are Little Rock, Ark.; Memphis, Tenn.; Atlanta; Tallahassee and Jacksonville, Fla.; Charlotte, Winston-Salem, and Fayetteville, N.C.;

New York; Los Angeles and Oakland, Calif.; Denver; Dallas and San Antonio, Texas; Baton Rouge, La.; Tulsa, Okla.; Lexington, Ky.; Indianapolis; and Chicago.

Other stops on the tour, which begins in Little Rock April 20 and ends in Chicago Oct. 23, are Greenville, S.C.; Lakeland, Fla.; Savannah and Augusta, Ga.; Knoxville and Bristol, Tenn.; El Paso, Odessa, Austin, and Beaumont, Texas; and Huntsville, Ala.

The 18 dates in the 1987 tour, including two benefit shows, sold a total of 207,931 tickets, Marlboro reports.

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FOR WEEK ENDING FEBRUARY 27, 1988

# 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	2	3	30	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
2	1	1	40	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	2	22	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	4	51	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
5	5	5	31	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	6	6	22	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	7	7	14	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
8	8	9	31	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
9	9	10	17	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
10	11	8	19	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
11	10	11	11	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
12	13	13	42	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
13	12	14	42	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
14	15	15	32	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
15	14	12	49	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
16	16	16	53	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
17	17	17	28	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
18	22	27	4	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
19	18	20	88	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
20	21	21	19	EXILE EPIC 40901	SHELTER FROM THE NIGHT
21	19	18	11	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
22	29	42	3	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
23	20	19	64	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
24	26	39	3	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
25	23	23	55	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
26	24	22	14	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
27	25	25	23	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
28	27	24	15	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
29	31	32	37	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
30	32	30	28	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
31	28	28	36	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
32	30	26	105	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
33	36	36	18	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
34	38	38	40	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
35	35	37	119	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	33	29	28	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
37	37	35	21	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
38	41	41	36	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	31	20	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
40	40	40	55	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
41	42	34	66	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	39	33	20	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
43	48	55	4	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
44	44	46	98	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
45	45	44	43	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	43	43	25	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
47	49	49	7	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
48	47	50	80	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
49	50	52	28	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
50	46	45	20	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
51	55	—	2	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
52	51	51	40	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
53	53	48	38	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
54	56	53	172	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	68	68	27	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
56	54	59	19	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
57	62	61	32	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
58	52	47	20	GEORGE JONES EPIC 40776	SUPER HITS
59	61	64	153	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
60	57	54	49	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
61	60	60	171	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
62	59	57	26	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
63	67	63	104	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
64	63	56	19	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
65	66	65	26	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
66	65	66	78	EXILE EPIC FE 40401 (CD)	GREATEST HITS
67	58	58	14	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
68	71	67	71	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
69	RE-ENTRY			HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
70	75	75	496	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
71	RE-ENTRY			CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
72	72	71	10	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
73	64	62	26	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
74	73	74	66	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
75	74	72	13	ROSIE FLORES REPRIS 25626-1 (8.98)	ROSIE FLORES

Albms with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

Billboard® HOT COUNTRY SINGLES™

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Compiled from a national sample of radio playlists.

Table with 6 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Contains chart data for songs like 'I Won't Take Less Than Your Love' and 'Face to Face'.

Table with 6 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST. Contains chart data for songs like 'The Bird' and 'Somewhere Between Ragged and Right'.

Products with the greatest airplay this week. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 1 million units.

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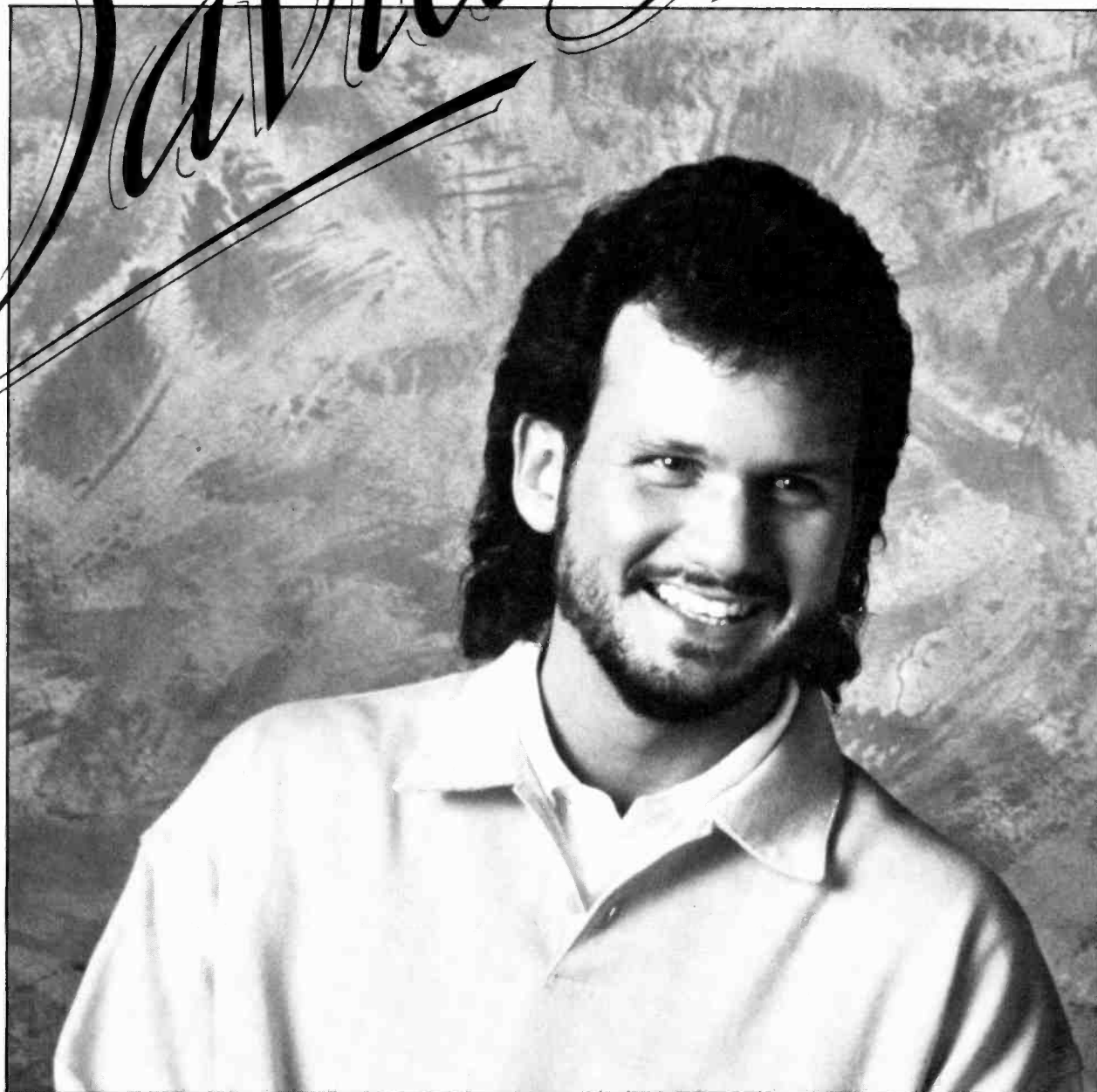
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HIS DEBUT ALBUM

## EXCHANGE OF HEARTS

INCLUDES

I'M STILL YOUR FOOL



# COUNTRY CORNER



by Marie Ratliff

"THIS IS MY PICK for February," says MD Johnny Mitchell, KIZN Boise, Idaho, of Lyle Lovett's "She's No Lady" (MCA/Curb). "In my opinion, it's going to be a killer." Rudy Fernandez, MD of KEAN Abilene, Texas, finds some interesting demographics responding to the Lovett record, charted at No. 42. "We get a lot of male calls, but minimal female response," he says.

Fernandez also sees a different trend for the Bellamy Brothers with their "Santa Fe" release (MCA/Curb). "We normally don't get many requests for these guys, but there's quite a lot for this song," he says. Dale Eichor, PD of KWMT Fort Dodge, Iowa, sees this as a breakthrough release for the Bellamys. "It proves to me they can do a serious song as well as a novelty. I think it's one of the best they've ever done." The band is charted at No. 22.

**HIGHWAY 101** is staying on the hit track with the just-released "Cry, Cry, Cry" (Warner Bros.), charted at No. 34. Bill Corey, MD of WOW Omaha, Neb., says, "I picked it out of their debut album, and it looks like it will live up to my predictions. [The audience] loves it."

MD Jeff Woods, KUZZ Bakersfield, Calif., agrees: "We started getting requests for it from the very first time we put it on—it's hot." By the way, our congratulations and best wishes to Jeff and his new bride, who tied the knot Feb. 6.

**NEW FACES:** A record label called Hoggy caused PD Mike Chapman, WUBE Cincinnati, to raise a skeptical eyebrow. When he heard the band Coal Harbor singing "Last Of The Ladies," he called in his MD, Duke Hamilton, to hear it again. "It's the best piece of independent product I've heard since Jim Glaser on Noble Vision," says Chapman. "They're a cross between Bandana and Restless Heart—a great sound."

The Goldens, new to the Epic label, earn praise from Kevin Ray, MD of WWKA Orlando, Fla. "'Put Us Together Again' is hit material, a good change of pace," he says. Ray also likes Randy Van Warmer's debut on the 16th Avenue label, "I Will Hold You." Van Warmer scored a gold single in 1976 with the pop hit "Just When I Needed You Most." He is charted at No. 71.

MD Charlie Huddle, WHIM Providence, R.I., is impressed by Clay Blaker's "A Honky Tonk Heart" (Rain Forest). "He has a good sound and a good song," says Huddle. "I hope programmers will give it a chance. If they do, I know the listeners will like it." Blaker debuts at No. 82.

FOR WEEK ENDING FEBRUARY 27, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	10
2	3	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	1
3	4	TOO GONE TOO LONG	RANDY TRAVIS	3
4	7	FACE TO FACE	ALABAMA	2
5	5	DO YOU BELIEVE ME NOW	VERN GOSDIN	4
6	2	TENNESSEE FLAT TOP BOX	ROSANNE CASH	27
7	6	ONE STEP FORWARD	THE DESERT ROSE BAND	30
8	10	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	9
9	9	THE BIRD	GEORGE JONES	51
10	13	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	13
11	8	PLEASE PLEASE BABY	DWIGHT YOAKAM	39
12	14	THAT'S MY JOB	CONWAY TWITTY	6
13	17	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	12
14	20	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	5
15	23	TURN IT LOOSE	THE JUDDS	11
16	21	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	16
17	15	SURE THING	FOSTER AND LLOYD	37
18	18	THIS OLD HOUSE	S-K-B	61
19	28	THIS MISSIN' YOU HEART OF MINE	SAWYER BROWN	7
20	19	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	66
21	12	WHEELS	RESTLESS HEART	53
22	—	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	15
23	27	TOUCH AND GO CRAZY	LEE GREENWOOD	14
24	29	TELL ME TRUE	JUICE NEWTON	8
25	—	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	21
26	11	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	45
27	30	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	26
28	16	GOIN' GONE	KATHY MATTEA	67
29	24	I WANT A LOVE LIKE THAT	JUDY RODMAN	78
30	22	JUST LOVIN' YOU	THE O'KANES	69

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## COUNTRY SINGLES BY LABEL

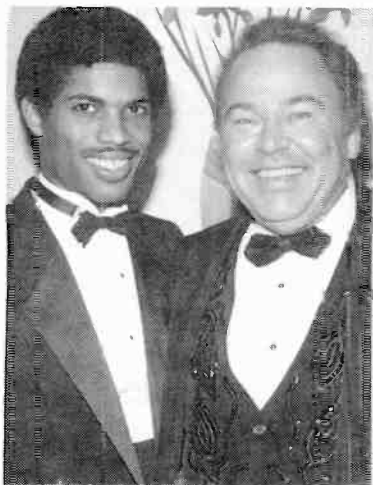
A ranking of distributing labels by the number of titles they have on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (11)	18
MCA/Curb (3)	
Curb (2)	
MCA/Hughes (2)	
RCA (16)	17
RCA/Curb (1)	
CAPITOL (8)	16
MTM (4)	
16th Avenue (3)	
Capitol/Curb (1)	
EPIC	12
WARNER BROS. (9)	12
Warner/Curb (2)	
Reprise (1)	
COLUMBIA	6
POLYGRAM	4
Mercury (4)	
ATLANTIC	2
Atlantic America (2)	
ADVANTAGE	1
ALPINE	1
AMOR	1
CANYON CREEK	1
EMI-MANHATTAN	1
EVERGREEN	1
KASS	1
MAXX	1
NORTHPORT GROUP	1
Rivermark (1)	
RAIN FOREST	1
SOA	1
VIRGIN	1
WORLD WIDE	1
True (1)	

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
57 AFTER LAST NIGHT'S STORM	(Music City, ASCAP)	
54 ALL OF THIS & MORE	(Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP)	
41 AMERICANA	(King Coal, ASCAP/Oi Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	
64 (ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	(Acuff-Rose, BMI/Ernest Tubb, BMI)	
48 BABY I'M YOURS	(Steve Wariner, BMI/April, ASCAP/GSC, ASCAP)	
93 BACK IN BABY'S ARMS	(Talmont, BMI)	
97 BE SERIOUS	(Cape May, BMI/Tree, BMI) HL	
55 THE BEST I KNOW NOW	(Statler Brothers, BMI)	
51 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
95 BLOWIN' LIKE A BANDIT	(April, ASCAP/GSC, ASCAP) HL	
74 CALENDAR BLUES	(Preston Sullivan, ASCAP/Surespin, BMI)	
92 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BMI) CPP	
34 CRY, CRY, CRY	(Sweet Baby, BMI/Music City, ASCAP)	
89 CRYING (FROM THE "HIDING OUT" SOUNDTRACK)	(Acuff-Rose, BMI) CPP	
85 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
90 DO YA'	(Wooden Wonder, SESAC)	
4 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
35 EVERYBODY'S SWEETHEART	(Benefit, BMI)	
2 FACE TO FACE	(Maypop, BMI) WBM	
21 FAMOUS LAST WORDS OF A FOOL	(Tree, BMI/Forrest Hills, BMI) HL	
65 FEEL LIKE FOOLIN' AROUND	(Tree, BMI/Pacific Island, BMI)	
67 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
98 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
94 HERE COMES THE NIGHT	(Peer-Talbot, BMI)	
82 A HONKY TONK HEART	(Holdfast, BMI)	
88 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
72 I CAN'T HANG ON ANYMORE	(High Falutin, ASCAP)	
19 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
80 I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE)	(Elvenfolk, BMI/Next-O-Ken, BMI)	
56 I REMEMBER YOU	(Paramount, ASCAP)	
46 I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE	(Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI)	
18 I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI/Fishin' Fool, BMI)	
78 I WANT A LOVE LIKE THAT	(Screen Gems-EMI, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
71 I WILL HOLD YOU	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI)	
1 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
68 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
47 IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP	
36 IF OLE HANK COULD ONLY SEE US NOW	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
25 I'LL ALWAYS COME BACK	(Wooden Wonder, SESAC)	
66 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
40 I'M GONNA GET YOU	(Dennis Linde, BMI)	
5 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
99 I'M TIRED	(Cedarwood, BMI) HL	
50 IT GOES WITHOUT SAYING	(Alabama Band, ASCAP/New John, ASCAP/New Crew, ASCAP/WB, ASCAP)	
23 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
26 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP)	
69 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
86 KEEP PA SO	(Meyers, BMI/Wax Facts, BMI)	
32 THE LAST RESORT	(April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) CPP/HL	
79 LIFE IN THE CITY	(Sabal, ASCAP)	
9 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
33 A LITTLE BIT CLOSER	(Screen Gems-EMI, BMI/Love Wheel, BMI)	
76 LITTLE MAGGIE	(Dejamus, ASCAP/Crooked Creek, BMI)	
20 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
84 LOVE AIN'T MADE FOR FOOLS	(Hall-Clement, BMI)	
15 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) MCA/HL	
45 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
63 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP)	
12 OH WHAT A LOVE	(Unami, ASCAP)	
77 ONE FRIEND	(Pink Pig, BMI) CPP	
30 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
59 OVERDUE	(Milene, ASCAP/Rick Hall, ASCAP/Maypop, BMI) CPP	
62 PERFECT STRANGERS	(Edition Sunrise, BMI/Young Musikverlag, GEMA)	
39 PLEASE PLEASE BABY	(Coal Dust West, BMI) WBM	
58 RIDE THIS TRAIN	(Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
49 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP/HL	
22 SANTA FE	(Bellamy Bros., ASCAP)	
75 SHE SAYS	(Lawyer's Daughter, BMI)	
42 SHE'S NO LADY	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
13 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM	
29 SIX DAYS ON THE ROAD	(New Keys, BMI)	
38 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
52 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
96 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
60 STILL I STAY	(Songmedia, BMI/Friday Night, BMI/Multimuse, ASCAP/Sentimental-Oi-Songs, ASCAP)	
83 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
28 STOP THE RAIN	(April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	
31 STRANGERS AGAIN	(Blackwood, BMI/Tree, BMI) HL	
37 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
16 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
8 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
27 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
87 THANKS FOR LEAVIN' HIM (FOR ME)	(Rivermark, ASCAP/McCulla, BMI)	
6 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
7 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
61 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgemes-EMI, ASCAP) CPP	
24 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL	
3 TOO GONE TOO LONG	(Almo, ASCAP/High Falutin, ASCAP) CPP	
14 TOUCH AND GO CRAZY	(Tree, BMI/Cross Keys, ASCAP) HL	
70 TRUE HEART	(Don Schlitz, ASCAP/Tamerlane, BMI/Flying	
11 TURN IT LOOSE	(MCA, ASCAP/Don Schlitz, ASCAP/Colgemes-EMI, ASCAP/April, ASCAP) HL	
10 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI) CPP	
91 UNATTENDED FIRE	(Razzy Bailey, ASCAP)	
53 WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL	
81 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
17 WILDER DAYS	(Colgemes-EMI, ASCAP)	
73 YOU ARE MY ANGEL	(Bekool, ASCAP)	
44 YOU JUST WATCH ME	(Dejamus, ASCAP) HL	
43 YOUNG COUNTRY	(Bocephus, BMI)	
100 YOUNGER MAN, OLDER WOMAN	(Terrace, ASCAP) CPP	

SHEET MUSIC AGENTS	
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ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.



**Superpickers.** Stellar guitarists Stanley Jordan, left, and Roy Clark toast each other backstage at the Grammy Lifetime Achievement Awards ceremony in New York.



**Heavener Meets The Guild.** Songwriter/actor David Heavener, in Nashville promoting his movie "Outlaw Force" and submitting his application for membership to the Songwriters Guild of America, stops for a photo with Kathy Hylland, Southern regional director, SGA, left, and Carol Sampietro, assistant regional director, SGA.



**Confederate Chat.** Singer/songwriter A.J. Masters, left, chats with Corbin Bernsen (of television's "L.A. Law") about the Confederate hat Masters wore as part of his costume during the filming of his video "Our Love Is Like The South."



**Mason Dixon Cross The Major Line.** Texas-based country group Mason Dixon inked their way through a Capitol Records signing ceremony recently in Nashville. Pictured at the signing are, from left, Rick Henderson of Mason Dixon; Lynn Shults, vice president of a&r, Capitol; Frank Gilligan, Mason Dixon; Terry Choate, director of a&r, Capitol; Paul Lovelace, vice president national country promotion, Capitol; and Jerry Dengler, Mason Dixon.



**Cashing In.** Newly signed CBS/Epic singer Darden Smith visits backstage with Rosanne Cash before their recent performance at Bimbo's in San Francisco. Cash's tour in support of her "King's Record Shop" album has hit more than 20 major markets.



**A Worley Operation.** Marie Osmond and producer Paul Worley go over lead sheets while cutting tracks for her upcoming Capitol album at Nightingale Studios in Nashville. The album, her third for the label, is scheduled for release in midsummer.



**Working With Wariner.** Co-producers Steve Wariner, front left, and Jimmy Bowen, front right, receive stellar backup studio support during sessions on "I Should Be With You," Wariner's forthcoming MCA album. Standing, from left, are musicians Billy Payne, Russ Kunkel, Billy Joe Walker Jr., Leland Sklar, and Reggie Young.



**A True Value Winner.** Bobby Allison displays his \$50,000 check as grand-prize winner, after taking the lead in the True Value Country Showdown. Pictured, from left, are Gary Coppinger, director of advertising, True Value; Allison; Ernestine Allison; singer Jim Stafford; Ralph Emery, host of "Nashville Now"; and Don Coker, McConnell True Value Hardware, Colorado Springs, Colo.

*A SPECIAL SALUTE TO...*



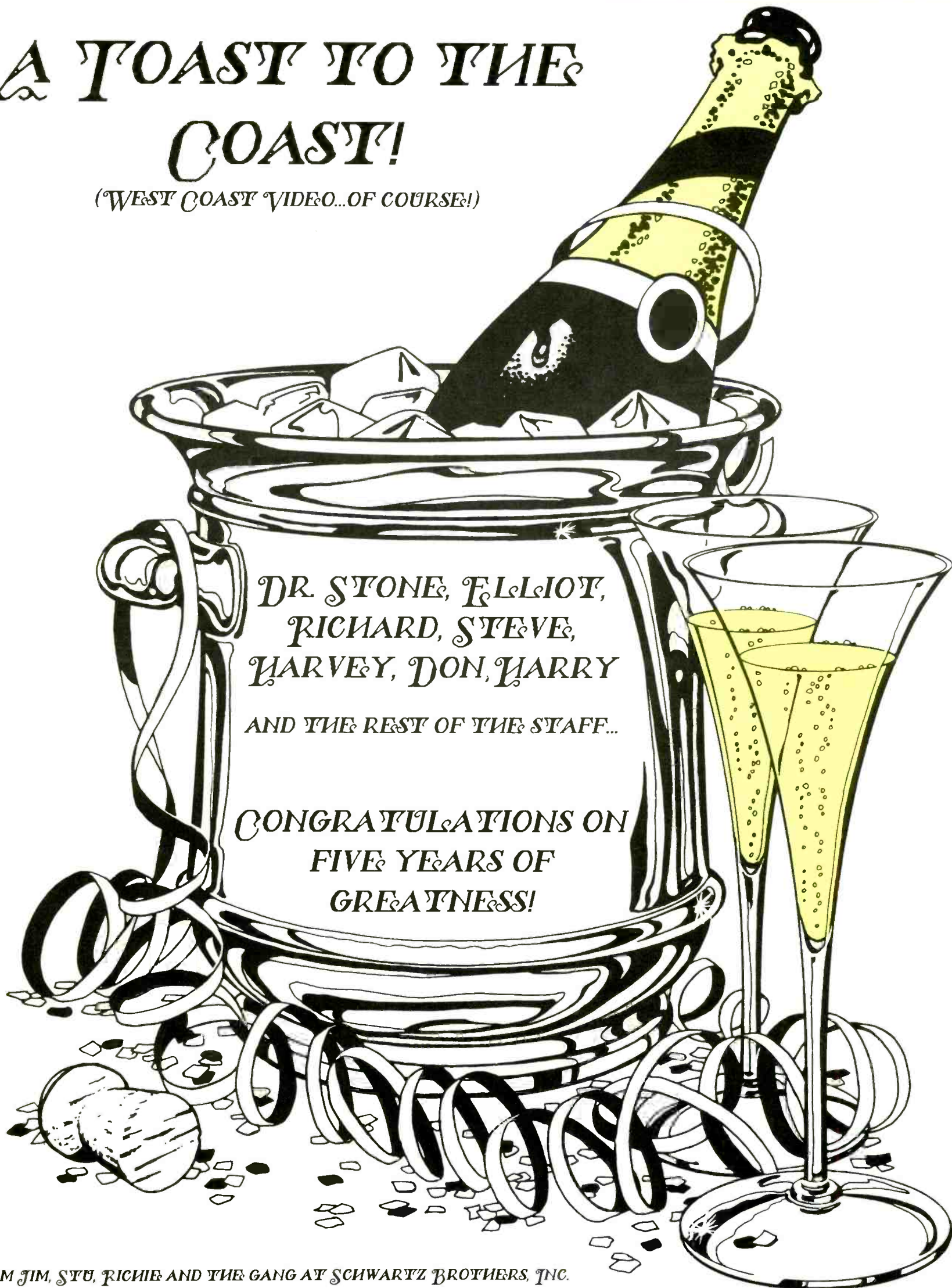
*ON ITS*

*Fifth*

ANNIVERSARY

# A TOAST TO THE COAST!

(WEST COAST VIDEO...OF COURSE!)



DR. STONE, ELLIOT,  
RICHARD, STEVE,  
HARVEY, DON, HARRY  
AND THE REST OF THE STAFF...

CONGRATULATIONS ON  
FIVE YEARS OF  
GREATNESS!

FROM JIM, STU, RICHIE AND THE GANG AT SCHWARTZ BROTHERS, INC.

## Pioneering Video Store Chain Enters Fifth Year As Industry Leader

# THE SUN KEEPS RISING ON WEST COAST VIDEO

By GEOFF MAYFIELD

**A**lmost 250 stores in five years, and more on the way . . .

"More on the way" is the credo of Elliot Stone, President and CEO of West Coast Video. "We are out to revolutionize the video store industry . . . and we are doing it," says Stone.

Stone's ever-growing video store chain, which celebrates its fifth anniversary this year, is not only rapidly approaching that 250-store milestone, but is planning to open at least 100 more stores in 1988. Approximately 75% of those locations are franchised stores. Incredibly enough, the company had not even offered any franchises for sale during its first two years of operation. Even more amazing, in the Philadelphia market, there are more West Coast Video locations than there are McDonald's or 7-Elevens.

To fully appreciate West Coast Video's track record, you must also consider the numbers that have been posted by the 13-state web, which also has stores in Canada and the U.K. For example, more than 40% of the chain's franchisees have signed on to open second stores or more. More than half of the company's franchisees are former West Coast Video customers. And, in the three years that Stone's company has been operating franchised stores, he boasts that, "we've never missed a royalty payment. Every franchisee has paid every royalty in the month it was due." Such an unblemished record is unprecedented in video franchising, Stone notes.

From a distance, such numbers would seem the result of an ambitious, long-range plan. Yet, the size of today's operation had not been fully anticipated. When Stone opened his first store in Philadelphia—where West Coast Video is based—his goals were

modest.

"It was only supposed to be one store," says Stone, "mainly for my family to use and, hopefully, other customers."

The first West Coast Video store came into existence when Stone, as a consumer, found himself dissatisfied with existing video dealers. Like other VCR owners, he found rental stores were often out of the movies he wanted to see. Videos were typically locked behind glass counters, which made browsing impossible. Service was shabby.

Thus, Stone and his father, Dr. Harold Stone, whose previous business experience was in the manufacturing of dental products and sugar-free candy, decided to plunge into a new venture. According to Elliot, "We decided to devise a system that would revolutionize the industry. It had to be better than any other system in existence."

"I saw obvious deficiencies, such as a lack of computerization, and clerks that really didn't have it together and didn't care about the customers," states Stone. "I saw people walking into video stores and leaving without any movies. A customer who walks out without one is lost business. In my mind, if a store had the movies a customer was looking for, they would walk out with two or three movies. I decided that selections were poor. Stores weren't taking care of stock properly—you'd see the same movie on the shelf month after month. I decided there must be a better way of doing it."

Stone studied video retailers throughout the Delaware Valley. He found much that he didn't like. "So," he says, "I just did the opposite."

The paper-and-pencil selection system, a method that dominated Philadelphia-area video stores, was the first system that had to be replaced. In its place, Stone devised the open display of empty video boxes. (Continued on page W-8)



## A Sweet Success Story CANDY AND MOVIES

**A**re you folks from Hollywood?" According to Elliot Stone, West Coast Video's President and CEO, that is the question most frequently asked concerning West Coast Video. "Customers love the lights . . . camera . . . action atmosphere in our stores. That, combined with our name, makes people wonder."

People outside the video industry are surprised to learn that a company called West Coast Video is actually based in Philadelphia. The business roots of the chain seem equally unlikely.

West Coast's parent company is Medical Products Laboratories, which since 1960 has produced dental pharmaceutical products. The firm was founded by Dr. Harold G. Stone, Elliot Stone's father and partner, who is also West Coast Video's Chairman of the Board. The video web, however, is not the company's first diversified venture. In 1977, Elliot Stone and his father began to manufacture and distribute sugar-free candy, marketed under the name Sorbee.

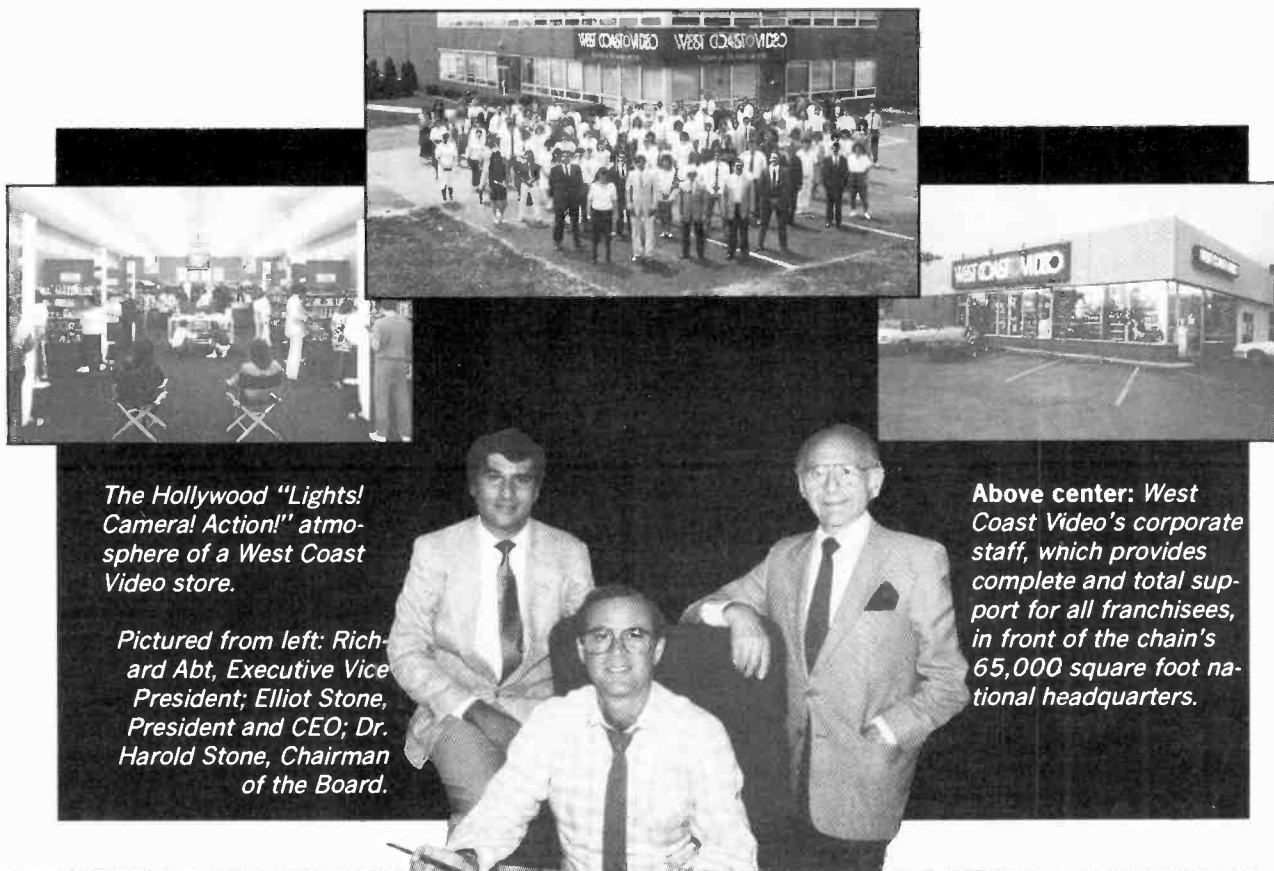
As was true of West Coast Video's origin, it was a disgruntled consumer's reaction on the part of Elliot Stone that gave birth to Sorbee candies. "After a check-up, the dentist gave my child a sugar lollipop, which creates cavities. So I said to him, 'Why would you give my son a sugar lollipop?' He said, 'There are no sugar-free lollipops.' And I said, 'Well, there should be.' I saw a need for a product like that."

Dr. Stone agreed with his son's idea. "I felt the idea was fine. We did not necessarily have to adhere to just being a pharmaceutical business—as a matter of fact, we were looking for an opportunity to expand our facilities and to expand our entire business. We felt sugar-free candy went very well with dental products because we were fighting cavities, so I encouraged Elliot to go ahead."

Like his son Elliot, Dr. Stone was also an avid movie renter, but he too was dissatisfied with the rental systems in operation. When his son proposed West Coast Video's first store, Dr. Stone gave Elliot his full support.

"We opened the one store and then due to the enormous customer response, we began to expand," says Dr. Stone. "Each new store was successful, every one was making money. So after two years in operation we decided to go into franchising. We felt we could make other people as successful as we were if they followed our method of doing business."

Time and again, West Coast executives credit the (Continued on page W-15)



## The West Coast Video Formula

# CORPORATE COMMITMENT FUELS FRANCHISEE'S SUCCESS

One hundred and ninety franchises sold in West Coast Video's first two years of our franchising operation has turned the entire video retail industry's attention on us," says John Barry, Vice President of Franchise Sales. "This unprecedented growth rate is only the beginning," says Steve Goldberg, Vice President of Operations. "We have a proven track record for setting the trends in this industry. There is constant excitement around here because we are committed to making West Coast Video the best and inevitably the biggest video chain in the world."

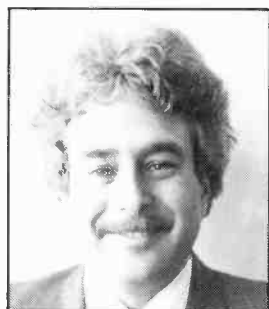
"I don't look at West Coast Video as a franchise company," says chain President and CEO Elliot Stone. "I look at it as a retail video chain that happens to sell franchises, versus other video chains that are purely franchised operations."

With more than 50 company-owned

stores in its system, Stone's company has a much higher corporate stake than most of its franchise competitors. Executive Vice President Richard Abt says the firm is committed to continue opening its own stores, at a rate of at least 25 per year.

Stone, Abt, and other executives in the organization know that West Coast

Video's base of company stores, which increase the chain's share in each market and serve as test outlets for new marketing ideas, differentiate West Coast Video from other video franchisors.



West Coast Video Vice President of Operations, Steve Goldberg.



West Coast Video Franchise Sales Department. Pictured from left: Tom Scott; Lou Manzi; (sitting) John Barry, Vice-President of Franchise Sales; Don Weiss; Mike Flannery.

"In the past, the worst part about video franchising has been that people had been selling them out of hotel rooms and offices," says Steve Goldberg, Vice President of Operations. "We encourage people to visit our stores and corporate headquarters."

(Continued on page W-10)



West Coast Video College—the franchise training facility located at national headquarters in Philadelphia.

West Coast Video field service representatives. Center, Darren Poritsky, Director of Field Services.

## Why West Coast Video? THE FRANCHISEES SPEAK

By DAVID FOSTER

Franchisees are often our best salesmen," says John Barry, West Coast Video's Vice President of Franchise Sales.

"Whenever a prospective franchisee investigates West Coast Video, we encourage them to visit as many existing West Coast Video owners as possible. After all, they're the folks on the front line.

"Without fail, the prospective franchisee gains a better appreciation for the West Coast Video way when hearing the testimonials of those who've benefited from our system."

According to Barry, one of the key reasons why West Coast Video's franchises have been so satisfied and successful has been the on-going and thorough support offered by every member of the West Coast Video company.

"I couldn't have done it without their valued help," says Lucy Pennington, the first West Coast Video franchisee to open a second store. "They've been there to answer all my questions and offer guidance I couldn't get just anywhere. And since the company is the leader in the video industry, I'm getting the best advice around."

David Miller, the owner and operator of two West Coast Video franchises in Harrisburg, Pa., holds a similar view. "One of the things I noticed right away," Miller says, "was how dedicated and vibrant the people at West Coast Video were. I thought it was phenomenal. They have enormous energy."

According to Camden, N.J., franchisee Toby Hyman, who spent a great deal of time researching video chains before joining West Coast Video, it was the sophistication of the West Coast Video system that first attracted him.

"During early meetings with West Coast Video," Hyman recalls, "they explained that the future of video was going to be found in sophisticated, computerized stores. Everything they said turned out to be true. In fact, our success has gone beyond our

(Continued on page W-9)

## Franchise Training and Support WE'RE WITH YOU EVERY STEP OF THE WAY

Support! Support! Support! That is the key factor that separates West Coast Video from the rest of the video retail industry.

"Elliot Stone has taught me that the franchisee is our biggest asset," says Liz Faville, Franchise Coordinator. "Their biggest concern is 'how will all this come together?' It's my job to give them the assurance that they won't be stuck out there on their own."

(Continued on page W-16)

West Coast Video employee uniforms. Pictured from left: Liz Faville, Franchise Coordinator; Mike Flannery, Franchise Sales Manager.



## West Coast Video Conversion Program A NEW SIGN OF THE TIMES

Independents see the opportunity and want to be part of the West Coast Video chain," says John Barry, Vice President of Franchise Sales. "Shelf life of mom and pop stores is short. We offer them stability and growth opportunity."

In response to a growing field of inquiries, Barry and Don Weiss, Franchise Sales Manager, created conversion packages that will allow independent stores to join the expanding West Coast Video chain.

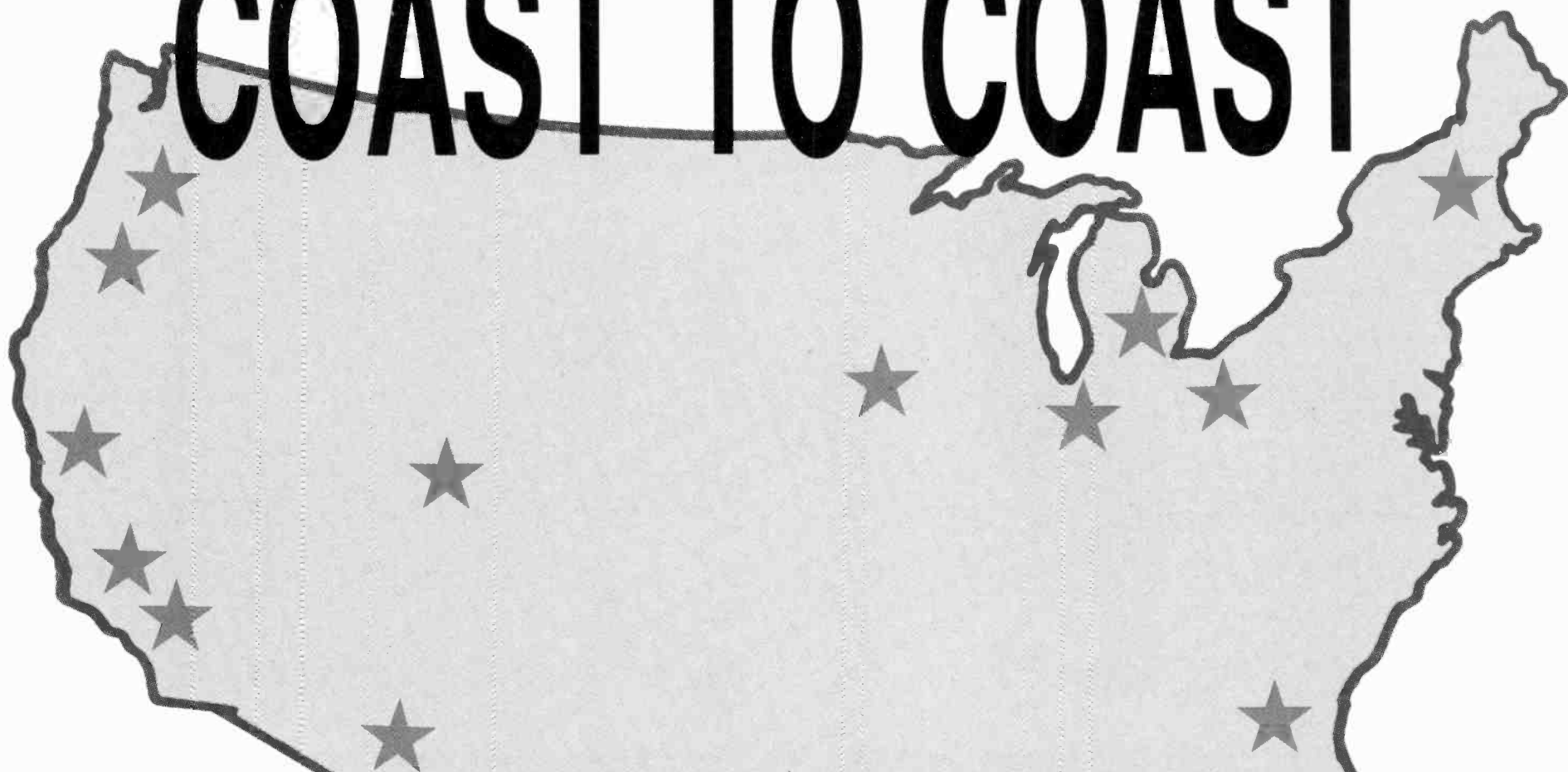
"Such stores will pay the same franchise fee that new franchisees invest," says Barry. However, since many fixed costs have already been spent, such as rent, deposit and inventory, the start-up cost is obviously lower. Barry estimates the average cost for conversion, including the franchise fee, signage, decor and installation of West Coast Video's computer system, is \$50,000, assuming that the store's inventory does not require extensive adjustment.

Conversion, however, is not a viable option for all independents, according to Barry. "The guy who's doing \$4,000 or \$5,000 a month wants us desperately," he says. "He sees competition coming and he's scared. We analyze each store's location, inventory, capitalization, etc., as well as a willingness to convert and operate as a West Coast Video.

"The store doing \$50,000 or \$60,000 a month is more independent, but still sees the trends. They know West Coast Video will stand the test of time," Barry adds.

"We feel there's about 10%-20% of existing independent store owners who understand where this industry is heading. They want to be part of a bigger picture. They understand the advantages West Coast Video can give them in terms of buying power, promotion and advertising, and 'added value' in the event they want to sell their business."

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COAST TO COAST**



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## Promotions—A Key to West Coast Video's Success YOU'RE ALWAYS A WINNER AT WEST COAST VIDEO

**O**nly at West Coast Video can you go shopping for a movie and end up taking home a fur coat . . . a vintage Corvette . . . or even a trip to Europe," says Harry Kalish, West Coast Video's Director of Advertising.

"Promotions are the backbone of our company," according to Kalish. "They always have been and always will be. Even when we had only a handful of stores, we actively cross-promoted with our neighboring merchants—the local pizzerias, clothing stores, car washes, and so on. Now that we have as many stores as we do, the resulting national exposure gives us the ability to conduct our promotions with national companies the likes of Coca-Cola, Roy Rogers, and Domino's Pizza. This is the type of traffic-increasing benefit we offer our franchisees. Needless to say, promotions of this magnitude cannot be conducted by a local mom and pop store."

"West Coast Video is literally a magnet for other companies' promotional endeavors," according to Executive Vice President Richard Abt.

"When a radio station wants to do a promotion, or if a charity wants to increase its  
(Continued on page W-14)

West Coast Video's own name-brand accessories, available only in West Coast Video stores.



"The Viewer"—WCV's own monthly newsletter.



Gary Delfiner, Promotions Director; Harry Kalish, Advertising Dir.; Lisa Sucharski, Advertising Coord.; John Suder, Art Dir.

One of many successful West Coast Video promotions.



The West Coast Video Inventory Department.



The West Coast Video Movie Buying Department. Pictured from left: Sheila McGarvey; Harvey Dossick; Felicia Barker.



West Coast Video's sell-through racks colorfully display new product.

\*\*\*\*\*

## West Coast Video Puts its Customers in the Movies STOCKING UP FOR SUCCESS

**C**ommon wisdom has it that video stores are a new-release driven industry. There's no denying the importance of new releases. However, it's catalog items that can make or break an individual store. This is where our expertise and day-to-day experience comes into play," says Harvey Dossick, West Coast Video's Director of Movie Purchasing.

The executive team of Dossick, Assistant Director of Movie Purchasing Felicia Barker, and Inventory Department Manager Tom Foltz, are responsible for the opening inventory for each and every West Coast Video store—whether franchise or corporate.

"We look at the demographics for a particular store," says Foltz. "Then we compare the information that we have generated from other stores in a like-market area to determine top ranking titles. So, if we're opening in a middle to upper-middle class area, we try and match the titles, and categories by percentage, to an area where we're already established."

"At the same time, we also look at general history to see what titles cross. Titles like 'Beverly Hills Cop' and 'Indiana Jones' will rent basically in every store in the world."

Equally as important, West Coast Video provides complete support to franchisees regarding purchasing product once their store is open.

"First of all," says Dossick, "We pre-book new releases with their distributors. We help set up an account for them. We establish terms for them that they wouldn't have if they set up shop on their own  
(Continued on page W-12)

## Unique Pre-Book Program WEST COAST VIDEO IS 'TOP GUN' WITH ITS CUSTOMERS

**A** lot of other video chains have copied our concepts and ideas. That just cements our status as an industry leader, and intensifies our efforts to create even bigger and better concepts," according to Elliot Stone, West Coast Video's President and CEO.

One of those pioneering marketing concepts involves three major sell-through titles: "Top Gun," "Crocodile Dundee" and "An American Tail." West Coast Video fashioned a unique pre-book program which not only boosted its sales volume, but rental dollars, too. Prior to release date, customers were invited to pre-order copies for the reduced cost of \$9.95 ("Top Gun" carried a suggested tag of \$24.95; the other titles in the program listed at \$29.95). In exchange for the lower price, the consumer agreed to wait through a five-week window, and understood that the tape would be rented during the interim.

"There's always been a market for new product at \$29.95 and \$19.95, but we discovered a market for used product at price points ranging from \$19.95 down to \$9.95," says Assistant Director of Movie Purchasing Felicia Barker, who adds that successful sales of overstock rental copies on titles that had not yet been price-reduced by the manufacturer led West Coast Video to test the pre-book program. Adds Harvey Dossick, Director of Movie Purchasing, "It put us in a unique position. We had  
(Continued on page W-11)

## West Coast Video Expands its Horizons NOW HEAR THIS!!! WEST COAST VIDEO NOW SELLS COMPACT DISKS

**W**est Coast Video is the industry leader in video retail marketing," says Don Weiss, Director of Audio for West Coast Video. "That proven success formula will also make West Coast Video the leader in compact disks."

Seven West Coast Video locations in Philadelphia are conducting the chain's initial entree into the growing compact disk market. West Coast Video stores are carrying a larger CD inventory than one might expect to find in a video store.

(Continued on page W-17)

West Coast Video Compact Disk Department. Pictured from left: John Friedman; Don Weiss.



Selective West Coast Videos also carry an extensive selection of compact disks.





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CONGRATULATIONS  
TO RICHARD ABT,  
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# WEST COAST VIDEO

## SUN KEEPS RISING (Continued from page W-3)

es. The new system, according to Stone, eliminated the frustration of consumers taking a list of five or so titles to the counter, only to find that none of the desired titles were in stock.

"Further," he says, "the store was computerized from day one," to speed the time of rental transactions, and to improve inventory tracking. "We opened with one terminal," says Stone. "By the second week, our customer base grew to where we had to add a second and third terminal."

To invoke a generous splash of Hollywood glitz, Stone adopted the name West Coast Video—despite the firm's East Coast roots—and chose a red scheme. "It's a red store," says retail consultant Peter Glen, as he appraised the chain during his address at last year's Video Software Dealers Assn. convention in Las Vegas. "It's a very, very red store, and the color scheme leaves no doubt in your mind that you're shopping in a West Coast Video store."

Says Stone, "Red is not my favorite color—I personally like navy blue. But red psychologically has a warm, welcome, 'come-on-in, have-a-seat' kind of feeling. I like that, so we painted everything red—

walls, shelves, carpet—everything."

Just in case a customer did want to "have a seat," Stone had directors' chairs—red, of course—situated on the sales floor.

Response to that first location was so great, the company soon opened a second. Each of the details that Stone had built into his first store—the red color scheme, the open-display method, the computer system, the directors' chairs—quickly became, and remain, company trademarks.

"We were building the chain one video store at a time—learning while expanding," says Steve Goldberg, Vice President of Operations, and one of the

*'We actually got more requests to buy franchises from customers in our stores than anywhere else.'*

Isn't it just  
like a 5-year-old  
to brag.

firm's original employees. "We decided to build one store at a time, and establish a great clientele. Shortly after opening that first store, we knew we had a hit because we were giving the video customer exactly what they wanted."

Within two short years, West Coast Video had more than 20 company-owned stores under its belt and a winning reputation as well. Although the chain had not been founded with franchising in mind, eager inquiries from customers led Stone's growing staff into the franchise arena.

"From the beginning, many people thought it was a franchise operation," says Richard Abt, the company's Executive Vice President, "because of the name West Coast Video. The immediate thought was that it's a franchise of some West Coast-based firm.

"People also saw our enormous customer base and knew we were successful," adds Abt. "Fairly early on, our store managers received many inquiries from people wanting to purchase a West Coast Video. With enough people asking, we decided it was time to make that opportunity available to them.

"We actually got more requests to buy franchises from customers in our stores than anywhere else.

"We went out into the franchise marketplace by simply putting up signs in the store that said 'Franchises Available.' That generated the most amount of leads; from people walking into the store, feeling relaxed, and liking the system."

Stone and Abt were not content, however, for the enterprise to remain solely a Philadelphia operation. South Jersey stores opened to capitalize on the Philadelphia-area boom. Soon, franchisees took the chain farther north in New Jersey.

Today, the company has footholds in many markets: New England, Long Island, Columbus, Baltimore, Atlanta, Denver, Chicago, and Pittsburgh. Ad-

*(Continued on opposite page)*

Congratulations, West Coast Video.  
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West Coast Video franchise council meetings are held on a monthly basis in regions throughout the country.

## SUN KEEPS RISING

(Continued from opposite page)

ditionally, the chain is international with a pair of initial stores which recently opened in Canada, and a debut unit opened in the U.K.

Despite West Coast Video's fast growth in the U.S., and its testing of the international waters, Stone emphasizes that he isn't necessarily interested in building the industry's highest store count. "We're not necessarily looking to be the biggest," he says. "We want to be the best."

## FRANCHISEES SPEAK

(Continued from page W-4)

wildest dreams."

"We thought of opening an independent video store operation," says John Purdy, West Coast Video's franchisee in Columbus, Ohio, "but I knew there was a high failure rate for these small stores. They just don't last. After meeting with John Barry and examining the options, I knew it was the only way to go."

Ken Gabler, the owner of West Coast Video's King of Prussia, Pa. store, agrees. "The West Coast Video name carries enormous weight."

Gabler was a former independent video operator who converted to West Coast Video when it became clear his business would vastly improve, due to the benefits of the company's many services. "I realized the sensible option was to convert. I felt I would be able to contribute to a company that I always admired." Gabler recently opened his second West Coast Video store.

*'We were originally looking to open three West Coast Videos. Now we've upped that to five. The success came much faster than expected.'*

Why do so many West Coast Video franchisees purchase a second store?

"One successful store leads to another," says Mel Feinberg, co-owner of two suburban Pittsburgh stores. Feinberg's partner, John Granata, adds, "With the support of company president Elliott Stone, our first store was a hit. That's the amazing thing about the company. The help starts at the top."

Dave Dimon, who runs a multi-store operation in Southern New Jersey with his partner Stan Galperin, was genuinely surprised by his success.

"We were originally looking to open three West Coast Videos," Dimon says. "Now we've upped that to five. The success came much faster than expected."

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## FRANCHISEE'S SUCCESS

(Continued from page W-4)

When you come to West Coast Video, it is evident that we are involved across the board. We are out there, not following, but setting the trends in video retailing, gaining expertise and constantly developing innovative ideas." Abt notes that the franchise chains that have fallen into poor financial straits did so because they lacked a retail base, and thus did not understand the needs of its franchisees.

"Those companies have already gone into bankruptcy because of that," Abt says. "They didn't know the video business at all and they did not have a corporate equity commitment to the business. Opening our own stores makes us credible; it gives us instant access to the media, advertising, etc., in each market we enter. We have visibility. Prospective franchisees know we are there and that we will never abandon them. In numbers, there is strength and we have the numbers."

"I don't see any other video franchise organizations that first had 20 of their own stores open for two years, getting the bugs out and working it and then being able to offer a viable franchise program that can work for a multitude of people," says John Barry, Vice President of Franchise Sales.

Prior to joining West Coast Video, Barry worked for Los Angeles-based Video Biz for half a year, and for Long Island-based Video Connection for over five years. Both chains fell on hard times, which made Barry reluctant to accept the invitation from Stone and Abt to join the company's franchise divi-

*'We encourage people to visit our stores and corporate headquarters. When you come to West Coast Video, it is evident that we are involved across the board. We are out there, not following, but setting the trends in video retailing, gaining expertise and constantly developing innovative ideas.'*

sion in 1985. But, he says, after studying the West Coast Video system for six weeks, he knew there was a "night and day" difference between West Coast Video and other video franchisors.

Echoing Stone's philosophy, Barry says, "We're not in the business to make money on the front end. We're in the business to make money on the back end, which every good franchisor should."

Adds Stone, "We don't make any money on the franchise fee. When you take into consideration the overhead of all the departments and the salaries of all the people who provide the many services to get the store open, we are happy to break even. Unlike some companies, our franchise fee was never designed to produce a profit. We want to make our money where we deserve it, in the royalty fees, and that goes on continuously. When a franchisee writes

(Continued on opposite page)



# WEST COAST VIDEO

## FRANCHISEE'S SUCCESS

(Continued from opposite page)

out that check every month we want them to feel we deserve it because of the on-going support, constant operations supervision, promotions, advertising, etc."

Start-up costs for most West Coast Video stores are in the \$150,000 range, although Barry says larger stores can cost more than \$250,000. "The latter fee," says Barry, "is some \$400,000 cheaper than one would pay for a like-sized superstore in other franchise systems."

The basic franchise fee for West Coast Video went to \$27,500 the first of this year, and will rise \$2,500 per quarter; in April, 1988, the fee goes to \$30,000. A franchisee is required to purchase a minimum opening stock of 2,000 movies from West Coast Video and, in some larger, competitive markets, the company already requires owners to open with larger movie inventories.

Once the store is up and running, the monthly royalty is 5%. An additional 2% fee is charged for advertising and promotion. Stone, Abt, and Barry stress that a prospect needs more than money to qualify.

"Our franchise department knows that the prospect has to fill out a qualification report and has to be willing to follow the West Coast Video program," says Stone. "We're not looking for people who want

*'A lot of other video chains have copied our concepts and ideas.'*

## PRE-BOOK PROGRAM

(Continued from page W-6)

approximately 80 to 100 copies per store available for rental that were already sold. And, they rented almost every single night for those five weeks."

Once again, West Coast Video showed the industry how to fulfill rental demand.

"Some of those rental customers were people who had enrolled in the pre-book program, generating significant additional revenue per tape," according to Dossick. "Even though they knew they would be receiving the copy in a short while, they still couldn't wait to see it."

Barker further notes that "new" copies of the pre-book titles continued to sell at regular prices, over and above the hefty numbers the program attracted. Based on the success of the past three titles, she says, "We will repeat our program if all the elements are right—including the film's publicity, box-office numbers, and suggested retail price."



West Coast Video Real Estate Department. Pictured from left: Dave Smith; June Robbins; Harvey Elfenstein.

to open their own video store and call it West Coast Video just for the advertising and promotions. We've refunded plenty of checks and we'll probably refund some more and that doesn't bother me at all, because what we have left is a nucleus of people that really want to open and operate a West Coast Video. That makes the whole chain successful, because if one franchisee is bad, it reflects on the whole chain, and I can't afford for that to happen."

In addition to corporate and franchise stores, West Coast Video can expand through a third and fourth avenue: limited partnership plans, in which investors fund the operation for a group of stores,

and the West Coast Video conversion program.

The first such limited partnership plan added 14 stores to the system.

"It's almost the same as a public offering for those people," Abt explains. "For a variety of reasons, we did not want to make ourselves a public company. But the limited partnership is an excellent passive kind of investment."

"This is one way to raise capital and give people a stake in our business, but it's a specifically identified stake. They have an interest in only a group of stores, rather than the company as a whole," Abt adds.

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## STOCKING UP

(Continued from page W-6)

as another video store, and, we even set up their freight policies. Everything is done for them.

"Once the reps from the distributors start calling on the franchisees, the store owner does the actual ordering, but they call us to go over every single item they're ordering."

Foltz and Dossick stress that a franchisee's inventory does not remain stagnant. During the first 60-90 days of operation, new stores are permitted to rotate a portion of their stock. The process allows store owners to return slower moving titles to the Philadelphia warehouse. More importantly, this permits franchisees to adjust their stock to meet actual customer demand.

"Both the inventory department and the field service reps get involved with fine tuning the order," says Foltz. "The field service reps are in the store—they get the feel of the customers, the store owner and the managers, and can help make recommendations."

Although the store's computer will generate a data base to help determine what adjustments need to be made, Foltz says that the input from the field service rep and the store's manager or owner-operator is important.

According to Foltz, "Often, being there and experiencing it can be a very helpful thing. What we recommend, when franchisees open the store, is to make a list of titles that customers are looking for,

*'It's catalog items that can make or break an individual store. This is where our expertise and day-to-day experience comes into play.'*

and from those lists, you get particular information about your customers."

Prior to a store's opening, the movie purchasing department gives franchisees a complete course in movie buying at West Coast College. They also hold at least two private consultations with individual store owners to ensure that newcomers who are not familiar with the video business feel comfortable with buying product for their stores.

"Harvey and I also meet with the distributor reps that will be calling on the franchisee to actually train those reps to go over those things that the franchisee will need to know about the films they'll be purchasing," says Barker. "And, of course, we're always available to the franchisees to consult with them on titles and quantities."

She and Dossick note that there have been times when some distributor salesmen have attempted inappropriate orders from novice franchisees. In such cases, West Coast Video is not reluctant to have such reps removed from the account.

"In other words," says Dossick, "we don't want a rep walking into a West Coast Video to push product that they're not selling to anyone else and taking advantage of our franchisee."



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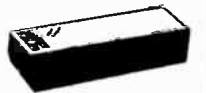
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## ALWAYS A WINNER

(Continued from page W-6)

awareness with the public, they come to us," says Abt. "We don't even have to go looking for promotional opportunities because companies know what we have to offer them—West Coast Video's high store count," says Abt, plus the relatively low cost of rentals, gives West Coast Video's stores "traffic counts that are mind-boggling to anybody that wants to do some kind of promotion or drive. We

conduct many charitable events and I think it works well for us, for the radio stations that are involved, and for the charities. I think it's an 'everybody wins' kind of situation."

West Coast Video's advertising and promotional campaigns are coordinated by the executive team of Harry Kalish, the chain's Director of Advertising; Lisa Sucharski, West Coast Video's Advertising Coordinator; John Suder, the web's Art Director; and Gary Delfiner, Director of Promotions. The team uses broad menus of media to create visibility for

the web, including newspaper, TV, and radio ads; direct mail; in-store videos; in-store contests; and consumer discount plans.

For instance, in Philadelphia the chain's visibility is so high that the local media have proclaimed West Coast Video as the City of Brotherly Love's video experts. "We currently host programs on three radio stations in Philadelphia," says Kalish. "We have a daily program on WIOQ; a twice-weekly program on WIP; and a weekly 15-minute feature on WCAU-AM. We discuss new releases, we let cus-

# Congratulations to West Coast Video on your Fifth Anniversary

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*'We currently host programs on three radio stations in Philadelphia. We have a daily program on WIOQ; a twice-weekly program on WIP; and a weekly 15-minute feature on WCAU-AM. We discuss new releases, we let customers know about movies they may have overlooked, and we take listeners' phone calls. Having three radio stations in a market solicit your services is unheard of in this industry.'*

tomers know about movies they may have overlooked and we take listeners' phone calls. Having three radio stations in a market solicit your services is unheard of in this industry."

At the rental counter, customers are enticed with several money-saving West Coast Video exclusives, such as the West Coast Video children's special, senior citizen's special and the mid-day matinee. The web also touts such related services as film-to-tape transfers, video player rentals, and camcorder rentals. West Coast Video also receives promotional support from Coca-Cola, in exchange for carrying the soft drink in its stores. In one recent campaign, consumers got a free bottle of Coke and a poster of National Basketball Assn. legend Julius "Dr. J" Irving.

Additionally, the chain hosts in-store appearances by celebrities such as the Phillies' Mike Schmidt and Von Hayes; the Flyers' Tim Kerr; and by "Star Trek" cast member James "Scotty" Doohan.

Since video is the web's chief product, Kalish also uses video as an in-store tool. He and his department produce tapes that include trailers from various video releases, commercials for blank tape and other accessory products, as well as original West

(Continued on opposite page)

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The West Coast Video Art/Advertising Department.



# WEST COAST VIDEO

## ALWAYS A WINNER

(Continued from opposite page)

Coast Video commercial clips. These tapes and promotions are only available to West Coast Video franchises.

"The stores run them several times a day," says Kalish, "Particularly when traffic is high. Rather than simply playing a single movie, West Coast Video's customized store tapes expose the customer to a variety of products and services available in our stores," says Kalish. West Coast Video's advertising and art department can produce most of the

## CANDY AND MOVIES

(Continued from page W-3)

chain's growth to Elliot Stone's management style, and his willingness to delegate responsibility.

Steve Goldberg, Vice President of Operations, applauds the younger Stone for his desire to allow people to get involved to the fullest. "He doesn't restrain us. He allows us to be creative. He allows all of us to take on the responsibilities that we should. This has enabled the organization to expand to the level that it is at today."

Elliot Stone probably owes his management style to his father. The elder Stone says that when his son joined Medical Products as his partner, "I encouraged him to try new ideas and new methods. It seemed that whatever he did was always successful. So, I had all the confidence in the world in him. I always let him do what he wanted to do, because I knew he had the ability."

Likewise, Elliot Stone passed that management style on to his West Coast Video team. "If you want to hold onto the reins and run everything yourself, you're going to be spreading yourself too thin. You can't build a large organization with that philosophy," says Stone.

"If you go to the trouble of hiring good people, you must let them do their job. It may be necessary to give them direction and training, as well as making sure they understand company philosophy, but when all that's done, let them go out there and do their job as best they know how. That's what it's all about. We don't hold their hands, and more importantly, we don't tie their hands. If they make a mistake, well, they'll just have to make it. Hopefully, they won't make it again. They'll learn from their mistakes. It's that concept that has allowed West Coast Video to grow into an organization of this magnitude. You must let people accomplish what they want and allow them the satisfaction of being successful themselves."



The West Coast Video Computer Department. Front left, Bonnie Zlotnikoff, Director of Computer Operations.

chain's promotional materials in-house. Their facilities include such services as a computer graphic system and a sign shop. Abt says the art and advertising department provides stores with vital support.

"Sometimes we see that a franchisee has posted a handpainted sign. One of the first things our field service representative will do is to offer an alternative. They will let the store owner know that the West Coast Video art department will make them a professional sign, because professionalism is the image West Coast Video is presenting."

According to John Barry, Vice President of Fran-

chise Sales, promotional strength is key to West Coast Video's success, an element that sets the chain apart from its competition.

"What everybody else has really failed to do is really romance the business. The basic mentality of an independent store, as well as a chain, is to open a store, fold their hands, and say, 'Gee, how many movies can I rent today?' And, that's it!

"Nobody's marketing. They're not giving away automobiles, trips around the world, diamond rings, fur coats. We are, and that's a major difference as to why we're doing many times the volume of a typical video store."



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The undersigned acted as financial advisor to West Coast Video Partners and placement agent of these equity interests.

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## EVERY STEP

(Continued from page W-4)

Once John Barry's team has signed a franchisee, the West Coast Video real estate department pulls out all the stops to ensure that the franchisee secures an ideal location and negotiates the lease for that store. West Coast Video has a proven formula for success, so once the owner secures the required financing and signs the lease, the West Coast Video team of experts oversees all the necessary details guaranteeing that the opening of a store progresses smoothly. Faville constantly monitors each sale, walking each owner through the necessary steps resulting in a complete West Coast Video store. She arranges appointments with the company's various departments—construction, movie purchasing, inventory, computers, personnel, art and advertising—to make sure all requirements are accomplished at the convenience of the franchisee, and that the new owner feels comfortable with each aspect of the business.

Under the watchful eye of Faville, status reports circulate on each new store so that each of the support departments can keep tabs on each and every store's progress.

Finally, within two weeks of the store's opening, owner-operators, or in the case of absentee owners, store managers, attend West Coast College, an intensive week-long training course held at the company's Philadelphia headquarters. Training Director Deb Baer and Assistant Director Lisa Hoffman teach franchisees every aspect of video retailing.

*'We turn out video professionals and that sets us apart from other retailers.'*

Training consists of five eight-hour sessions, and includes instruction from the heads of each support department. "There is no training more comprehensive in the entire industry," says Baer. "We turn out video professionals and that sets us apart from other retailers."

At the conclusion of each daily classroom session, trainees work in one of the local company-owned stores to gain hands-on experience. Then, the following morning, Baer says the class session begins with a discussion of "the abnormal situations that occurred during their in-store training."

West Coast College is known for its innovative teaching techniques. For example, role playing helps give trainees more insight about the feel of the store's environment. "I set up different scenarios. I pretend to be the customer and give them a hard time and we do role playing about the different things that can be potential problems," says Baer.

West Coast Video is committed to having their franchisees fully prepared upon store opening. Up to the minute store operations manuals and video training tapes, that benefit both existing and new

(Continued on page W-18)



## NOW HEAR THIS

(Continued from page W-6)

"Wholesalers tell us that most video stores stock a slim selection of less than 300 CD titles," says Weiss. "We stock a minimum of 5,000 disk titles. Customers want choice and we give them what they want. Taking care of the customer is at the heart of the West Coast Video philosophy."

According to Richard Abt, Executive Vice President, West Coast Video never considered stocking the small selection that some video dealers have opted for. "Without a selection, no one will come into your store to buy CDs. We are out to build a customer base. The demographics of CD player owners and video customers are very similar."

Weiss oversees the chain's CD project. He gained 20 years experience in audio buying with a Philadelphia record chain.

Weiss says West Coast Video's CD program requires a minimum of 500 square feet. Including understock, that area accommodates more than 8,000 CDs. These sections also are equipped with headphones, permitting consumers to listen to CDs. Of course, the CD department is computerized. Each store's CD section has its own terminal designed strictly for CD transactions. A knowledgeable and specialized CD staff increases the appeal of shopping West Coast Video for CDs.

Weiss says that specific stores surveyed their customers before the CD launch to determine the penetration of CD hardware: "In certain areas, as many as 30% said they owned CD players. An additional 25% said they planned to buy in the near future."

Weiss says, "Promotion, as well as newspaper and radio advertising, has been key to the program's launch. Cross promoting video and CDs is a natural. Giving customers a free movie rental with their CD purchase has proven very successful."

When West Coast Video prepared to take the CD plunge, Weiss did not want to confine selection to top-selling hits; nor did he want to restrict those outlets to carrying only new age, classical, and jazz CDs, as other video stores have done.

"We want a full-line store," says Weiss. "Why should 500 people come into our stores for CDs and most of them be turned away because we don't have the product?"

President and CEO Elliot Stone says that the time is right to plunge into the CD marketplace.

"It's a bit early to take a hard look at CDs with CD players in less than 10% of U.S. households," he  
(Continued on page W-18)

*'We pride ourselves on being on the cutting edge of not just video retailing, but retailing in general. We know how to market, how to promote, and we've earned the confidence of our customers.'*

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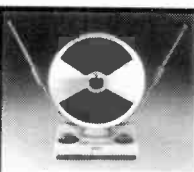
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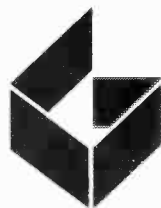
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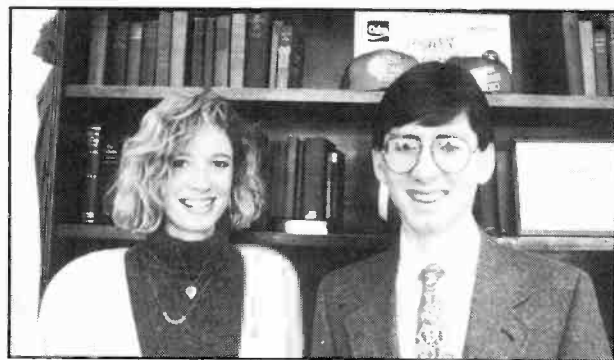
(Continued from page W-16)

stores, are all under Baer's department.

Steve Goldberg, Vice President of Operations, says that support does not stop once the trainee graduates and opens the store. There are field service representatives who continually oversee store operations. The field service reps visit each store approximately twice each month. They keep their finger on the pulse of franchise operations.

He further adds, executives from each department are available for consultation whenever unforeseen problems arise in the store, 24 hours a day, if necessary. In the event of a computer breakdown, troubleshooters are always available. The computer system is further backed by a 24-hour hotline. A monthly newsletter, produced in-house by West Coast Video's advertising and art department, keeps franchisees constantly in touch with the latest developments.

"West Coast Video is like a family," says Goldberg, "and that feeling of family is felt by our franchisees. They know that everyone here is involved in this operation together."



West Coast Video Directors of Personnel. Pictured from left: Dale Anderson, Assistant Director; Brett Hurwitz, Director.

## NOW HEAR THIS

(Continued from page W-17)

says. Stone himself remembers that when he got into the video business, VCRs were at about 25%-30% of U.S. households. "I think we missed the ground floor by about three years. Even though we've caught up, I think it would have been easier to have been the first in the business," says Stone.

"I think CD penetration, in a year or so, will be at 20%-25%, and if it is, I already want to have my foot in," Stone adds. "I don't want to lose out. I'm willing to take the shot now and wait to see what happens."

"We pride ourselves on being on the cutting edge of not just video retailing, but retailing in general," says Weiss. "We know how to market, how to promote, and we've earned the confidence of our customers."

"We will make CDs work, and when new technology is developed, you better believe that we will make that work, too."

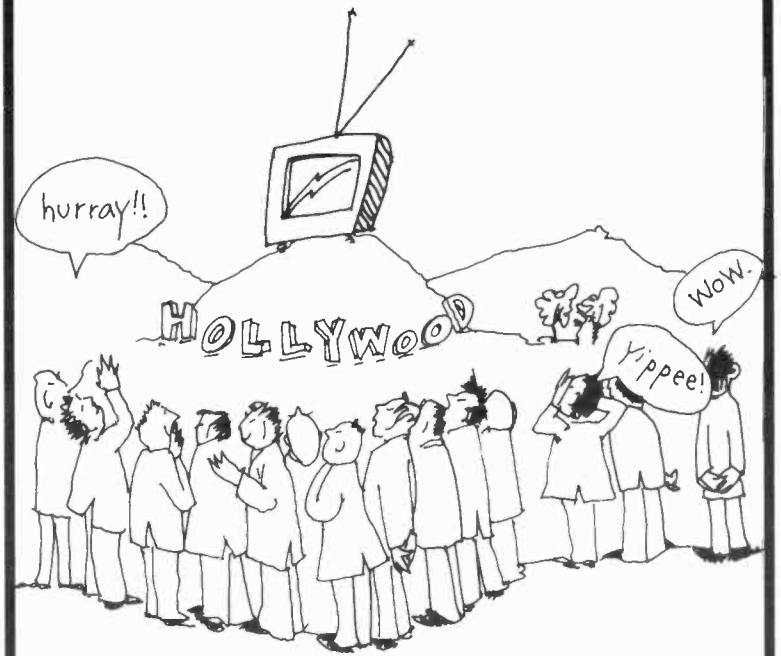
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Malvern Shp. Ctr.  
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**Montgomeryville**  
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**Morrisville**  
Makefield Shp. Ctr.  
107 Makefield Rd.  
**Narberth**  
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• 265 E. Township Line  
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• Barn Plaza  
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## 2-Tier Rental Pricing Catching On Dealers Hiking Rates For New Titles

BY GEOFF MAYFIELD

**NEW YORK** A growing number of video dealers are implementing a two-tier rental structure, charging a higher rate for new titles.

In many cases, the two-rate structure is simply a matter of supply-and-demand marketing.

Realizing that new titles attract the most attention from regular video-store customers, these retailers reason that consumers are willing to pay more to see newer tapes. Further, the higher rate amortizes the deeper stock of units that they must carry on new titles that are in demand.

Other dealers, however, cite the swelling ranks of rental-priced tapes that are being released at list prices above \$79.95 as the catalyst for the higher fee.

The Video Place, which operates 10 stores in the Washington, D.C., metro area, recently adjusted its member rate on new hit product to \$2.99 in its downtown stores. The higher fee sticks for the first 60 days a title is on the market; the price then drops to the regular member rate of \$1.99.

Nonmember rates at these Video Place outlets are \$4.49 for new titles and \$2.99 for catalog titles.

Frank Barnako, Video Place president, says the increase is long overdue. "We're coming to our senses a little late. After all, we haven't adjusted prices in 10 years. There's more competition out there now, and our other costs continue to spiral."

Barnako thinks the increase ensures "that there'll be no shortages; we'll be able to offer more copies of hits because the business is such that customers want the new movies, and they want them now."

Video Place is trying out the adjustment initially in its three downtown stores, says Barnako, because the rental base is not as high there

as it is in the suburban stores. "Also, our rent is higher in D.C., and the stores are only open six days a week," he says.

Barnako maintains his customers have not balked at the adjustment. "They come to us because we provide better service and because they know that with this [higher rate] they'll be getting the movie they want when they want it."

"We haven't had a complaint yet. Some of my store managers were worried that we would, but that hasn't been the case."

Gary Messenger, president of North American Video, a 15-store chain in Durham, N.C., is also restructuring his rates. Under North American's previous structure, all titles rented for \$2.99 on the first day, with an additional \$1 charge for each day after that.

Under the new plan, a title rents for a flat rate of \$2.99 a day during its first 45 days in release. The rest of the chain's inventory will rent for \$1.99 a day. Messenger figures the change will encourage customers to bring back newer high-demand titles sooner.

Some webs have used variable rental fees for some time. The 28-state combo chain Camelot Music, which has rental departments in 57 of its 209 stores, has used two-tier pricing for two years. Cincinnati-based The Video Store, which has 21 stores, moved to two tiers more than six months ago.

North Canton, Ohio-based Camelot charges \$1 for catalog product. Video director Carol Babeli says its higher rate, \$2, is used not only for new releases but also for any titles that are still in high demand. Thus, a title that is months or even years old could run at the higher rate.

Babeli says she would like to see the industry's rental rates "go a lot higher." In the meantime, competition forces Camelot to hold to its 2-year-old schedule.

Bob Ivester, district manager for The Video Store, says that in most markets, new releases rent for \$2.99 a night and catalog titles for \$2.49. "In smaller markets, like Lexington, Ky., the rates are \$2.49 for new releases and \$1.99 for catalog," he adds.

Ivester says the higher fees "allow us to raise our quality on those titles. We were stocking 15-20 each of hot titles, and now we're able to purchase an average of 30-50 pieces" (Continued on next page)



**Dirty Dancer.** Los Angeles record/video combo chain Music Plus got double mileage from an appearance by actor Patrick Swayze at its First and Fairfax streets store. The Plus crew used the event to promote Vestron Video's "Dirty Dancing" and the movie's RCA soundtrack.

FOR WEEK ENDING FEBRUARY 27, 1988

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	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	23	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	70	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	5	89	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	9	126	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	4	126	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
7	7	38	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	6	17	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	8	121	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
10	11	98	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
11	14	16	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
12	15	38	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
13	16	89	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
14	12	49	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
15	20	38	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
16	10	38	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
17	13	85	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
18	25	81	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
19	RE-ENTRY		DONALD & DAISY	Walt Disney Home Video 578	1987	14.95
20	18	87	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
21	22	31	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
22	19	16	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
23	24	3	BE MY VALENTINE, CHARLIE BROWN	Hi-Tops Video HT0092	1975	14.95
24	21	56	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
25	23	2	CAPTAIN POWER: FINAL STAND	Hi-Tops Video HT0099	1988	29.95

● 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.

## Fretful Distributors Lean On Game-Renting Retailers

BY EARL PAIGE

**LOS ANGELES** Video-specialty retailers' opinions diverge on the issue of renting video games. Some admit they are sometimes discouraged by wholesalers that oppose rentals.

"It's very hard to get anything new. Anything 60 days or older, we can get," says Michael Loy, operator of 10 Video Station stores in Green Bay, Wis. Loy has been renting games since November, and like other retailers who have been involved in the practice, he admits "there is a fear we will be cut off by distributors" (Billboard, Feb. 20).

Jerry Foulk, owner of two-store chain Nebraskaland Video in York and Aurora, Neb., shares that concern. Foulk started renting games last July. He and Loy were among the concerned dealers who com-

plained to trade group the American Video Assn. about fretful distributors.

In suburban Seattle, Ed Empey, owner of Lake Stevens Video, says he understands why dealers in his region are reluctant to discuss game rentals. "They're being leaned on by distributors," he says.

Veteran store operators remember Atari and other brands of games being rented until 1985 when video games plummeted from a \$3 billion annual U.S. sales plateau to \$100 million. "They're so cheap, why rent them? It's ridiculous," says Carol Pough, co-owner of single store Video Cassettes Unlimited in suburban Los Angeles.

Pough, who sits on the Video Software Dealers Assn. national board of directors, says the car-

(Continued on page 51)

## 2-TIER PRICING

(Continued from preceding page)

each."

Brad Burnside, owner of Chicago's three Video Adventure stores, has not raised his rates, but he says the wave of higher-priced titles prompted him to raise his membership dues.

"Our club has been \$90 for the first year and \$60 for each annual renewal, but that's going up to \$99 and \$79, respectively, as of April," says Burnside. "Not all the films coming out at higher prices are good movies like 'Platoon'—but they want us to carry these, and we can't afford to do that at the older rates."

Video Adventure's members pay \$1 per movie per night, and membership includes two free rentals. Nonmembers pay \$3 per title per night.

Philadelphia-based franchiser West Coast Video, with some 200 stores, has held a one-rate system "since day one," says advertising director Harry Kalish, with one exception: "Platoon," which HBO Video marketed at an industry-high \$99.95 list, rents for \$3 a day. All other videos at West Coast, new or catalog, rent for \$1.99 a day for members and \$2.50 a day for nonmembers.

Other chains have held on to a uniform rate structure, including Los Angeles-based Music Plus; Omaha, Neb.-based Applause Video; and Minneapolis-based Video Update.

Music Plus' 50 stores charge \$2.50 a night on most days but \$1.25 on Tuesdays through Thursdays. The only exceptions to those rates are tapes that are 30 minutes or less, which rent at half price. "My question would be, Why price variably?" says Mitch Perliss, director of purchasing. "Here, if it's been out for five years or it's brand new like 'Platoon,' it's full price."

Bruce Carlson, director of advertising for the 78-unit Video Update franchiser, agrees. "There are many good older titles," he says, "and charging extra for new releases is like saying those older titles aren't worth as much."

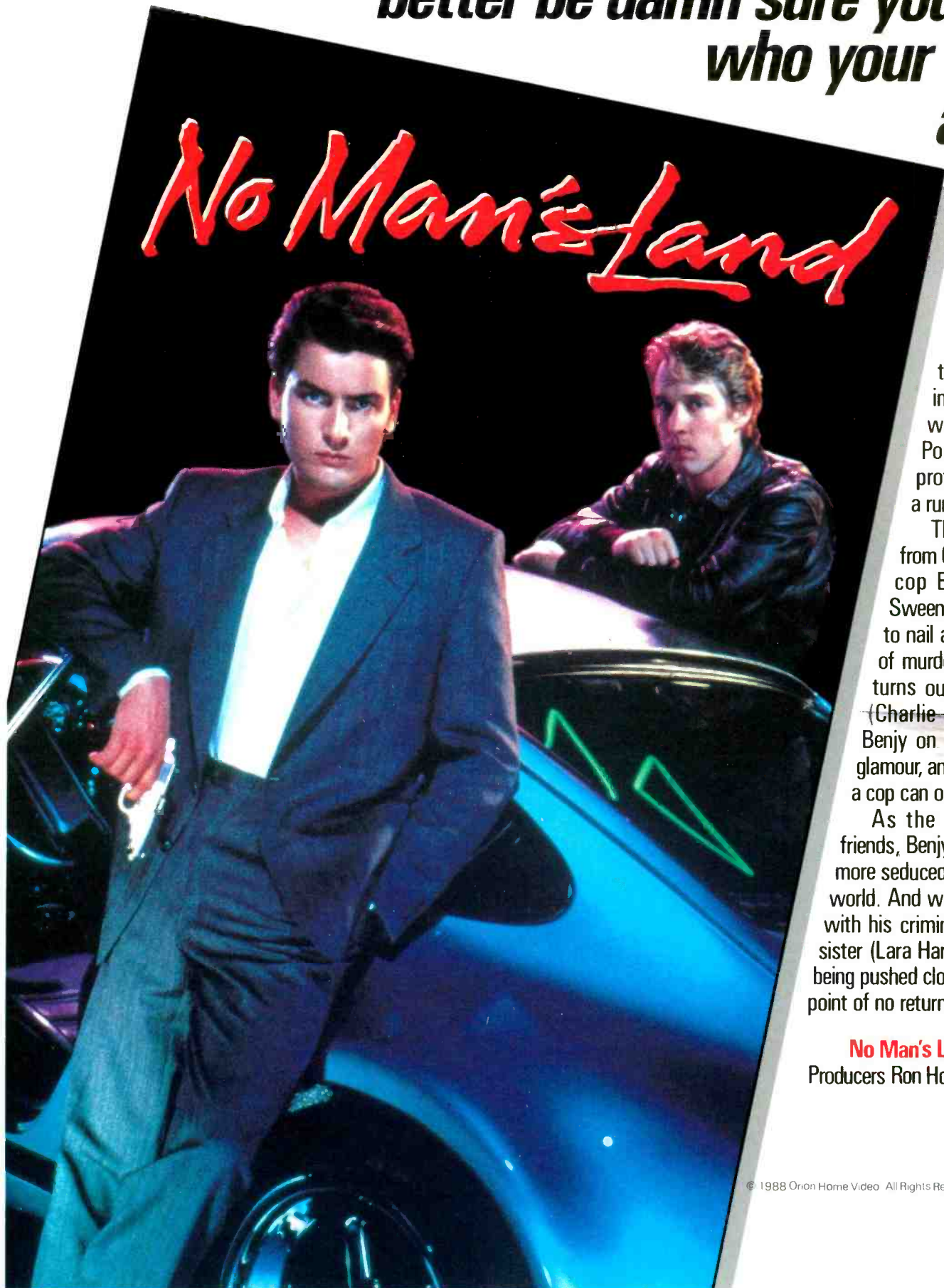
Carlson admits, however, that rates will be discussed this month at the chain's annual advisory board meeting. Currently, Video Update charges members \$1 per rental on Mondays-Wednesdays and \$2.50 on other days. Nonmembers pay \$3.50 for one rental and \$3 apiece for three simultaneous rentals.

Allan Caplan, Applause Video chairman, says his chain never charges a higher rental rate for new titles than it does for standard ones. The daily tariff at Applause, which has more than 70 locations, is \$2.99 per rental, regardless of how many days a tape is rented.

"It's been extremely effective," Caplan maintains. He says that by keeping rentals at a reasonable level instead of dropping to a low traffic-building rate, Applause has more cash to invest in new product.

Assistance in preparing this story was provided by Bill Holland in Washington, Moira McCormick in Chicago, Edward Morris in Nashville, and Chris Morris in Los Angeles.

**When you're an undercover cop, you'd better be damn sure you know who your friends are in...**



Put Charlie Sheen's name on a videocassette and you've got built in sales. Put him in an action-packed thriller as the charming and rich bad boy who steals \$70,000 Porsches for fun and profit—and you've got a runaway success.

The excitement goes from 0 to 150 when rookie cop Benjy Taylor (D.B. Sweeney) goes undercover to nail a car thief suspected of murder. Only the car thief turns out to be Ted Varrick (Charlie Sheen) who takes Benjy on a joyride of money, glamour, and the kind of nightlife a cop can only dream about.

As the two men become friends, Benjy becomes more and more seduced by Varrick's corrupt world. And when he gets involved with his criminal friend's beautiful sister (Lara Harris) he finds himself being pushed closer and closer to the point of no return in **No Man's Land**.

**No Man's Land**, from Executive Producers Ron Howard and Tony Ganz.

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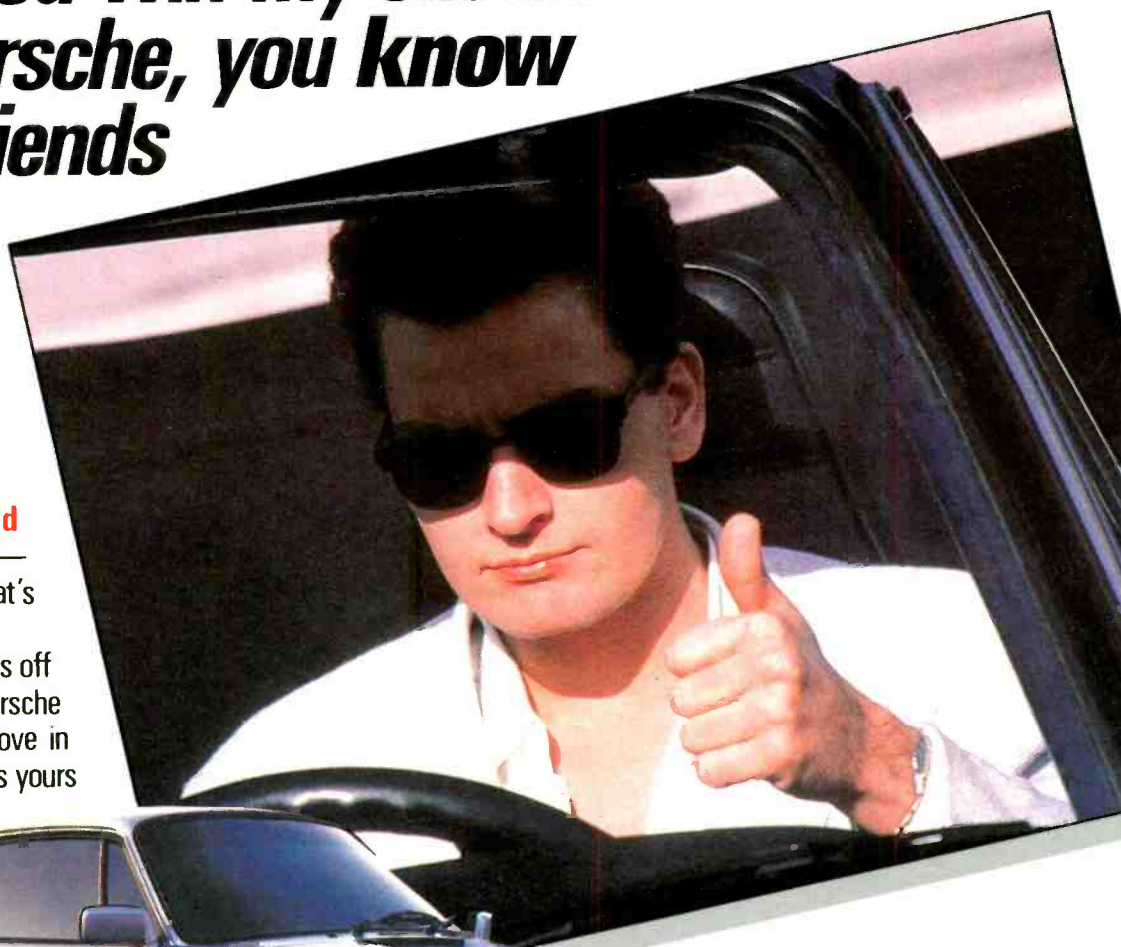


**But when you win my custom-built 911 Porsche, you know who your friends are at...**

**ORION**  
HOME VIDEO

Inside every **No Man's Land** videocassette is the **911 RIPOFF**—an instant-win retailers' game that's your license to steal.

Play the game and you can rip us off for the same custom-built 911 Porsche wing back that Charlie Sheen drove in **No Man's Land**. Only this time it's yours clean, clear and legal!



Other instant-win prizes include limited edition mini-Porsches, trips to the 1988 Porsche Parade in Colorado Springs, Porsche sunglasses, coffee-table editions of the "Porsche" book, and subscriptions to "Automobile" magazine. So get out of neutral and get on the phone to order your videos.

**And don't forget to ask your distributor about available No Man's Land standees.**

**Order cut off date: March 15th**

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No purchase necessary. Free game cards and official rules are available when you send a self-addressed, stamped envelope to 911 RIPOFF For Retailers, P.O. Box 2267, Terminal Annex, Los Angeles, CA 90052-9609 (WA and VT residents omit return postage.) Requests must be received by April 15, 1988. Limit one game piece per written request. Void where prohibited. Promotion open to established retailers only.

**GAME-RENTING**

*(Continued from page 49)*

tridge-rental issue is not a heated issue within VSDA.

Several dealers share the view of an AVA member who says the furor over game rentals is reminiscent of "First Sale all over again," referring to the legal battles that ensued when studios resisted movie rentals in the early '80s. AVA president John Power says he hopes to allay such fears.

At Nebraskaland Video, Foulk says game rentals are handled similarly to video rentals. He

**'There is a fear we will be cut off by distributors'**

charges "\$3 a night for the machine and \$3 for the cartridge" except for weekends, when cartridges stay at \$3 but machines move up to \$4 on Fridays and to \$6 on Saturdays and Sundays.

Foulk says his stores stock about 110 cartridges, all by Nintendo. A computer-analysis forecast of his top 40 rentals for February ranks the "Top Gun" video game as his operation's No. 5 mover. Only four videos, those of the hot movies "Dirty Dancing," "Platoon," "RoboCop," and "Predator," ranked higher at Nebraskaland.

Other games on Foulk's combined video/video-game rental breakout: "Breakthrough" at No. 16; "Mike Tyson's Punch-Out" at No. 17; "Ikari Warrior" at No. 28; and "Striker" at No. 34.

Loy's Video Station stores charge \$4 a day for the machines and \$2 for cartridges. By comparison, Loy charges \$3 a day for pre-recorded videos. When titles have been on the market for 60 days or more, they rent for \$2.50.

While Loy says the store encourages customers to rent games to decide which they want to purchase, "a lot of the kids rent the same game over and over."

**Accessory Coverage Expands**

Beginning this week, Billboard will enhance its coverage of new products and promotions with additional articles about video and audio accessories, blank tape, portable electronics, and other products that music and video stores might use to supplement their inventories. The products were formerly covered in abbreviated form in the Video Plus and Audio Plus columns, which have been discontinued.

Suppliers and manufacturers should continue sending information about product introductions and related announcements to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## VIDEO RELEASES

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L.A. LAW is known for its great ensemble cast (including Harry Hamlin, Corbin Bernsen and Jill Eikenberry) as well as its high production values and fast pacing. The feature-length presentation is *must* viewing for the show's fans—and crime buffs everywhere!

Catalog #5200  
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Order your copies today!  
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L.A. LAW Starring Harry Hamlin Corbin Bernsen Jill Eikenberry Alan Rachins Michele Greene Jimmy Smits Michael Tucker Susan Ruttan and Richard Dysart • Music by Mike Post • Supervising Producer Terry Louise Fisher Written by Steven Bochco & Terry Louise Fisher • Produced & Directed by Gregory Hoblit • Executive Producer Steven Bochco © 1986 Twentieth Century Fox Film Corporation. All Rights Reserved.

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

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♠♥ IVE/\$79.95

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**REVENGE OF THE ZOMBIE**  
Marilyn Burns, Fabian Forte, Marvin Miller  
♠♥ Genesis/\$49.95

**SOONER OR LATER**  
Denise Miller, Rex Smith  
♠♥ New World/\$59.95

(Continued on page 57)

### FBI Nets 1,500 Movie Prints

NASHVILLE FBI agents from Knoxville, Tenn., recently seized \$10 million-\$15 million worth of movie prints that they say may have been intended for use in the illegal sale of movies and videotapes both in the U.S. and overseas.

Among the 1,573 films confiscated in the Feb. 4 raids on a residence near Chattanooga, Tenn., and three storage units there were 35mm prints of "E.T.," "Star Wars," "Snow White," "2001: A Space Odyssey," and "Crocodyile Dundee."

The residence raided was that of Lewis T. Phillips Jr. of Red Bank, Tenn., who was also identified as the person who rented the storage units.

No arrests have so far been made in the case, according to an FBI spokesman in Knoxville. He says the films, along with any other relevant evidence, will be presented for review to the U.S. Attorney's Office in Chattanooga and—if sufficient cause is found—to a federal grand jury.

Phillips could not be reached for comment.

## 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	5	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
2	2	3	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
3	3	3	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
4	11	2	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
5	4	3	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
6	5	4	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
7	<b>NEW</b>		NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
8	6	8	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
9	8	15	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
10	7	8	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
11	9	7	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
12	10	13	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
13	12	8	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
14	13	8	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
15	14	13	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
16	15	15	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
17	16	7	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
18	20	20	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
19	17	4	BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
20	18	13	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
21	26	4	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
22	23	22	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
23	19	8	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
24	29	18	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
25	<b>NEW</b>		THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 6-20801	Gary Busey	1978	PG
26	21	11	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
27	27	21	BLIND DATE ♦	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
28	<b>NEW</b>		IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
29	22	20	ANGEL HEART ♦	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
30	30	15	RIVER'S EDGE ♦	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
31	24	15	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
32	28	8	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
33	<b>NEW</b>		JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
34	34	19	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
35	<b>NEW</b>		DOLLS	Empire Pictures Vestron Video 5222	Not Listed	1987	R
36	35	6	WALK LIKE A MAN	MGM/UA Home Video 801086	Howie Mandel Christopher Lloyd	1987	PG
37	36	23	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
38	25	7	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
39	33	11	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
40	32	27	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13

◆ 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 RETAILING

## Video-Age Letters, Cards

People can make their own video letters and greeting cards via a new self-contained unit called Video Capsule. Marketed by Video Capsules, Sarasota, Fla., the devices offer two-, five-, 10-, and 15-minute long color VHS tapes with sound for personal messages.

Designed for malls, retail stores, and other areas with high consumer traffic, Video Capsule is a cylindrical unit that occupies about 25 square feet of floor space. It runs off current of 110 volts and draws less than 7 amps, according to Video Capsules president William E. O'Hara. The machines sell for \$19,950 each.

Currently, there are 15 of these units in operation, four of them in Sears stores in Florida.

Although the company collects no royalties from the use of Video Capsules, it does sell the owner packages that contain the video tape, a clear-plastic protective case, a mailing envelope, and a free playback card. The card is for recipients of the video greetings who may not have their own VCRs. It enables them to call a toll-free number to find out where the closest Video Capsule is and to then take the tape there for free viewing.

The unit is computer driven and communicates with the user through both instructions that appear on a screen and a synthesized voice that details the recording and playback processes. Directly behind the screen is a camera with a wide-angle lens

that photographs the user's head and upper torso.

Constructed to take both cash and credit cards, the Video Capsule provides tapes at these suggested prices: \$10 for two minutes, \$12 for five, \$15 for 10, and \$20 for 15 minutes.

Plans call for the units to be linked to Video Capsule's Sarasota headquarters for computer monitoring of vital functions, security, sales, and tape package inventory.

For more information, call 813-351-4903.



Video Capsule.

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## BILLBOARD SPOTLIGHTS

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A P R I L

- Sports and Recreational Video
- On the Road in Europe

BILLBOARD COVERS IT ALL!

## Adult Specialist Arrow Pioneers Sell-Through

BY JIM McCULLAUGH

LOS ANGELES Is sell-through becoming a part of the adult video business?

Judging by the activities of one manufacturer—Arrow Film and Video—and an informal survey of retailers, it would appear so.

Last fall, Arrow issued such adult video classics as "Deep Throat" and "The Devil In Miss Jones" in revamped, almost generic packaging for a suggested list price of \$14.95.

The company backed them with a trade-and adult-consumer-magazine

campaign promoting the price; concentrated on wide distribution, including traditional video specialists in addition to adult book stores, mail order, newsstands, and gift shops; and provided dealers with a counter-top merchandiser that could be placed anywhere in the store.

While numbers in the adult field are generally speculative, it's estimated that the campaign was very successful for both Arrow and many retailers. The experience has made such dominant adult companies as Caballero, VCX, and Hollywood Video take notice. Reportedly,

adult industry giant Caballero is set to launch a major sell-through line of new product, possibly for as low as \$14.95 per tape, aimed at video specialists.

Mara Epstein, vice president of advertising and promotion for Arrow, says a number of adult companies are now soliciting Arrow to distribute a collector title at a low price.

Arrow itself, she says, has 14 low-priced titles and is issuing four new titles a month. Yet another sell-through line, priced at \$24.95 per title, is on the back burner, she says.

"Retailers are blind if they don't see the opportunity," says Epstein, who adds that the campaign was modeled to some extent on the sell-through breakthroughs in the mainstream video business. Some video specialists, she says, have yet to understand that volume sales will offset the lower per-title margin. Arrow will not sell orders of fewer than 10 pieces and is not encouraging dealers to buy product as rental inventory.

"There is a sell-through market out there," says Paul Fischbein, editor of Adult Video News, a trade publication. "A lot of companies have been selling catalog product at lower prices, but dealers have been buying them for rental inventory. It took Arrow's campaign to show dealers that there was a sell-through business." He points out that adult mail order has always produced a percentage of sell-through, but even these prices are falling. Mail-order and sell-through statistics, however, he says, are practically impossible to track. Overall, he places the wholesale value of adult tapes sold to the industry in 1987 at \$386 million.

Despite the apparent success, Fischbein says he doesn't expect to see any large-scale adult sell-through programs this year from manufacturers.

"The breakthrough year," he says, "will be 1989, simply because the adult industry is in for another tough year because of the Justice Department. Any other adult sell-through campaigns will be done at a trade level and be low-key. The further out into the consumer market they go, the worse they will get

hurt." The excessive costs of high-profile consumer marketing are also prohibitive for many companies, he says.

Given the political climate also, says Fischbein, most dealers will opt for a low-key approach.

Not every manufacturer, however, would agree that sell-through will ever become a substantial part of the adult business. Whatever market there is, says Perry Ross, head of Fantasy Films and co-chairman of the Adult Video Assn., is mail order.

He does concede that it's possible to sell a small, select group of "titles that built the business" like "Deep Throat" at \$14.95 in more traditional video channels, but for the most part, he says, the adult business is driven by higher-priced new product aimed at rental. The keys to that market, he says, are title and packaging.

Ross does acknowledge that now there is "a lot of price slashing in this industry, but I think that's a route being taken by less-talented companies. Three years ago, you could get \$40 wholesale for a tape. Today you get \$20. It's a real problem."

He says that the industry as a whole issues 100 titles per month and that a successful title typically ships 2,000-4,000 on initial orders.

Among those retailers emboldened by adult sell-through is Mitch Perliss, director of purchasing at 50-store Music Plus, Los Angeles. He says the titles "The Devil In Miss Jones," "Deep Throat," and "Debbie Does Dallas" priced at \$14.95 were among the chain's top 20 all

(Continued on page 57)

## Adult Video Assn. Defends Its Honor Trade Group Launches P.R., Membership Blitz

LOS ANGELES Faced with mounting legal pressure, the adult video industry is fighting back.

The Adult Video Assn., an organization formed last fall out of the ashes of the disbanded Adult Film Assn., now has several hundred members with "video stores joining us every day," according to Perry Ross, AVA co-chairman and head of L.A.-based Fantasy Films. The association's goal is to number 5,000 members by year's end.

An AVA kit containing a membership application has gone out to practically every video specialty store in the country, says Ross.

He adds that preparations are also in the works for major legal and public relations adult-video counteroffensives. For example,

Ross says he and the group's legal counsel, John Weston, plan to appear on national radio and such television talk shows as "Donahue" and "The Oprah Winfrey Show" to give the adult industry's point of view.

"If we organize, we will be a very formidable group. We're continually misquoted by the government," says Ross. "We are a several-hundred-million-dollar-a-year business. The government says we're a \$4 billion-\$8 billion business. No way. We're ready to take the factual and constitutional issues to the public."

Ross says that contrary to negative reports in the consumer press, the adult business deals in sexual-explicit material made and seen

by consenting adults, not fringe or illegal material.

Stressing the urgency of organization for dealers, Ross cites VSDA figures, saying that 77% of that group's member stores carry adult video and approximately 13% of each store's inventory is adult. For stores more actively involved in adult material, the percentage is as high as 25% of inventory.

"But because of the government's activities, dealers have become paranoid and fearful of going to jail. Now that's censorship," says Ross.

"We're moving very quickly. We have a message, and we're going to get it out to the public. We will show the public that we are not a

(Continued on page 56)

## Classical Tapes Going To Record Stores P'Gram To Ship Kultur Vids

BY AL STEWART

NEW YORK Kultur Video says it has hit that elusive high note. The company's line of performing-arts videos will be distributed to record stores by PolyGram, a leading distributor of classical records, audio

tapes, and compact disks.

Dennis Hedlund, president of Kultur, describes the distribution deal as "the greatest thing that has ever happened to Kultur."

Hedlund says the distribution in record stores of the 75 titles in the company's catalog is instrumental to their success. Nevertheless, the relatively small, 8-year-old, West Long Branch, N.J.-based supplier has had very little distribution in record stores in the past.

According to Hedlund, the opportunity to position the company's product in record stores that boast a strong track record with classical music means "we have finally found a home where people know who Mikhail Baryshnikov, Placido Domingo, and Maria Callas are. And we've found a major distributor who knows how to market those names."

PolyGram already markets titles from a number of major classical record labels, including London, Decca, and Deutsche Grammophon, but has not been involved in the distribution of classical videos in the past. The company, which services more than 6,200 record stores and chains, says it will use a computer list to identify stores where Kul-

(Continued on page 59)



Kultur Video president Dennis Hedlund, standing, says record stores will start carrying his product as a result of a distribution pact with PolyGram. With Hedlund, from left, are Pearl Lee, director of sales, and ballet great Mikhail Baryshnikov, who appears in a number of Kultur titles.

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard.

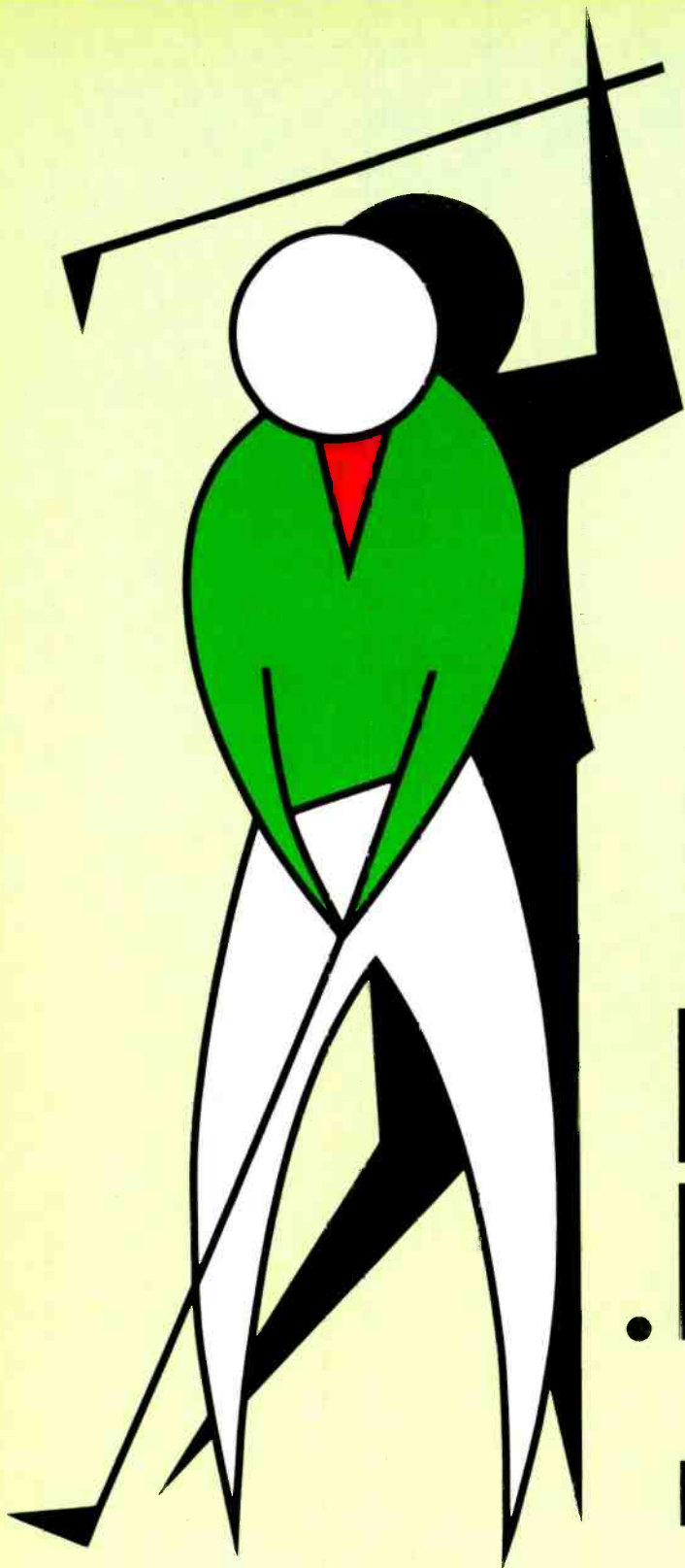
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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	9	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
2	2	11	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
3	3	3	ROXANNE ◆	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	29.95
4	6	3	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	34.95
5	NEW ▶		DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
6	5	11	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
7	7	23	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
8	9	9	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	39.95
9	NEW ▶		DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	34.98
10	10	39	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95

◆ 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.



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# SPORTS AND

# RECREATIONAL

# VIDEO

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**ISSUE DATE: APRIL 2**  
**AD CLOSING: MARCH 8**

**I****N THIS ISSUE:** Billboard presents "A Retailer's Guide to Sports and Recreational Video"; new products from the majors and indies; and trends and issues

**PLUS:** Billboard's Bi-Weekly Chart: Recreational Sports Video which lists the Top 20 Best Sellers!

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(212) 536-5025  
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**RESERVE YOUR SPACE TODAY!**



## newsline...

**VESTRON VIDEO** will launch a multipack promotion for its two May releases, "The Running Man" starring Arnold Schwarzenegger and "Steel Dawn" featuring "Dirty Dancing" star Patrick Swayze. Dealers who buy a discount-priced four-pack containing three copies of "The Running Man" and one copy of "Steel Dawn" will receive their shipments 14 days before single copies of "The Running Man," priced at \$89.98 each, are released. Vestron is planning a \$3 million campaign to support its May Muscle promotion and is offering dealers a 5-foot-high floor display. The four-pack has a list price of \$319.93, or \$79.98 per cassette, and will be available beginning May 11. The prebook cut-off date is April 13. Single copies of "Steel Dawn" will be available May 11 and will have a list price of \$89.98. Single copies of "The Running Man" will be available May 25.

**FREE BETA:** Distributor Metro Video is offering retailers a free Beta copy of "Beverly Hills Cop" for each Beta copy of the sequel they order. The promotion will run until "Beverly Hills Cop II" is released on tape March 9 by Paramount Home Video. Arthur Morowitz, president of the Hasbrouck Heights, N.J.-based distributor, says Beta customers have been "overlooked by the industry for long enough." Metro's price for Beta copies of "Beverly Hills Cop II" is \$21.40 each for orders of 10 or more.

**IMPERIAL ENTERTAINMENT** says its horror release "Demons 2: The Nightmare Returns..." is the first home video to be supported with pre-release in-store test marketing. The film, which is slated for release March 30 and has a prebook cutoff date of April 20, was offered in the five-store American Home Video chain in Los Angeles and promoted with extensive point-of-purchase material. While final results are yet to be tabulated, one of the five stores says it stocked 12 copies of the title and rented it 67 times during its first week of availability. Ten days after the test began, the same store says, half the copies were rented out. Tom Rooney, Imperial's general vice president, says data from the test will be made available to distributors and dealers throughout the U.S. "We're emphasizing the profit that can be realized with 'Demons 2' and the effect that good p-o-p can have on sales," Rooney says.

**INTERGLOBAL HOME VIDEO** will fatten its catalog of budget-priced feature films through a recently completed acquisition deal with Trans World Entertainment. Under the terms of the deal, Interglobal will be the exclusive North American supplier of 15 TWE titles. According to Gabby Gottlieb, Interglobal's chief operating officer, the agreement with TWE "further our commitment to acquire big-budget pictures for the sell-through market at the \$9.99 retail price point." **AL STEWART**

### ADULT VIDEO ASSN. DEFENDS HONOR

(Continued from page 54)

bunch of sleazebags who shoot movies in closets and stand around with erections all day. This is a serious business."

Already, says Ross, the group has established attorney hot lines for dealers who need legal information, and "coalitions against censorship are being formed all over the country. We will push back inappropriate legislation."

The adult video field, says Ross, represents the "unspoken majority." Citing a recent Time magazine report that 104 million adult videocassettes were rented last year, he says, "That's a lot of people. If people didn't want us, we would be out of business by now. It's not the government's place to tell us what we can look at and what we can't look at. We have First Amendment protections."

"We're not advocating that adult videos be shown in schools and churches. Ironically, the government has stirred up so much curiosity about adult videos that more people are renting them."

Ross says the AVA was formed not only "out of necessity due to government attack," but also to act as a regulator.

The AVA's efforts will be funded by a membership-fee structure that

ranges from \$2,000 for founding members to \$1,000 for distributors to \$50 per store for dealers. The group is also soliciting producers, directors, actors, writers, musicians, technicians, and all others associated with the industry for membership. A newsletter will be sent out every three months.

Meetings are now being held twice a month, with locations rotating among the offices of such different companies in Los Angeles as Cabellero, VCX, and Hollywood Video.

As soon as AVA expands a little further, says Ross, it will continue to impose such stringent self-regulatory measures as more rigorous scrutiny and verification of performers' ages.

"We won't be involved with anyone who does anything illegal, such as child pornography," Ross says. "That's an underground movement by a few select individuals who hide in basements. It has nothing to do with AVA or the adult industry. We will adhere to all present-day laws."

Ross says the AVA also plans to place emblems on packages that are approved by the association to "show that there is nothing illegal [about them] and the videos are of high quality." **JIM McCULLAUGH**

FOR WEEK ENDING FEBRUARY 27, 1988

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# TOP VIDEOCASSETTES SALES™

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	19	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	3	71	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	5	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
4	2	58	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	8	121	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	7	24	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
7	5	3	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
8	6	19	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
9	12	2	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
10	18	65	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
11	9	69	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
12	11	3	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	89.98
13	14	134	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
14	15	3	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
15	39	2	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
16	13	10	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
17	20	49	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
18	34	24	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
19	26	20	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
20	31	130	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
21	23	88	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	19	89	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	32	21	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
24	17	67	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
25	10	27	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
26	22	13	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
27	27	125	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
28	21	115	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
29	RE-ENTRY		HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
30	NEW ▶		NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	89.95
31	24	14	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
32	33	53	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
33	29	4	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	89.95
34	40	94	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
35	16	42	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
36	30	10	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
37	28	16	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
38	25	48	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
39	36	3	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
40	38	19	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95

▲ 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.

## ADULT SELL-THROUGH

(Continued from page 54)

during the Christmas season.

"The packaging is so good. That's why it's working. We can put it right out with the sale merchandise," says Perliss.

Many retailers, including John Thrasher, product manager at Tower Records/Tower Video, still feel that even with more palatable covers, adult video sell-through "needs to be in a specific location in the store." Tower offers adult product selectively in only 14 of its 42 domestic stores.

Among lines Thrasher mentions is Swedish Erotica. "They must be up to 40 volumes. They're priced at \$19.95," he says, adding that Tower probably has adult sell-through representing 2% of its overall sell-through volume.

Tower is very conscious of how adult product can be perceived negatively in some communities, says Thrasher. He mentions Phoenix, Ariz., as a case in point.

Not all retailers believe the toned-down covers are a positive factor in relation to sales. Joe Gasparich, owner of the B.A.C. Video chain based in Belleville, Ill., a St. Louis suburb, notes that many dealers, especially those located where prosecutions are active, don't display any product openly.

Also, Gasparich and others, agreeing with Ross, say the explicit graphics on adult videotapes are what provide the vital appeal. Toned-down packaging "is, ironically, taking away one of the more effective ways of selling this product," says Gasparich. "Don't forget, in many markets there is no theatrical exposure for adult product," which makes packaging all the more important, he says.

More responsible presentation of adult video is welcomed by retailers in a new group, People Against Obscenity, a dealer organization headquartered out of Kansas City, Kan.

According to Richard Rostenberg, head of 8-year-old dealership Hollywood At Home, in suburban Kansas City, Kan., and main force behind the dealer group, the group seeks to "make stores realize they are responsible in such a family-oriented industry as home video." Says Rostenberg of guidelines the organization offers, "We're trying to show we are concerned and responsible merchants in our communities."

## VIDEO RELEASES

(Continued from page 52)

### SUSPICION

Jane Curtin, Anthony Andrews

▲♥ Fox Hills/\$79.95

### THE TEACHER

Angel Tompkins, Jay North

▲♥ VidAmerica/\$79.98

### TOUR OF DUTY

Terence Knox, Stephen Caffrey, Joshua Maurer

▲♥ New World/\$59.95

### WOMEN AT LARGE—BREAKOUT

Exercise

▲♥ IVE/\$29.95

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

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SAN FRANCISCO EXAMINER

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—JUDY STONE, SAN FRANCISCO CHRONICLE

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—VARIETY

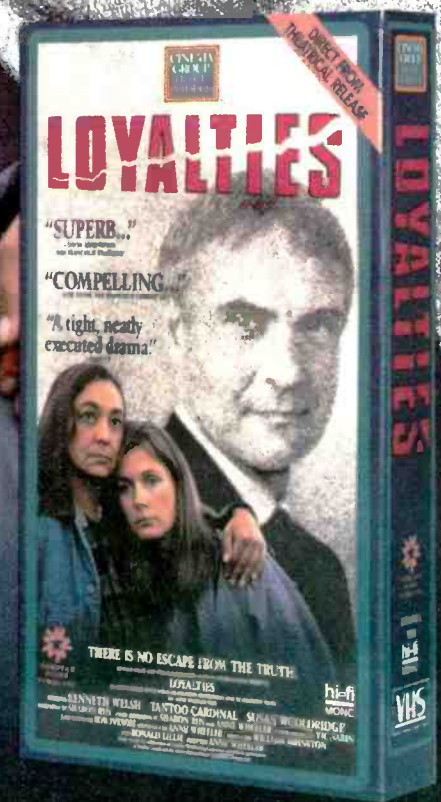
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March 30, 1988

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LINE PRODUCER **ROB IVESON** CO-PRODUCER **ANNE WHEELER** PRODUCERS **WILLIAM JOHNSTON**  
AND **FONALD LILLIE** DIRECTOR **ANNE WHEELER**  
Produced with the collaboration of Canadian Broadcast Corporation and with the participation of Telefilm Canada and the Alberta Motion Picture Development Corporation





NOW AVAILABLE ON  
VIDEOCASSETTE

Norstar Home Video Inc.

Printed in U.S.A.

Artwork and Design ©1988 Cinema Group Home Video, 1875 Century Park East, 3rd Floor, Los Angeles, CA. 90067

## VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

**"Martin Luther King Commemorative Collection," MPI Home Video, 115 minutes, \$29.95.**

Dr. Martin Luther King died 20 years ago, but this handsomely packaged tape, containing two distinct programs, successfully brings the dynamic civil rights leader to life. "In Remembrance Of Martin" is a series of personal reminiscences from friends, family, fellow civil rights leaders, and others, interspersed with footage of various activities in King's struggle for nonviolent change in the South as well as highlights of ceremonies commemorating last year's Martin Luther King Day in Atlanta. Part two, "The Speeches Of MLK," presents King's most famous addresses. This is not an "Eyes On The Prize"-type documentary; there is no commentary or chronology to the interviews and filmed excerpts. But this compilation serves as an invaluable historical record of the civil rights movement and as an accurate, even affectionate portrait of the living King.

J.C. McADAMS

**"Panaerobics," Fit Video, 60 minutes, \$24.95.**

Instructor Merrily Smith has been a workout guru for close to 24 years, and it appears that all the sweat has paid off. Smith leads the

viewer through a low-impact workout divided into four levels of aerobics. After each segment, Smith urges her audience to take pulse readings, by which older individuals can gauge their progress. Her direction is easy to follow and her movements include much variation, which keeps viewers on their toes. This program can be adapted to include weights and will appeal to beginners as well as mature audiences.

STUART MEYER

**"Tennis Workout To Win With Virginia Wade," Academy Home Entertainment, 70 minutes, \$29.95.**

Against a backdrop of hazy mountains and catchy new-age music, Virginia Wade, a former Wimbledon and U.S. Open champion, explains that the demands of tennis are too great to use the game alone as practice and that a specialized exercise is needed to improve one's game. The program is divided into three sections: a 35-minute aerobic workout with a racket, an effective 15-minute session of stretching, and a detailed demonstration of various Nautilus machines and a useful description of how to duplicate Nautilus exercises with free weights. Wade and Dr. Julie Anthony, director of the Sports Fitness Institute in Aspen, Colo., are pleasant and efficient instructors, and their aerobic workout is especially good for improving upper-body strength, which is often ignored by fitness tapes. For those serious about their tennis game or simply interested in this game-oriented approach to fitness, Wade's tape can be an important aid. Her name recognition should

(Continued on next page)

## RETAIL TRACK

(Continued from page 40)

Staffers at Smash say the 8-year-old outlet on 90th Street is phasing out LPs and will convert to the format in operation at the firm's other store in Greenwich Village, 2-year-old Smash Compact Disc. This unit is another equipped with the Lift system, which puts empty jewel boxes within customers' reach while keeping the live CDs safe behind the counter. Curiously, the LP-share of album sales at the older 90th Street store is a robust 30%, but LPs will be priced "until they disappear," say Gary Rosenowitz, president, and Freddie W., manager of the Village store.

The uptown unit is headed by Marcello Gonzales, manager, and Allan Yakovene, assistant manager.

All the while and all around the town, Charles Grappone's five-unit chain of Vinylmania stores is positioned as a new industry contender, according to Joe Milner, who will head the jazz-oriented unit. The 10-year-old Grappone operation has built a reputation in dance music with three Carmine Street stores keyed by Manny Lehman, buyer. This led to the label Vinylmania Record Co. Now Vinylmania is stepping out in other retail direc-

tions, claims Milner; the chain recently added another Vinylmania store on Manhattan's Upper West Side.

With new and used jazz, imported and domestic, as the focal point, the jazz store will also feature classical, mainstream, avant-garde, new-age, and international product, says Milner, a 12-year retail veteran who says he was one of the founders of Bleecker Street Jazz.

**AT THE SHOPPING CENTER:** The International Council of Shopping Centers boasts a record 595 entries for its 1987 Maxi Awards with 24 Maxi winners and 62 merit awards announced recently. Details from 80 shopping-center campaigns are included in ICSC's award book. Among the winners: Acadiana Mall, Lafayette, La. (developer Robert B. Aikens & Associates); Bay Shore Mall, Milwaukee (Corrigan Properties); and in Canada, Rideau Centre, Ottawa (Viking Rideau Corp.). For copies of the award book, call 212-421-8181.

Put the Retail Track telephone number in your Rolodex (213-273-7040) and give marketing editor Earl Paige a jingle.

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	59	<b>CALLANETICS ♦</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	59	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	59	<b>JANE FONDA'S NEW WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	2	59	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	59	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	<b>NEW ▶</b>		<b>KATHY SMITH'S STARTING WORKOUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
7	9	59	<b>JANE FONDA'S EASY GOING WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
8	16	59	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	17	57	<b>KATHY SMITH'S TONEUP</b>	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
10	12	59	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
11	15	53	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
12	6	59	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
13	10	45	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	14	35	<b>JAZZERCISE: BEST YET!</b>	Parade Video 202	Judi Sheppard Missett's video features all-new aerobic dance routines.	29.95
15	7	5	<b>JUDI SHEPPARD MISSETT'S FITNESS FORMULA</b>	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
16	<b>RE-ENTRY</b>		<b>DENISE AUSTIN'S NON-AEROBIC WORKOUT</b>	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
17	13	21	<b>KATHY SMITH'S WINNING WORKOUT</b>	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
18	20	59	<b>DONNA MILLS: THE EYES HAVE IT ♦</b>	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
19	8	53	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
20	11	17	<b>JANE FONDA'S WORKOUT WITH WEIGHTS</b>	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	3	55	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
2	1	55	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	8	25	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
4	4	21	<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
5	10	43	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
6	6	27	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
7	9	59	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
8	2	57	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises taught.	19.95
9	5	17	<b>PLANETS OF THE SUN</b>	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
10	11	57	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
11	13	21	<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
12	7	53	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
13	14	57	<b>CONSUMER REPORTS: HOUSES AND CONDOS</b>	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
14	15	23	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
15	12	3	<b>TOUCHE ROSS VIDEO TAX GUIDE 1988</b>	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	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. Next week: Recreational Sports; Hobbies And Crafts.





**Hot Shots.** Michael Cooper of the Los Angeles Lakers and broadcaster Chick Hearn appear in a basketball instructional video, "Your Best Shot." Produced for beginners as well as more experienced players, the 30-minute video focuses on the proper execution of five basic basketball shots. It will be available from New Star Video beginning March 16 for a list price of \$29.95. The prebook cutoff date is Wednesday (24).

## KULTUR VIDEO, P'GRAM INK DISTRIB DEAL

(Continued from page 54)

tur's product is likely to draw strong interest.

"Opera and ballet are as viable in some record stores as Bon Jovi," says Jim Urie, PolyGram's senior vice president, branch sales. "Kultur will complement our other products, but it will not conflict with anything we currently carry."

Urie says PolyGram's existing relationship with record stores will ease the path for Kultur's product. "Any store that has had success selling classical product is a store that we know about," he says.

Hedlund says the three-year distribution pact with PolyGram is likely to increase Kultur's sales by 30%-32% on most titles and will allow the company to step up the number of cassettes it releases from about 15 a month to as many as 24 a month.

Kultur has enjoyed modest success by distributing through traditional video channels, but Hedlund says his product is routinely relegated to the back burner because of its relatively narrow appeal.

"Video distributors have a new release mentality—and rightly so," says Hedlund. "We understand they are out to sell 'Beverly Hills Cop' and 'Platoon,' and those are

the only types of titles they can really concentrate on. We have always known that record stores are an ideal place to sell performing-arts videos, but we didn't know what stores to go to."

Hedlund says Kultur's increased presence at record stores will not prompt the company to expand into other areas. "We've already passed on some jazz tapes," he says. "We're going to remain strictly performing arts."

## VIDEO REVIEWS

(Continued from preceding page)

help spur sell-through activity.

J.C.M.

**"Buns Of Steel,"** Greg Smithey Productions, 52 minutes, \$19.95.

Greg Smithey is the owner of the appropriately named Hip Hop Aerobics Club in Anchorage, Alaska, where this no-frills video was shot. Smithey, who talks like Richard Simmons and looks like Chuck Norris, gets right down to muscle-crunching business without preamble. Viewers will find that this routine is not for the aerobically fainthearted. Smithey keeps up an inane, encouraging banter backed by a driving rock beat as he whips his class of men and women in various physical conditions through a punishing routine guaranteed to make those buns *burn*. The camera work is static and the sound quality weak at times, but poor production values notwithstanding, this is a grueling, no-nonsense workout that is priced to sell.

J.C.M.

# Pioneer Artists Congratulates the Artists



## 1988 VIDEO GRAMMY NOMINEES ON PIONEER ARTISTS

*Pioneer Artists is proud to join the National Academy of Recording Arts and Sciences in recognizing Bobby McFerrin, Barbra Streisand and Vladimir Horowitz for their very special performances on Video LaserDisc. Congratulations.*



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## FOR THE RECORD

The Home Video Newlines in the Feb. 13 issue misstated the location of a round-table discussion sponsored by Paul Kagan Services Corp. The two-day meeting is scheduled for March 9-10 at the Beverly Hills Hotel.

## Skatebike Is Music Channel's 1st Official Product MTV Opens Up Licensing Division

BY STEVEN DUPLER

NEW YORK A Southfield, Mich.-based toy maker is betting that the MTV name carries enough weight that putting the 24-hour-per-day music channel's logo on a new three-wheeled Skatebike aimed at the 12-and-over market will make the vehicle a big seller.

MTV's agreement with LeRun Industries marks the first time the channel has licensed its name and logo to a commercial product for retail sale.

But if Erica Lindberg, MTV's licensing vice president, has her way, it won't be the last.

"This is just the first product we will be licensing," she says. "Until now, MTV has only done limited merchandising of certain types of on-air promoted stuff, such as jackets or videocassettes. Now that we actually have a licensing department, that is going to change."

Lindberg says MTV has its eye on a number of different product areas for possible licensing deals. "The only thing they must have in common is that any product we license has to be 'fashion forward,' which is a term we've come up with that means unusual, fun, happening products."

Possible MTV product-licensing

areas include apparel ("It wouldn't be the way Coca-Cola has done it," says Lindberg) and products in the musical instrument area, including hardware, software, keyboards, and other types of contemporary musical devices.

"When we roll out the Skatebike into stores this fall, we want to have an integrated product launch with a few other licensed products," says Lindberg. "We see the licensing area as an incremental revenue stream for the company."

So what exactly is a Skatebike? Basically, a \$129.99 French-designed training-wheel-equipped unicycle that "you don't have to be a total athlete to ride," Lindberg says. The two small "training wheels" are actually skateboard-type wheels. That explains the product's name.

The product was recently shown at the International Toy Fair here. When it debuts in March, it won't be available in stores. All orders must be placed directly with MTV. The retail rollout doesn't come until the end of August.

"We're basically doing a double deal with LeRun," says Lindberg. "Just because someone does a licensing deal with MTV doesn't mean they would necessarily get a direct-mail-response campaign also. In this case, that's how the

deal will work for the first nine months."

That direct-mail operation means heavy rotation for Skatebike commercials, which are being designed not to be "glaringly out of place" in the context of MTV's normal video environment.

The U.S. is just the beginning for MTV's new licensing thrust, Lindberg asserts. "We're setting up separate licensing divisions in each of MTV's global operations," she says. "We're now in the process of assigning agents in Australia, Japan, and Europe."

## NEW VIDEOCLIPS

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

**GAVIN CHRISTOPHER**  
You Are Who You Love  
Gavin/EMI-Manhattan  
Picture Vision  
Jon Small

**FORCE M.D.'S**  
Touch And Go  
Couldn't Care Less  
David Wunsch/Picture Vision  
Drew Carolan

**GODLEY & CREME**  
A Little Piece Of Heaven

Goodbye Blue Sky/Polydor  
Lexi Godfrey/Medialab  
Godley & Creme

**MARTY HAGGARD**  
Trains Make Me Lonesome  
MTM  
Alan Bernard/Studio Productions  
Jim May, Coke Sams

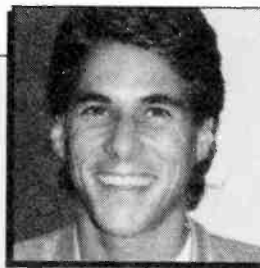
**WHITNEY HOUSTON**  
Where Do Broken Hearts Go  
Whitney/Arista  
Jon Small/Picture Vision  
Peter Israelson

**L.A. GUNS**  
Sex Action  
L.A. Guns/Vertigo  
Irene Crigna/MGMM  
Ralph Ziman

**ZIGGY MARLEY**  
Tomorrow People  
Conscious Party/Virgin  
dB Communications  
Paula Greif, Drew Carolan

**TED NUGENT**  
She Drives Me Crazy  
If You Can't Lick 'Em... Lick 'Em/Atlantic  
Lenny Grodin/Grodin Production Assn.  
Jeff Schock

## THE EYE



by Steven Dupler

**BIG CLIP ON CAMPUS:** While most people are aware of such satellite-based suppliers of music video programming to the national college market as **Campus Network** and **National Campus Television**, little attention has been paid to the small, on-campus television channels that exist at colleges and universities around the country. Yet these could be a particularly fertile ground for breaking artists via video, says **Aristo Video Promotions'** Jeff Walker, and he's trying to prove it.

Walker's firm, which handles video promotion for a number of major country labels in Nashville and elsewhere, sent out a questionnaire recently to 150 colleges that have their own television departments and in-house production facilities from which their TV stations broadcast.

In the questionnaire, Walker asked if these college TV operations would be interested in obtaining and programming videoclips. The answer—from the 25-30 who responded—was a resounding yes.

"We've targeted 15 or so of these schools, and starting March 1 we are opening a separate college division here that will service them with clips," says Walker. "They were extremely interested in all forms of music; unfortunately, we can really only offer them country since that's what we deal with."

Among the schools involved in Aristo's guinea-pig program are Syracuse Univ. in Syracuse, N.Y.; the Univ. of Bridgeport, Conn.; the Univ. of Tulsa, Okla.; and Austin State Univ. in Austin, Texas.

Campus-based stations would seem to offer a perfect venue for labels that are strong in musical genres that traditionally perform well at the college level, such as alternative rock and jazz. Walker says he plans to move beyond his current country-only video promotion once Aristo has gotten a handle on this heretofore-overlooked market.

**EYE LIKE:** Lyle Lovett's latest—the clip for "She's No Lady." Director Wayne Miller has put together (with some creative input from the artist) a visual as wryly humorous as the song itself, which has lyrics that sound like a cross between a David Bromberg blues number and a string of Henny Youngman one-liners. This one is oh so simple, but it works perfectly.

We're also big on the new 10,000 Maniacs video for "Like The Weather," last week's Nouveaux Video on VH-1 and a contender for Buzz Bin status on MTV. This band is a huge priority at Elektra right

now; to underscore that fact, the label has prepared a 20-minute longform that combines the video with an interview with lead singer **Natalie Merchant**. Elektra is servicing the longform to "meaningful" video outlets and is providing personalized station IDs taped by Merchant to many shows.

Finally, check out the **Connells'** clip for "Over There," directed by **Jim Hershleder** (the **System**, **Lou Gramm**, **Peter Dinklage**). Hershleder has combined performance footage of the band with small-town scenes of Raleigh, N.C. (the group's hometown), into a thoughtful antiwar statement with a strong rock punch.

**RIDE 'EM:** PolyGram country artist **David Lynn Jones** was the subject of a recent contest promotion on **Country Music Television**. The winner of the CMT contest was flown from her home in Edmond, Ky., to Nashville to appear in a small role in the singer's current clip, "High Ridin' Heroes." According to PolyGram, "actual cowboys" were used for the riding and roping scenes in the clip, with sequences filmed at Doc Guffee's ranch in Franklin, Tenn. Yee-hah!

**A WORD FROM THE CHIEF:** **Connie Wodlinger**, president and chief executive officer of **Hit Video USA**, dropped the Eye a line to stress a few positive points in the wake of a recent Billboard article describing Hit Video's cutback from 24 hours of music video programming a day to just seven, and its concurrent drop-off from direct-satellite-cable feed.

First, points out Wodlinger, her channel is "still the nation's largest producer and syndicator of music video programming to broadcast television, with 56 hours per week [that's one more hour per day than we were told] of original programming delivered via satellite nationwide to more than 20 million households."

Wodlinger also notes that the channel's "immediate loss of cable households... has already been offset through the addition of several new broadcast affiliates."

Finally, says Wodlinger, Hit Video remains as committed to staying on the air as ever and will be on hand for the National Assn. of Television Production Executives International Conference at the end of February.

## VIDEO TRACK

### NEW YORK

**JERRY HARRISON** of **Talking Heads** fame directed his own video for "Rev It Up," the first single from his "Casual Gods" album on Sire Records. The clip was produced by **Bell One Productions**.

Director **Matt Mahurin** completed production on **Jane Siberry's** video for "The Walking," the title cut from her Reprise debut. The clip, produced by **Sharon Oreck** for **O. Pictures**, was lensed by Mahurin at Mother's Stage here.

### LOS ANGELES

**PETER LIPPMAN** RECENTLY directed two videos for **Lippsync Inc.** The first, **Taylor Dayne's** "Prove Your Love" from her "Tell It To My Heart" album on Arista, was produced by **Mike Bodnarczuk** and lensed by **Bryan Greenberg**. Art direction for the clip was provided by **David Diehl** and choreographed by **Paula Abdul**.

Lippman's second project was the clip for **Louis Armstrong's** "What A Wonderful World" from the "Good Morning Vietnam" soundtrack. The clip uses footage from Armstrong's performance of the song during a concert at a military base in 1968.

**Dwight Yoakam's** "Always Late With Your Kisses" clip, from his upcoming "Hillbilly Deluxe" album on Reprise Records, was directed by **Sherman Halsey** and **Jessica Cooper**. Shot by cinematographer **Graham Hughes** at L.A.'s **Orpheum Theatre**, the video was produced by Halsey for **Century City Artists**.

**Restless Records' Surf Punks'** "Shark Attack" video was recently shot in Malibu by director/cinematographer **Dennis Dragon**. The clip was produced by Dragon for **60/40 Co.**

### OTHER CITIES

**BON JOVI** RECENTLY flew up to the **Osmond Studios** in Utah to film two commercials for Fuji film. The 15- and 30-second spots, directed by **Ryoichi Katoh**, feature the five band members standing in a 3-foot-deep rectangular pool performing their hit single "Living On a Prayer." Produced by **Tokuzo Nakamura** and **Yuichiro Nakatsuka** of **Japan Color Movie**, the commercials will begin airing in Japan in March. Twenty-four-year-old **Jimmy Osmond** is currently president and owner of **OCG Inc.**

**I.R.S.** recording group the **Alarm** recently completed work on a video for "Presence Of Love," the second single from the band's "Eye Of The Hurricane" album. Directed by **Nick Morris**, the video was lensed by **Chris Ashbrook** in Wales. Locations included **Dylan Thomas' old boat-house** in Laugharne, **Sir Johns Hill**, and the **Newport Civic Centre**. The clip was edited by **Mark Mendes Da Costa** and produced by **Fiona O'Mahoney** for **MGMM** in London.

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

## VIDEO MUSIC



**Pregnant Pause.** I.R.S. artist Dave Wakeling, center, takes a break on the set of the shoot for "She's Having A Baby," the title track from the upcoming John Hughes film. With Wakeling is the clip's producer, Jessica Cooper, left, and director C.D. Taylor. Wakeling is now beginning to track his first solo album for I.R.S. The album's working title is "The Happiest Man In The World."

Continuous programming 1775 Broadway, New York, NY 10019
<b>ADDS</b>
The Alarm, Presence Of Love Broadcasters, Down In The Trenches Simon F., New York Girl Jerry Harrison, Rev It Up Robert Plant, Heaven Knows Platinum Blonde, Fire 3, Talkin' Bout
<b>HIP CLIP</b>
So, Are You Sure
<b>SNEAK PREVIEW</b>
AC/DC, Heat Seeker Aerosmith, Angel Richard Marx, Endless Summer Nights
<b>HEAVY</b>
Rick Astley, Never Gonna Give You Up The Bangles, Hazy Shade Of Winter Michael Bolton, (Sittin' On) The Dock Of The Bay Belinda Carlisle, I Get Weak Eric Carmen, Hungry Eyes Paul Carrack, Don't Shed A Tear Cher, I Found Someone Def Leppard, Hysteria Foreigner, Say You Will George Harrison, When We Was Fab Heart, There's The Girl Michael Jackson, Man In The Mirror John Cougar Mellencamp, Check It Out George Michael, Father Figure Pet Shop Boys, What Have I Done To Deserve This David Lee Roth, Just Like Paradise Bruce Springsteen, Tunnel Of Love Sting, Be Still My Beating Heart Yes, Rhythm Of Love
<b>ACTIVE</b>
Great White, Save Your Love INXS, Devil Inside R.E.M., It's The End Of The World As We Know It Rick Springfield, Rock Of Life Squeeze, 853-5937 Wax UK, Bridge To Your Heart White Lion, Wait
<b>BUZZ BIN</b>
The Cure, Hot, Hot, Hot Midnight Oil, Beds Are Burning Sinead O'Connor, Mandinka
<b>MEDIUM</b>
Terence Trent D'Arby, Wishing Well Big Trouble, When The Love Is Good Black, Everything's Coming Up Roses The Church, Under The Milky Way Communards, Never Can Say Goodbye Lita Ford, Kiss Me Deadly Debbie Gibson, Out Of The Blue The Godfathers, Birth, School, Work, Death Guns N' Roses, Welcome To The Jungle Icehouse, Electric Blue Mick Jagger, Say You Will L.L. Cool J, Going Back To Cali M/A/R/R/S, Pump Up The Volume Mike Oldfield, Magic Touch George Thorogood, You Talk Too Much
<b>BREAKOUTS</b>
ABC, King Without A Crown Balaam And The Angel, I Love The Things ... Bananarama, Love In The First Degree Justine Bateman & The Mystery, Satisfaction BoDeans, Dreams Echo And The Bunnymen, Bedbugs And Ballyhoo Bryan Ferry, Kiss And Tell Flesh For Lulu, Postcards From Paradise Kane Gang, Don't Look Any Further Kiss, Reason To Live Los Lobos, One Time, One Night Love And Rockets, No New Tale To Tell Pepsi & Shirley, All Right Now Rainmakers, Small Circles Ryuichi Sakamoto, Risky Scarlett & Black, You Don't Know Underworld, Underneath The Radar David Wakeling, She's Having My Baby Wendy & Lisa, Honeymoon Express Year Zero, Hourglass
Continuous programming 1775 Broadway, New York, NY 10019
<b>ADDS</b>
Billy Ocean, Get Outta My Dreams ... Bryan Ferry, Kiss AnJ Tell Ruffin/Kendrick, One More For The Lonely ...
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10,000 Maniacs, Like The Weather
<b>POWER</b>
Rick Astley, Never Gonna Give You Up G. Estefan/MSM, Can't Stay Away From You Michael Jackson, Man In The Mirror George Michael, Father Figure Patrick Swayze, She's Like The Wind

<b>HEAVY</b>
Michael Bolton, (Sittin' On) The Dock Of The Bay Eric Carmen, Hungry Eyes Expose, Seasons Change George Harrison, When We Was Fab Gladys Knight & The Pips, Love Overboard Manhattan Transfer, Soul Food To Go Roger, I Want To Be Your Man Swing Out Sister, Twilight World
<b>MEDIUM</b>
Jonathan Butler, Take Good Care Of Me Earth, Wind & Fire, Thinking Of You Dan Hill, Never Thought (That I Could Love) Elton John, Take Me To The Pilot Barry Manilow, Hey Mambo Dave Mason & Phoebe Snow, Dreams I Dream Alexander O'Neal/Cherrelle, Never Knew Love ... Scarlett & Black, You Don't Know Carly Simon, All I Want Is You View From The Hill, No Conversation
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<b>HEAVY</b>
Pebbles, Girlfriend (Remix) The Deele, Two Occasions Chris Jasper, Superbad Morris Day, Fishnet Jody Watley, Some Kind Of Lover Alexander O'Neal/Cherrelle, Never Knew Love ... Angela Winbush, Run To Me Lillo Thomas, Wanna Make Love George Michael, Father Figure Salt-N-Pepa, Push It Joyce Sims, Come Into My Life Michael Jackson, Man In The Mirror Earth, Wind & Fire, Thinking Of You (Remix)
<b>MEDIUM</b>
Michael Cooper, To Prove My Love M/A/R/R/S, Pump Up The Volume Kashif & Meli'sa Morgan, Love Changes Marlon Jackson, Baby Tonight Terence Trent D'Arby, Wishing Well The Pointer Sisters, He Turned Me Out Shanice Wilson, No Half Steppin' Da Krash, Wasn't I Good To Ya Stacy Lattisaw, Every Drop Of Your Love L.L. Cool J, Going Back To Cali E.U., Da Butt Miki Howard & Gerald LeVert, Baby Be Mine
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14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028
<b>ADDS</b>
Henry Lee Summer, I Wish I Had A Girl Pepsi & Shirley, All Right Now Age Of Chance, Don't Get Mad, Get Even Scarlett & Black, You Don't Know Morris Day, Fishnet E.U., Da Butt

<b>HEAVY</b>
Taylor Dane, Prove Your Love Expose, Seasons Change Foreigner, Say You Will INXS, Need You Tonight Debbie Gibson, Out Of The Blue Paul Carrack, Don't Shed A Tear George Michael, Father Figure Pet Shop Boys, What Have I Done To Deserve This G. Estefan/MSM, Can't Stay Away From You Cher, I Found Someone M/A/R/R/S, Pump Up The Volume Belinda Carlisle, I Get Weak Gladys Knight & The Pips, Love Overboard Salt-N-Pepa, Push It Swing Out Sister, Twilight World Rick Astley, Never Gonna Give You Up Patrick Swayze, She's Like The Wind Eric Carmen, Hungry Eyes David Lee Roth, Just Like Paradise
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Henry Lee Summer, I Wish I Had A Girl Geoffrey Williams, There's A Need In Me 10,000 Maniacs, Like The Weather ABC, King Without A Crown
<b>POWER</b>
Rick Astley, Never Gonna Give You Up Patrick Swayze, She's Like The Wind Cher, I Found Someone George Michael, Father Figure Expose, Seasons Change G. Estefan/MSM, Can't Stay Away From You M/A/R/R/S, Pump Up The Volume Eric Carmen, Hungry Eyes Roger, I Want To Be Your Man David Lee Roth, Just Like Paradise Debbie Gibson, Out Of The Blue Michael Bolton, (Sittin' On) The Dock Of The Bay Gladys Knight & The Pips, Love Overboard
<b>HEAVY</b>
John Cougar Mellencamp, Check It Out Earth, Wind & Fire, Thinking Of You Jody Watley, Some Kind Of Lover White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherrelle, Never Knew Love ... Michael Jackson, Man In The Mirror George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Buster Poindexter, Hot Hot Hot
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## Soviet Label Issues CDV

NEW YORK Apparently the space program is not the only area in which the Soviet Union leads the West: Melodiya, the U.S.S.R.'s state-owned record label, claims it has released the first commercially available compact disk video, while U.S. and European labels are still deciding how to cooperate on an industrywide rollout of the product.

The disk is a joint product of Melodiya, Soviet television, and the Sovisskusstvo department of Mezhdunarodnaya, the Soviet foreign trade organization.

The CDV, manufactured for Melodiya in Australia by Distronics, is also said to be the first commercial

CDV produced in the European PAL-video format. It features the Russian female rock/pop duo the Bazykina Twins singing "Moscow Nights," which was originally produced as a clip for Soviet TV.

German Avksentjev, head of the Soviet trade group, describes the CDV project as "the most important step in presenting our contemporary music to the rest of the world through the audio and visual excellence of CDV."

Avksentjev says future CDV releases planned will draw upon Melodiya's extensive pop and classical repertoire.

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# Paris AES Confab To Highlight Tech Innovations

BY GISELE CLARK

**PARIS** The 84th Audio Engineering Society convention, set for the Palais de Congres here March 1-4, is expected to be one of the largest professional audio exhibitions ever staged in Europe.

AES will highlight such topical subjects as digital converters, music and computers, and recording and mastering techniques, as well as updates on some classic subjects: sound reinforcement, loudspeakers, signal processing, audio circuitry, broadcasting techniques, and architectural acoustics.

The technical tours this year include visits to the Guillaume Tell Studio, one of Paris's largest recording areas; Radio France for a live broadcast demonstration; Espaces Nouveaux and the Audiosphere; Les Auditoriums de Joinville, a newly opened complex of cinema and post-production studios; and the Theater of Bobigny where two major innovations—the Daisy System, which provides sound storage on Winchester disks from French manufacturer Fourgerolle, and Memory, the first computer-assisted fully memorized live console—will be demonstrated.

Additionally, a demonstration of Delta Stereophonic sound reinforcement will be held at the Palais des Congres.

Product on display at the AES event covers the widest ground possi-

ble. On the CD and optical-disk-technique side, AVM Ferrograph from the U.K. is showing the Series 9 model 9000 optical-disk recorder. Using a WORM, or Write-Once-Read-Many, optical disk, the system provides recording, editing, and playback of up to 90 minutes of stereo music and up to 12,000 sound files of editing instructions.

And Cello products will be exhibited for the first time in an AES convention. Audio Suite Mainframe and P-603 are designed for recording, mastering, and monitoring applications and are ideal for making CDs from analog tapes.

In the console section there is AHB's Sigma, which makes its European-exhibition debut, with a fully operational 44-channel 32-track monitor version. AHB is also introducing a new range of mixing consoles, the SRC Series, for sound reinforcement.

Amek is showing its 02520 multi-track production console. A new interface, Digital Creation's Disemix automation system, supplements the two available models. Calrec will feature its UA-800 music-recording console with the AMS studio-computer-automation system.

Other items featured in the console sector: the minimixer interfaced to the AMS AudioFile; DDA's DCM 232 in-line console with many of the module-switch functions including 32 buses, faders, and mute automation; and the new range of 24-track mixing con-

soles from French manufacturer Jean-Pierre Lafont, including in-line and split models.

Console maker Neve is featuring its multichannel DSP digital audio mixing consoles. The Abac console will be on display as a totally new concept in sound recording and remixing, integrating a high-performance modular-audio unit.

Solid State Logic's G-series master-studio system will also be exhibited, along with the Saje Memory console, which was presented in prototype form in New York, but will be seen here in a fully operational situation.

The AES event will also showcase a wide range of editors and time-code products. U.S. manufacturer Adams-Smith will show the C-Sound visual-edition feature of the Model 2600 AV audio-for-video editor. Up to four hours of sound can be digitally sampled with a visual display of the wave-form envelope.

AEG is at the show with the new Magnetophon Timecode System designed for the MTS15A-1 tape-synchronization system and the MTS15A-2 audio-editing system. AMS will show Audiofile, the latest version of hard-disk-based linear-recording system, including "cut-'n'-splice" functions.

The editor/time-code section is fully packed for this AES event. Sixteen Alpha Audio features the Boss computer-based keyboard accessory, in addition to the audio-for-video-ed-

tion system. The unit is designed to permit any group of keys on the main keyboard to be assigned to a user-customized minikeyboard.

Audio & Design is in Paris with a fully operational production version of the Soundmaestro digital-recording/editing system. For-A shows the Sirius 100 hard-disk-based digital-audio-memory system, which provides up to 1,000 minutes of recording on multichannel.

Soundstation, from Digital Audio Research, is a digital-audio and production center, and programs recorded on Soundstation 11 benefit from extended digital-audio resolution, which preserves the original sound quality throughout conversion storage and signal-processing operations.

Fairlight Instruments is presenting a fully operational work station, including the Fairlight Series III with the latest updates. Harmonia Mundi Acoustica is at AES with the latest version of its BS-102 digital processor and interface, an editing system compatible with most existing digital formats.

Another AES first is Lexicon's audio demonstration of Opus, a digital-audio-production system. Neumann is showing off its direct-metal-master-CED-mastering equipment designed not to need a clean room, thereby cutting initial investment costs.

In the signal-processing division of the show, BSS is following the launch of its MRS-604 microphone-signal splitter at the AES London convention with the introduction of its new DPR-502 noise gate.

FM Acoustics of Switzerland is to introduce its brand new Forceline 7, a high-energy-transfer cable specially designed for lowest-loss wide-band power transfer between amplifier and load. The new FM-236 Linear Phase Electronic Crossover will also be on display. Eventide is showing the new H-3000 Ultra Harmonizer pitch-change and effect processor.

Also in the effects sector: Dolby S.R., or Spectral Recording, processors and Quantec, with the QRS/XL audio computer.

There's also a sizable section of the AES show for microphone exhibitors, including AKLG, ADR, and Bruel & Kjaer.

Among the tape machines lined up is Fostex Corp.'s prototype professional-use digital-master recorder in the R-DAT format. And there will be great interest in the full Sony range of DAT recorders, from consumer to professional models. HHB Hire & Sales will show the Apogee antialiasing filters for Sony PCM-1610 and 1630 digital recorders. And on the analog front, HHB will show the Sony APR-5003 half-inch two-track recorder with Dolby SR system.

## SOUND INVESTMENT

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

**MINI-PIANO:** Roland's new P-330 digital-piano-sound module uses the company's Structured Adaptive synthesis technology to provide the studio or stage user with realistic piano sounds from a single-space, rack-mountable module. The P-330 provides three concert grand pianos, two electric pianos, harpsichord, clavichord, and vibraphone. Features include tremolo, chorus, built-in EQ, and 16-voice polyphony, as well as MIDI-In, -Out, and -Thru, and stereo outputs. Contact RolandCorp US at 213-685-5141.

**MAC ATTACK:** Looking for a simple way to control your audio/video MIDI system from your Macintosh computer? With Julian Systems' NTSC converter for the Apple Macintosh computer, any Mac II equipped with an Apple or SuperMac Spectrum video card can now be connected to any NTSC-format video device, such as televisions or VCRs. The converter is priced at \$599; a version that offers GenLock and video-overlay capabilities will be available next month.

**NEW DECKS:** Otari Corp.'s MX-55 is a new line of compact, well-priced 1/4-inch tape recorders designed for broadcast, studio, and audio postproduction work. The line includes full-track, two-track NAB or DIN stereo, and a two-track model with center-track time



Otari Corp.'s new MX-55 series is a line of affordable, high-quality 1/4-inch tape recorders.

code. The first machine available is the 1/4-inch two-channel deck, at an estimated price of \$3,695. The rest of the line is planned for a late spring release. Contact Otari at 415-592-8311.

**MASTER GUIDE:** In an effort to cut away some of the confusion surrounding mastering requirements for the myriad formats out there (F1, 1630, DASH, PD, Dolby, DAT, etc.), Philadelphia-based Diskmaskers Inc. is offering a 16-page booklet explaining preparation and handling of master tapes for vinyl, cassette, and CD mastering. In the guide, Dave Moysiadis, the mastering/pressing house's chief engineer, describes the processes and requirements for each format and recording standard, and attempts to steer clients clear of potential pitfalls. Contact either 800-468-9353 or 215-627-2277.

Edited by STEVEN DUPLER

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## AUDIO TRACK

### NEW YORK

**PRINCE MARKIE-DEE** OF THE Fat Boys produced rap tracks for the Funky Beat Inspectors at Power Play. The tracks will be released on Stupid Records, a subsidiary of Rose Tone Records. Also, Boy White mixed his debut album, produced by the Aleems. Jeff Lord Alge was at the board; Michael Nueder assisted. And, producer Mitch Braithwaite worked on vocals for artist Tanganyika. Engineering was Elai Tubo, assisted by Jean Carbone.

Ivan Ivan was at I.N.S. working on overdubs for the Gene Loves Jezebel tracks, titled "20 KHTZ." The 12-inch remix will be released on Warner/Geffen. Gary Clugston ran the board. Nat and Kirk Robinson (Milk & Gizmo) were back to work on Sinead O'Connor's "I Want Your Hands On Me." O'Connor and Kevin Maloney produced the tracks for Chrysalis/Ensign. Clugston engineered. Producers Robert Clivilles and David Cole worked on overdubs for Natalie Cole's "Pink Cadillac" for EMI-Manhattan. Steve Griffin was at the board.

### LOS ANGELES

**CHICAGO WAS** at Secret Sound with producer Chas Sandford to track songs for an upcoming album. Gary McGachan set the knobs; Daren Chadwick assisted.

At Master Control, engineer Ed Thacker mixed the upcoming Del Lords album for Enigma Records. Neil Geraldo produced, and Ted Pattison assisted. Also, Scotti Bros. artist Robert Tepper mixed his album with producer Joe Chiccarelli and engineer Steve Catania. And, the Eurythmics worked on 12-inch mixes for their new album with engineer Alan Mouldar.

David Crosby worked at Cherokee on vocals for his A&M album with producer Stanley Johnston. Craig Durkey sat at the board with assistant Scott Gordon. Also, Eydie Gorme worked on vocals for CBS International with producer Roberto Livi. Franz Pusch ran the controls; Cliff Kane assisted. The soundtrack to "Satisfaction" was recorded; Steve Cropper produced; Dee and Bruce Robb engineered.

### NASHVILLE

**KRISTEN HEART** RECENTLY spent some time at the Castle Recording Studio finishing vocal tracks with producer Will Mitchell of Red Sky Productions.

Fiddler Kenny Baker completed tracks for a new album with producer/fiddling partner Blaine Sprouse at Studio 19. Session personnel on this Rounder Records project included Buck White, Allen Shelton, David Grier, and Terry Smith. Rich Adler engineered. And, singer/songwriter Rick Schulman worked on a single for Home Grown Records. Adler engineered.

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

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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	JOSE JOSE	SOY ASI	ARIOLA 6786
	2	3	19	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	3	2	17	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	4	5	5	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	5	4	17	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	6	12	3	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	7	6	23	DANNY RIVERA	AMAR O MORIR	DNA 336
	8	7	17	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	9	8	19	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	10	11	11	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	11	13	5	KARINA	AMOR A MILLON	TH-RODVEN 060
	12	10	41	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	13	16	61	EMMANUEL	SOLO	RCA 5919
	14	9	67	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	15	17	21	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	16	18	63	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	17	20	7	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	18	—	11	LUIS MIGUEL	LUIS MIGUEL 87	WEA LATINA 54719/WARNER BROS.
	19	—	1	CHAYANNE	CHAYANNE	CBS 10492
	20	22	9	SOPHY	VOZ, RITMO Y SENTIMIENTO	CBS 10506
	21	21	21	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945/WEA
	22	14	5	LISSETTE	MANIQUI	EMI 6793
	23	15	23	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	24	25	7	LUIS ANGEL	LA DAMA DE ROJO (LADY IN RED)	A&M 5121
	25	24	5	MARIA CONCHITA ALONSO	MIRAME	A&M 37800
TROPICAL/SALSA	1	1	9	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	2	2	11	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	3	3	35	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	4	4	7	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	5	7	11	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	6	9	7	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE
	7	5	5	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	8	8	27	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	9	6	7	LA PATRULLA 15	CON FUERZA	TH 1923
	10	10	21	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	11	—	1	MARIO ORTIZ	ALGO DIFERENTE	RICO 913
	12	18	5	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	13	11	25	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119
	14	15	71	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	15	13	11	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
	16	21	47	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	17	16	63	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	18	19	21	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	19	12	5	JOSE MEDINA	NO ES SUFICIENTE	BRONCO 007
	20	23	23	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	21	25	13	EDDIE PALMIERI	LA VERDAD	FANIA 24
	22	—	11	ORQUESTA LA SOLUCION	BUENA PESCA	TH-RODVEN 2486
	23	14	9	MILLIE Y LOS VECINOS	ETIQUETA NEGRA	CBS 10508
	24	22	9	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	25	24	3	ALEX BUENO Y SU ORQUESTA LIBERACION	CON FE Y SENTIMIENTO	CANON 1060
REGIONAL MEXICAN	1	1	15	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	2	4	5	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	3	3	9	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	2	9	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	5	6	3	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	6	5	61	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	7	10	5	RAMON AYALA	DAMELO	FREDDIE 1411
	8	12	5	BRONCO	SUPERBRONCO	ARIOLA 6618
	9	8	9	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	10	7	13	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	11	14	21	FITO OLIVARES	LA GALLINA	GIL 20001
	12	11	31	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	13	9	9	GRUPO PEGASO	ENAMORADO	REMO 1018
	14	18	13	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	15	13	61	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	16	15	17	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	17	—	15	GRUPO MAZZ	BEYOND	CBS 10495
	18	21	3	REVELACION 2000	PARA TI	ABS RECORDS 1013
	19	23	3	GRUPO ANHELO	RAICES	PROFONO 90552
	20	16	23	LOS LOBOS	LA BAMBORA	WARNER BROS. 25605-4
	21	20	19	LA MAFIA	LIVE	CBS 84339
	22	—	11	BRONCO	INDOMABLE	ARIOLA 6243
	23	—	17	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	24	19	11	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	25	25	69	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021

## Latin Notas



by Carlos Agudelo

**"TODO MI AMOR ERES TU,"** Michael Jackson's Spanish version of "I Just Can't Stop Loving You," will officially be sold the first week of March. The 12-inch limited-edition single will have the English song on the flip side. The company will also press a special compact-disk unit with the Spanish song on it. The song, which has already been distributed to Spanish-broadcasting radio stations in the U.S., is having quite a warm reception and, according to several program directors, has all the sounds of a winner. Apparently, it is possible that Jackson is considering recording other songs in Spanish but no one can confirm this. Efforts to reach Jackson continue to be utterly unsuccessful.

**BY SELLING SPANISH-LANGUAGE ALBUMS** from established labels and artists, Warehouse, a chain with some 240 stores in the West, may have made a long-awaited breakthrough in the retailing of Latin music. Albums from the WEA Latina and A&M labels have been placed in 15 stores in the Los Angeles area. The effort is being supported by a three-week advertising campaign which includes radio and television spots, press announcements, and the distribution of fliers in areas adjacent to the stores. Also, such artists as A&M's Maria Conchita Alonso are scheduled to appear personally at Warehouse stores where the albums are being sold. "I think this is going to radically change the commercialization of Latin music," says Máximo Aguirre, WEA Latina's national manager. "Not only will the major American chains sell more records in Spanish but they will also sell more music in English because they are attracting more customers."

"The people at Warehouse have been very enthusiastic and supportive of the idea from the beginning," says Alvaro Farfán, West Coast press and promotion manager for WEA Latina, which distributes A&M. According to Farfán, the main point is to have the albums available at as many locations as possible so as to make them more accessible to potential Hispanic customers. "Usually most of the stores are concentrated in one area, and in a city like Los Angeles, many people have to drive long distances to be able to purchase the records," says Farfán. According to the executive, such labels as CBS and BMG-RCA have already established contacts themselves and will soon begin their own distribution to Warehouse with concurrent promotional campaigns. Other chains, such as Tower Records, have expressed interest in retailing albums in Spanish. According to Aguirre, Warehouse's plans are to gradually expand sales of Latin albums to other areas of California and then into other states, including Arizona, Colorado, and

Washington.

**THE RECOMMENDATIONS FOR A NEW** methodology for standardized measurement of Hispanic-radio audiences are finally complete. The finalized project has been put out by the Spanish Radio Advisory Council, an organization formed for that purpose more than two years ago. The SRAC is composed of representatives of major general-market and Hispanic-advertising agencies, Spanish radio stations, and advertising representatives. Among the specifications for the syndicated-research model are interviews with only one person per household; sample size of at least 1,600 per market or submarket reported, going up to 2,400 in the largest markets; sampling by random-digit dialing in high-density-Hispanic areas, defined as zip codes containing more than 30% Hispanic population; and random selection of listed Spanish surnames elsewhere across the ADI. The proportion of random-digit dialing in the sample will be the proportion of Hispanic population living in defined high-density areas; all interviews will begin in Spanish and may switch to English at the request of the respondent. All interviewers will be bilingual.

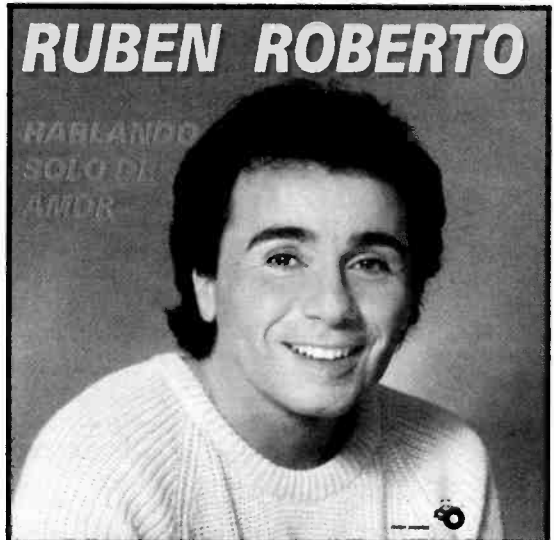
The new guidelines are expected to produce a more complete view of Hispanic-radio listenership, which has

### Michael Jackson's first Spanish single due in March

been done thus far by such rating systems as Arbitron, which, according to radio and advertising representatives, has consistently underestimated Hispanic audiences throughout the country.

**FOR YOLANDITA MONGE,** another of the Puerto Rican aspirants to this year's Grammy award in the best-Latin-pop-performance category, her nomination marks the culmination of a series of recent recording successes which include her last two albums, "Luz De Luna" and "Mis Canciones Favoritas." The nominated album, "Laberinto De Amor," is another flawless production from Spain's recording studios. The arrangements, by Carlos Gómez and Javier Lozada, are quite resourceful in complementing Monge's rich and perfectly-balanced voice. The compositions are standard romantic-pop tunes, well conceived, with lyrics that speak of such things as enduring passion, the uncertainties of love, and unconditional surrender. The album was produced by Mariano Perez Bautista and is on the CBS Discos Internacional label.

By the way, the group Caribbean Express, another Grammy nominee in the Latin pop category, was wrongly identified as recording for the Sonotone label. Caribbean Express records for A&M.



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## Classical KEEPING SCORE



by Is Horowitz

**FLIPPANT IMAGES:** Left-handed violinists are of a rare breed—one remembers **Rudolf Kolisch**, who headed a prestigious string quartet bearing his name—but **Isaac Stern**, despite his versatility, is not among them. So it was a bit startling to see Stern bowing with his left hand in a cover photo of the recent reissue by CBS of the Brahms Violin Concerto on a Great Performances compact disk.

That's not the only flopped photo that has surfaced lately. Another, accompanying the cover story on **Murray Perahia** in the February issue of *Ovation* magazine, has him playing a strange instrument indeed. It would afford those in the audience sitting on the right side of the hall the unexpected benefit of a prime view of the keyboard. Hold the photo before a mirror and the piano assumes a more conventional posture.

**THOSE WHO** watch C-Span, the cable television station that eavesdrops on congressional sessions, are often entertained more by the recorded music played during intervals than by the speechmaking. Whoever programs these interludes, which sometimes stretch on for extended times, seems a knowledgeable music lover. The music is mostly baroque, but it sometimes dates from periods a bit later.

Often the music seems to comment wryly on the proceedings. On Feb. 3, during the long countdown to the House of Representatives' vote on renewing Contra aid, there was the familiar music of Haydn. By the time the cliff hanging tally was over and the House voted against renewing aid, we were well into the second movement of his Symphony No. 94, otherwise known as "The Surprise."

**PASSING NOTES:** Berlioz is high on the priority recording list for **Eliahu Inbal** & the Frankfurt Radio Symphony. Upcoming sessions for Denon have them doing his "Romeo And Juliet" and "Te Deum" this month, "Harold In Italy" in March, and the "Requiem" in October. Inbal also has a number of Ravel albums in the works, says Denon's **Angela Stolfi**, these with the Orchestre National de France.

Other upcoming Denon projects include a number of Beethoven sonata disks by pianist **Bruno-Lionard Gelber**, Schubert chamber music by the **Nuovo Quartet**, Chopin waltzes by pianist **Hélène Grimaud**, and C.P.E. Bach symphonies by the **Camerata Bern**.

Chesky Records, which has CD rights to Reader's Digest recordings, will be releasing the complete Beethoven symphonies from this source as performed by **René Leibowitz** & the Royal Philharmonic. First out, in midsummer, will be the Ninth. All the symphonies, on

### Flopped photos fingered; musings on C-Span music

five CDs, will be in the marketplace by fall, says **Steven Reveyoso**, who has joined Chesky as marketing director. And due in April is **Itzhak Perlman's** first recording of the Tchaikovsky Violin Concerto, with **Alfred Wallenstein** conducting the London Symphony Orchestra.

Chesky, which also has LP rights to certain historic items in the RCA Red Seal catalog, is preparing for the release of **Fritz Reiner's** 1955 recording of Bartok's Concerto for Orchestra with the Chicago Symphony Orchestra. Another Reiner chestnut being worked on is his 1954 version of Strauss' "Also Sprach Zarathustra."

**Daron Aric Hagen** has been chosen winner of ASCAP's Rudolf Nissim Award for his "Fresh Ayre," a work for orchestra that topped more than 150 other entries in the competition. ASCAP president **Morton Gould** announced the winner, who receives \$5,000 in prize money and supplementary funds to finance a premiere performance.

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# Where Music & Media Meet

## MUSIC & MEDIA

Volume 4  
Issue 1  
January 3  
1988

The European  
Music &  
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Trade Magazine

### Pan-European TV Battle Hots Up

London - The competition between the two leading pan-European satellite services, Sky and Super Channel, reached a peak at press time with both simultaneously announcing upheavals in their pop programming. One of Europe's most popular shows, Countdown, which goes out daily on Super Channel is transferring to Sky in March, where it will be broadcast on Saturdays and Sundays.

Super Channel replaces the Countdown show in December with a new daily programme, Formula One, which will be produced by Music Box in association with Bavaria Film Studios in Munich, the current producers of Germany's successful pop show, 'Formel Eins'.

### Norway Legalises Commercial Radio

Oslo - The Norwegian government has passed a law to allow local radios to be financed by commercials. Norway currently has around 280 local stations which have been broadcasting for a trial period due to end next month. Up to now the stations have survived through hidden sponsorship and semi-legal advertising.

The new law probably means that the big stations will get even bigger, but the small ones may find it difficult to survive. To ensure their existence, the government proposes to set up a trust. 20% of all commercial earnings will go into this trust and will be distributed to stations in need of support. Commercials will be limited to six minutes per hour.

### WEA/Teldec Speculation Grows

Hamburg - Speculation that WEA Germany is to take over Teldec is growing with one reliable inside source even suggesting that a contract has already been agreed. When questioned this week by M&M, Sarah Dimenstein, principle shareholder of Teldec and Manfred Zumkeller, Managing Director WEA Germany, did not deny the rumours, saying they preferred not to comment on the matter for the time being.

WEA is on record as saying that it wants to be number one in Germany and it is generally accepted that this is not possible.

### Spanish Satellite Breaks State Monopoly

London - The surprise announcement of a London-based Spanish satellite tv channel has come as a shock to the Spanish government and media organisations. The Spanish government's failure to make a decision on allowing private television has led to the move by several ex-executives from the state broadcasting organisation to set up a new channel, Canal 10.

Channel. The new channel is expected to show approximately 150 films per month, something the two public networks will find hard to compete with. Canal 10 will be a subscription service (£14.60 per month with a £72.90 installation fee) without advertising. Most of the capital investment is Spanish, though other owners include Canal Plus and CLT (Luxembourg Television Company).

Jose Maria Calvino, former chief of RTVE, is heading the team setting up a company in London to transmit 24-hour Spanish-language programmes by satellite to Spain. Canal 10 has booked space on the Intelsat satellite to start transmissions in January next year.

According to Calvino, Canal 10's programming format will be a fusion between France's Canal Plus and Sky



Italian act Spagna is congratulated for a truly European success by CBS UK Chairman Paul Russell.

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# Proposal Would Protect Sound Carriers, Films U.K. Moves To Widen Rental Rights

LONDON The British government has responded positively to appeals from the House of Lords to provide compensation for performers and record and film companies for the rental of their videotapes, sound carriers, and computer software.

A proposed amendment to the Copyright Designs and Patents Bill, currently passing through Parliament, would extend rental rights to sound carriers, films, and computer programs.

The amendment calls for the introduction of a compulsory-license system for records; the system would come into force a year after a record's release and would require a rental royalty to be paid to the owners of its copyright.

Ian Thomas, director general of the International Federation of Phonogram and Videogram Producers, the global label trade group known

as IFPI, says the proposal "recognizes the injustice of allowing the rental of records without compensation for the artists or the record companies."

He says the proposed amendment establishes "a basis for further discussion." But, he says, the rental-embargo period of one year from

the date of a record's release is inadequate, particularly for classical repertoire. Many classical records do not recoup their cost until they have been on sale for several years.

Thomas says records should be allowed to achieve their full sales potential before being made available for rental.

## IFPI Head Lauds Antipiracy Gains, New Copyright Laws

BY MIKE HENNESSEY

LONDON The international record industry can look back on 1987 as a year of significant achievement in the areas of antipiracy activity and copyright-protection legislation, according to Ian Thomas, director general of the International Federation of Phonogram & Videogram Producers.

"There are a lot of tough battles ahead, and we cannot afford to be complacent, but we can take a great deal of encouragement and satisfaction from the substantial progress we have made on a number of fronts in securing a more equitable climate in which the international record industry can operate," Thomas says in a press release to be issued March 1.

### 'In the battle against piracy, the tide is beginning to turn against the pirates'

One highlight of the year, Thomas says, was the introduction of important legislation in the Asian Pacific region. New copyright laws were introduced in Malaysia, Indonesia, Singapore, and South Korea. South Korea also became a signatory to the antipiracy Geneva Phonogram Convention and introduced a record-rental right.

Says Thomas: "The example of Singapore provides a dramatic illustration of what can be achieved by legislation. In 1987, sales of legitimate product in the territory increased by 270% over the figure for 1985.

"Turkey offers an equally dramatic example: Here we see a transformation from total piracy saturation to a dynamic legitimate-music market in which national and international repertoire are enjoying unprecedented success."

According to Thomas, other key areas of progress for the international record industry in 1987 were the following:

- France's ratification of the Rome Convention, an instrument that protects the performance rights of the record industry.

- New copyright legislation in Spain, including the introduction of a home-taping royalty.

- The accession of representatives of Burkina Faso to the leadership posts of the Rome and Phonogram conventions.

- The initiation of discussions with Indonesia, which could lead to protection for foreign sound recordings, following IFPI's complaint to the European Economic Community.

- The signing of contracts with Sky Channel and Super Channel for the use of music videos and the signing of an agreement with AGICOA, the international organization responsible for the collection and distribution of rights from cable operations.

- The Prague, Czechoslovakia, meeting that led to declarations from the Soviet Union, Bulgaria, and Poland that they intend to apply for membership in IFPI.

- An agreement with BIEM, the association of European rights societies, on the compact-disk-royalty rate and the exceptionally rapid progress made in settling the principal terms of a four-year mechanical rights contract extending to 1991.

Says Thomas, "The meetings with the socialist countries of Central and Eastern Europe hold great promise for future trading and cultural exchanges between them and the West. We plan a further meeting in Geneva in June, when we hope to take the discussions further."

Thomas says IFPI is particularly gratified that France has finally ratified the Rome Convention. "This could lead the way to other Francophone countries following suit," he says. To date, 35 countries have ratified the Rome Convention.

On the antipiracy front, there were a number of successful court actions in Nigeria, the Congo, Kenya, and the Ivory Coast, and IFPI made strong representations to the Gulf states in the Middle East to outlaw the importation of pirate cassettes.

"The tide is beginning to turn," Thomas says, "and the industry can certainly look to the Asian Pacific and the Middle East territories as legitimate markets with huge future potential.

"The achievements of 1987 show that our efforts have been worthwhile. These tangible results provide a substantial foundation on which to continue our progress in 1988."



**A New Beginning.** Dominican singer Angela Carrasco signs an exclusive worldwide deal with EMI-Capitol of Mexico. With her, from left, are Luis Moyano, managing director, EMI-Capitol Mexico; Charles Andrews, regional director, EMI Latin America; Mario Ruiz, director, a&r/marketing, EMI Latin America; and Angelo Medina, Carrasco's manager.

## Artists Down Under Get Lift Industry Groups Back ACMI

BY GLENN A. BAKER

SYDNEY Australia's first cooperative venture between the higher-education community and the music industry has been announced by Clive Pascoe, an academic with a background in music composition.

The Australian Contemporary Mu-

sic Institute was established by Pascoe and operates out of the Northern Rivers College of Advanced Education. The educational concept has been dubbed by the popular press here Rock 'N' Roll Univ.

At the launch, Pascoe pointed out, "The film and television industries (Continued on next page)

## French Leader: TV Ads OK For Records, Tapes

BY PHILIPPE CROCCQ

PARIS French Prime Minister Jacques Chirac has given the go-ahead for television advertising of records and tapes. The move, which awaits official ratification, will bring France into line with most other European countries.

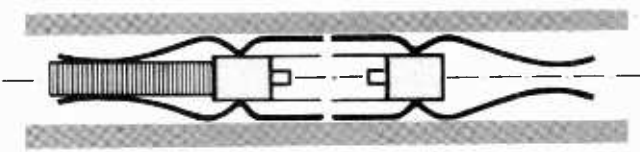
Currently, only generic advertising (for example: "Buy a record for Christmas") is allowed. No commercials are permitted for individual releases. Says WEA international director Jean-Paul Commin: "Up until now, our promotional budgets have been split more or less equally among press advertising, in-store promotion, and posterage."

He adds, "Advertising on television will mean increasing our budgets, but the increased sales should more than compensate for the additional expenditure." Currently, the record industry is a minor player in France's advertising industry: Of the \$7 billion spent annually on advertising in the country, only \$39 million comes from the record industry.

Industry groups are welcoming Chirac's announcement. At SNEP, the French national IFPI group, Patrice Fichet says: "It's a very good surprise and answers a demand that we have been expressing for a long time. Coming so soon after the reduction in [value-added-tax] rates for prerecorded sound carriers, it will give another valuable boost to the market."

Eric Dufaure of the authors' society SACEM adds, "This measure will put an end to the ostracism that records and tapes have suffered from in the media, compared with other cultural prod- (Continued on next page)

## help in azimuth



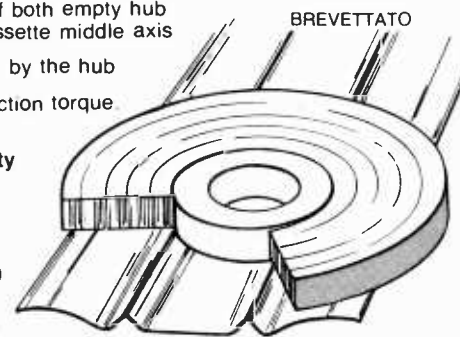
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# Aussies Honor Rock Singer Farnham

BY GLENN A. BAKER

SYDNEY Veteran rock performer John Farnham has received one of the highest honors his country can bestow on him. In Australia's bicentennial year, the 38-year-old singer has been named Australian of the year.

As part of the nation's diverse Australian Day celebrations, Prime Minister Bob Hawke received the singer at Government House in Sydney, where he was presented with his award by tennis star John Newcombe, head of the Australia Day Committee.

The honor caps an extraordinary

two-year period in the artist's 24-year musical career. It has been a period that has seen him recover from a poorly received stint as Glenn Shorrock's replacement in the Little River Band and go on to notch up the biggest-selling domestic Australian album of all time.

With almost 1 million local sales of "Whispering Jack" (in a country of just 16 million people), Farnham is close to eclipsing Abba's all-time record for the biggest-selling album here, "Best Of Abba."

In an exclusive Billboard interview, a buoyant Farnham claimed it was "impossible" to fully express his feelings about his award. "But I must ad-

mit to a little guilt. I saw the list of the people who were considered—doctors, scientists, great sportsmen—it was a really humbling experience. I still can't believe they chose me, especially in a year as important as 1988."

Ironically, had the honor been extended in previous years, Farnham might not, strictly speaking, have been able to accept it. For it was not until late in 1987 that he formally became an Australian citizen. Born in England, he emigrated from England with his family at the age of 9 and "never got around" to becoming naturalized. By 1986, when he was vying with actor Paul Hogan as Australia's favorite son, few were aware that he was still traveling the world on a British passport.

As Australian of the year, Farnham faces certain obligations—tours, lectures, and the like. He says he will do everything he can to show his gratitude. But even so, the Australia Day Committee may find it hard nailing down the incredibly overworked star. He has just wrapped up his third national concert tour in just over a year, become a new father, and personally listened to well over 2,000 songs submitted for his follow-up to "Whispering Jack," which started production Feb. 1.

With Farnham's home-ground standing topped by chart success in 15 countries for the hit "You're The Voice," his career is deficient in only one significant area: U.S. acceptance. RCA was unable to break "Whispering Jack" in the U.S. but has pledged to pull out all stops in its stateside launch of the new album in mid-1988.

## Revision To Stiffen Piracy Penalties Japan Mulls Copyright Bill

TOKYO Japan's Cultural Affairs Agency has submitted a draft revision of the country's copyright law that would extend copyright-protection periods from 20 to 30 years. The draft also proposes that mere possession of pirated videocassettes with the intent to sell them should be made a criminal act.

The agency submitted its draft in late January for study by the Copyright Council. In October, the council had decided to recommend revision of the law to the extent that the display of pirated video software would carry penalties of a maximum of three years in jail or a

\$70,000 fine, but the agency found there were loopholes in the recommendation, as, for instance, when sales of pirated product are made by mail order or by door-to-door salesmen.

If mere possession were to be made a crime, it is believed that police and other enforcement agencies would find it easier to arrest those responsible for selling or renting pirated videos. The agency is expected to submit the copyright law-revision bill to the current parliamentary session, where it is likely to be voted into law.

## AUSTRALIAN MUSICIANS PROGRAM

(Continued from preceding page)

have long had—with the Australian Film, Television, Video & Radio School, an established institution with world-class educational and production facilities—input from industry professionals and government funding." Because music is equally important, he said, "it's about time the industry had the same resources and facilities."

ACMI will offer Australian musicians and singers training in the composition and performance of contemporary music styles, including rock, pop, jazz, country, and genres not currently taught in schools. It will also provide a comprehensive, progressive music-education package that addresses the needs of modern

musicians now and anticipates their needs for the 21st century, according to Pascoe.

Though based in Lismore, some 808 miles from Sydney, the courses will be available to study institutes nationally via communications technology, possibly with the assistance of government-owned ABC and SBS television networks and the AUSSAT satellite.

Exchange and affiliation programs will be instituted between universities and colleges in the U.S. and Europe.

Following a lengthy round of preliminary discussions, the ACMI can now claim support or participation from such organizations as the Musicians' Union of Australia, the Australian Record Industry Assn., the Australasian Mechanical Copyright Owners' Society, the Australasian Music Publishers' Assn., and other influential industry bodies.

It also claims the support of many prominent music business figures who have offered endorsements. The launch function here was attended by artist manager and media baron Glenn Wheatley, Mushroom Records chief Michael Gudinski, Mighty Boy Records head Moira Bennett, Warner Bros., and many others, including leading musicians.

Wheatley commented, "In Australia, we suffer from a number of impediments in making music a profitable and fulfilling occupation, both as musicians and executives. We suffer

the tyranny of distance from other markets, a lag in music education due to that same distance, a lack of information and legal assistance for developing managers, and a dearth of opportunities for emerging production talent. There's a definite need for a comprehensive music-education program. The concept of ACMI is to be applauded."

Leo McLeay, deputy speaker of the House of Representatives, said, "I'm particularly enthusiastic that aspiring musicians will be able to pursue their music and education at the same time. ACMI will go a long way toward promoting the recognition of contemporary music as a legitimate art form."

This Labor party attitude is indicative of its concern with retaining the youth vote, which it has traditionally dominated.

Also present at the ACMI launch was Larry Livingston, dean of the school of music at Univ. of Southern California, Los Angeles, who said, "There are a lot of comparisons between the composers of old and young rock'n'rollers. None of those classical composers wrote music for eternity. They were popular contemporary musicians. They just wrote to live and eat, and their audiences only wanted to hear their latest tunes, just like the musicians of today."

"Educational institutions have to invest in new musical styles. They have to be speculators as well as curators."

# Gov't Rejection Of Tax Shift Is Good News For Industry

BY KIRK LaPOINTE

OTTAWA The federal government, bowing to record industry complaints that it was about to make a major blunder, has backed off plans to shift the 12% federal sales tax from the manufacturing to the wholesale level, averting what many believed would have been retail price increases of as much as \$1.

Meanwhile, already-in-place wholesale-level taxation of videocassette recorders will be shifted back to the manufacturers' level Nov. 1.

The two measures were included in the Feb. 10 federal budget, perhaps the last one for the Conservative government before the next election. Although it was called a standstill budget because it contained few measures, it was a dream come true for the fretting recording business.

When Finance Minister Michael Wilson proposed to shift the tax in June, the major labels, independents, retailers, and rackjobbers cried foul. For one thing, the tax was going to be applied to a higher amount, since it would have been applied to wholesalers, doubtlessly provoking a price increase at retail. What's more, independent companies were worried they—not their major distributing la-

bels—would be forced to swallow the amounts.

In November, Wilson announced he would defer the record-tax shift until July 1 so that his department could study the matter. In the Feb. 10 budget, however, Wilson indicated that the shift "will not be implemented" because such a move would create inequities in the tax system by imposing taxes on only some products.

However, the wholesale tax on pre-recorded videocassettes continues because such a tax "continues to be the most effective means of dealing" with the industry, according to the budget.

Brian Robertson, president of the Canadian Recording Industry Assn., expresses relief with the budget move.

"We were looking at an increase at retail of somewhere between 50 cents and a dollar," he says.

The proposal had also confused some retailers with subdistribution or marketing firms because there had been no clarification of which company would pay the tax.

The industry is also examining sections of the budget dealing with imports. It is possible that the tax measures might prompt higher costs for importing records.

## Canadian Brewery Leads In Music Biz Labatt's Buys Concert Cos.

OTTAWA It's a deal that would make Bob and Doug MacKenzie belching proud: Labatt's, the country's largest brewery, has now cornered a considerable chunk of the music industry with the acquisition of 45% of Toronto-based Concert Productions International Ltd. and world-leading merchandisers Brockum.

Extending its already sizable influence in the Canadian music industry, Labatt Breweries Ltd. announced the widely rumored deal at a news conference Feb. 9 in Toronto. Terms of the deal were not disclosed. CPI and Brockum are currently run by the recently renamed BCL Entertainment Corp., whose chairman, Bill Ballard, and president, Michael Cohl, will retain 55% of its interests and stay in their corporate places.

Last fall, Labatt's formed Super-Corp Entertainment, a partnership with jingle and studio kingpin Syd Kessler that has as its goal the creation of a major Canadian label, Change Records. Now, says Labatt's president Sid Oland, the two major acquisitions allow the brewery to become a prominent music industry player. Some go further than that, calling Labatt's the key company in Canadian music.

The deal has its ironies, however. For one thing, CPI has a long-term concert-sponsorship deal with Labatt's prime competitor, Molson's, that Cohl says will continue for the remaining four years of the contract. Second, Labatt's owns Blue Live Entertainment, CPI's chief competitor in the Toronto market, and shows no indication of playing down that firm. Indeed, says Blue Live chief Jim

Skarratt, 1988 should be a bigger year for the company than 1987. And third, CPI recently entered into possibly the largest concert-sponsorship deal of all time in Canada with Coca-Cola Ltd., not exactly a rival of Labatt's but certainly a firm whose product competes for a place in consumers' stomachs.

## The deal is not without its ironies

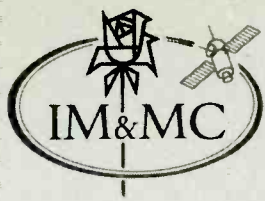
Is there room for all of these seemingly divergent interests under one roof? It seems so.

"The added leverage that this association brings us provides the opportunity for BCL Entertainment Corp. to move forward to the next plateau," says Cohl.

"Labatt's gains a significant entry into the entertainment community as well as expanded merchandising and marketing opportunities," says Oland.

On the merchandising side, Brockum has emerged as arguably the world's largest such company, outfitting many of the largest tours and reaching far and wide with official artist products. On the concert side, CPI is one of a handful of North America's largest promoters, with ever-increasing interests in expanding below the Canadian border. It already organizes events at every major Canadian venue, and Cohl says the Labatt's deal will allow stronger involvement in Atlantic Canada and at the grass-roots level of the business.

KIRK LaPOINTE

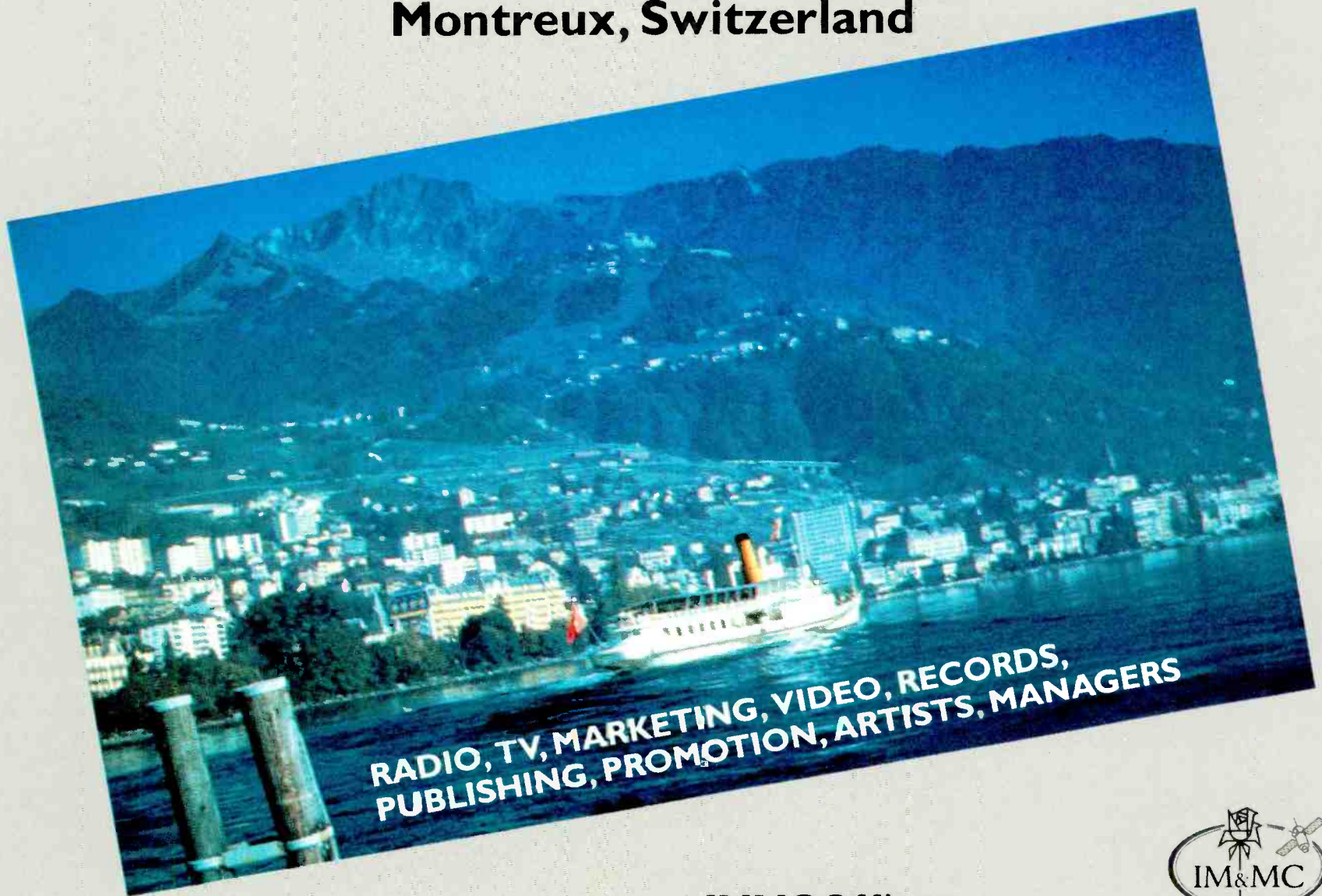


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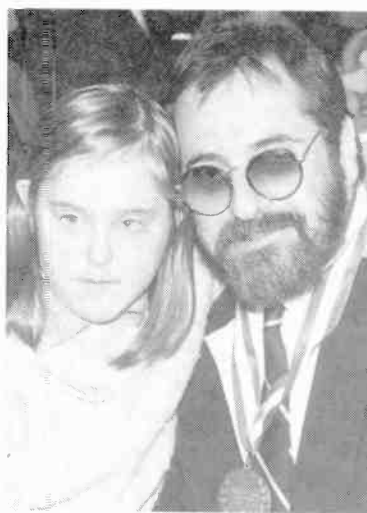
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**ASCAP Extravaganza.** ASCAP plays host to the Nashville Entertainment Assn.'s Extravaganza luncheon for up-and-coming artists and executives. Pictured standing, from left, are Michael Galleli, Atlantic Records; John Mrvos, Columbia Records; Gerd Muller, Screen Gems/EMI; John Guarieri, Screen Gems-EMI; and Steve West, Go West Productions. Pictured seated, from left, are Lynn Gillespie, executive director, NEA, and Connie Bradley, Southern executive director, ASCAP.



**Ferrando Fest.** Atlantic Records celebrates its first annual Linda Ferrando Day, which came about when Ferrando, video promotion coordinator for the label, was refused a requisition for a pen with her name on it. Shown in the back row, from left, are Sue O'Connell, local promotion rep; Lou Sicurezza, vice president, field operations; Mary Conroy, manager, national adult contemporary promotion; Andrea Ganis, senior director, national singles promotion; Ferrando; Sherry Babb, sales secretary; Jackie Tesman, coordinator, national alternative promotion; Linda Wade, personnel manager; Judy Libow, vice president, national promotion; Danny Buch, senior director, national album promotion; Joe Ianello, associate director, national secondary promotion; Vince Faraci, senior vice president; and David Fleischman, director, national album promotion. Shown in the front row, from left, are Gail Danheiser and Joan Levy, promotion secretaries.



**Pause For The Cause.** Record producer Phil Ramone, co-host of the Westchester-Putnam (N.Y.) Special Olympics Second Annual Celebrity Auction, takes a break with Special Olympics competitor Janet Dill. The event, co-hosted by Don Mattingly of the New York Yankees, raised more than \$100,000.



**Gary Does Broadway.** Warner Bros. artist Gary Morris, currently appearing on Broadway in "Les Misérables," pays a visit to the New York WEA office. Pictured, from left, are Craig Smith, regional marketing manager, Warner Bros.; Warren Pudjak, field sales manager; Andy Uterano, New York sales manager; Morris; D. Rae, New York special products sales; and Pete Stocke, regional vice president/New York branch manager.



**AMC Toasts RCA.** Dr. Marvin Rich, right, director of the AMC Cancer Research Center, visits BMG Music/RCA Records in New York to present an award to mark RCA's contribution to AMC research. Shown, from left, are Alan Kress, vice president, legal and business affairs, international; Bob Buziak, president, RCA; and Mike Omansky, vice president, marketing.



**Fund For All.** Hush Productions artists Melba Moore, left, Freddie Jackson, center, and Meli'sa Morgan donate their time and talent to a benefit for the Black United Fund at Madison Square Garden in New York. The fund-raiser, which also featured the Force M.D.'s, brought in \$100,000.



**Tracie Signs On.** Capitol Records welcomes its new signee, 12-year-old Iowan Tracie Spencer, whose debut album is scheduled for release in March. Pictured, from left, are Marvin Spencer, her father; David Berman, president, Capitol; Step Johnson, vice president, black promotion; Tracie Spencer; Ray Tisdale, business affairs department, Capitol; and Stan Plesser, the singer's manager.



**J.J. Jazz.** The National Assn. Of Jazz Educators meets in Detroit for concerts, lectures, discussions, and clinics led by such artists as trombone great J.J. Johnson. Shown, from left, are Johnson; Larry Ridley, bassist/composer/educator; Burt Korall, director of special projects, BMI; and Eddie Bert, trombonist.










# MICHAEL BOLTON. THE HUNGER GROWS...

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BOLTON WAS DESTINED  
TO DELIVER.  
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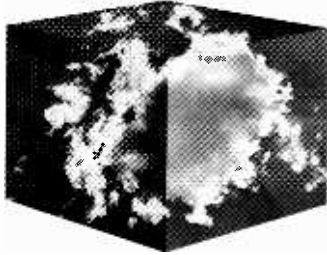
Produced by Jonathan Cain  
for Cain Street Productions  
and Keith Diamond except "Walk Away"  
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Direction: Louis Levin for Contemporary  
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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

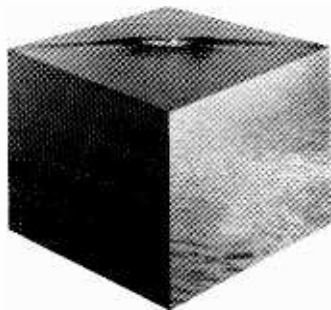
“MAGIC TOUCH”



M I K E O L D F I E L D



I S L A N D S



The single “Magic Touch” is from the LP *Islands*. Vocals by Max Bacon. Produced by Mike Oldfield, Simon Phillips, Geoffrey Downes, Michael Cretu, Tom Newman and Alan Shacklock.



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**G**EORGE MICHAEL soars to No. 1 with “Father Figure” (Columbia), only seven weeks after it entered the Hot 100. “What Have I Done To Deserve This?” by the **Pet Shop Boys** (EMI-Manhattan) runs out of steam on the radio side to hold at No. 2 overall; it is No. 1 in sales, however, by a solid margin. Two records by newcomers on RCA have been moving up in tandem for four weeks and may challenge Michael for No. 1: “She’s Like The Wind” by **Patrick Swayze** and “Never Gonna Give You Up” by **Rick Astley**. Michael’s lead over both is wide, though, and the odds favor at least a two-week run at the top for him.

**T**HE POWER PICK/AIRPLAY goes to **Billy Ocean’s** “Get Outta My Dreams, Get Into My Car” (Arista) for the second week in a row. Ninety percent of all airplay picks have gone on to reach the top five; Ocean’s record is the 25th to win the airplay honor twice, and all but one—96%—have eventually reached the top three. Ocean just edges out **INXS** for the airplay award, as the Australian band’s “Devil Inside” (Atlantic) jumps 12 places on the chart to No. 38 on the strength of 37 adds and big moves at radio, including 24-14 at Power 105 Albuquerque, N.M.; 23-13 at WGH Norfolk, Va.; and 34-16 at Y-95 Dallas.

**“WHERE DO BROKEN HEARTS GO”** by **Whitney Houston** (Arista) makes an impressive debut at No. 47—especially considering that it’s the fourth single from her album. More than 60% of the stations on the panel have added it. Among the other 10 entries are strong debuts for **Tiffany** and **Bruce Springsteen**. Three artists make their first appearance on the Hot 100: Canadian singer **Eria Fachin** bows at No. 87 with “Savin’ Myself” (Critique), which is already No. 11 at KMEL San Francisco and No. 12 at WXKS Boston; New York-based rock band **White Lion** enters at No. 88 with “Wait” (Atlantic); and **Bardeaux**, a female duo from Los Angeles, debuts at No. 93 with “Magic Carpet Ride” on Enigma. “Carpet” is breaking out of the Southwest, with top 15 reports from Texas (KRBE Houston and KITY San Antonio) and California (KGGI Riverside) and a jump of 22-18 at KRQQ Tucson, Ariz.

**T**HREE OTHER NEW artists are having success on the Hot 100 with their first records. **Pebbles** moves up quickly to No. 33 this week with “Girlfriend” (MCA). It’s No. 1 at KKFR Phoenix, KBOS, and KMGX Fresno, Calif., and moves 19-8 at WKXX Birmingham, Ala., 11-4 at FM 102 Sacramento, Calif., and 9-2 at Power 99 Atlanta, where PD **Rick Stacy** says, “It’s a teen-sounding record, but it’s spreading 18-49 on callout.” **Terence Trent D’Arby** moves 46-40 with “Wishing Well” (Columbia). Early jumps at radio include 19-9 at WJET Erie, Pa., and 15-8 at KCPX Salt Lake City. “You Don’t Know” by **Scarlett & Black** (Virgin) is at No. 49 nationally, breaking out of Minneapolis (18-10 at KDWB and 15-11 at WLOL) and San Jose, Calif. (23-19 at KATD).

FOR WEEK ENDING FEBRUARY 27, 1988

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 157 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
<b>WHERE DO BROKEN...</b> WHITNEY HOUSTON ARISTA	13	30	104	147	156
<b>I SAW HIM STANDING THERE</b> TIFFANY MCA	11	17	62	90	100
<b>ONE STEP UP</b> BRUCE SPRINGSTEEN COLUMBIA	4	16	62	82	82
<b>WHAT A WONDERFUL WORLD</b> LOUIS ARMSTRONG A&M	2	9	28	39	87
<b>PROVE YOUR LOVE</b> TAYLOR DAYNE ARISTA	2	10	27	39	85
<b>DEVIL INSIDE</b> INXS ATLANTIC	4	8	25	37	160
<b>PAMELA</b> TOTO COLUMBIA	5	2	26	33	71
<b>ELECTRIC BLUE</b> ICEHOUSE CHRYSALIS	2	9	18	29	85
<b>I WISH I HAD A GIRL</b> HENRY LEE SUMMER CBS ASSOC.	0	3	24	27	78
<b>ARE YOU SURE</b> SO EMI-MANHATTAN	3	3	21	27	60

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





## VID DISTRIBS LAMENT LACK OF CO-OP CASH

(Continued from page 1)

have sold 380,000 copies without the national advertising. Every single time we have done a major TV push on an A title we see an increase in unit volume of between 15% and 20%."

"The industry may not be going cold turkey on co-op, but it is getting a little lukewarm," says Gary Khammar, senior vice president of RCA/Columbia Pictures Home Video. "If the studios are going to launch major TV campaigns, that money has to come from somewhere. And that means manufacturers give smaller co-op allowances and scale back on the amount of point-of-purchase material they make available."

Khammar says RCA/Columbia will remain committed to co-op advertising because it is an "important tool." Still, he points out that co-op disproportionately favors larger retailers. He also says the industry's rapid growth has made national advertising a necessity.

"With 50% [VCR] penetration, it makes more sense for suppliers to advertise on TV. I think it's important that we make co-op available, but the large retailers will always get more than their share; with a national program everyone benefits."

RCA/Columbia's first broadcast TV advertising effort was launched in conjunction with "La Bamba." The film was one of the four videos released in January that were the subject of extensive promotional campaigns aimed at increasing unit volume. All of the titles, including "Platoon" (HBO Video), "Dirty Dancing" (Vestron Video), and "RoboCop" (Orion Home Video), posted impressive sales figures that were widely attributed to the TV ads.

Even so, dealers who bought heavily on the January releases found a shrinking pool of co-op dollars to work with.

"Our buys are increasing, but I'm seeing less co-op money," says Karen Shriver, vice president of mer-

chandising and marketing for the Video Store, a 21-store chain based in Cincinnati. "The rationale for moving to a national program is to increase business. But for bigger retailers it's not as much of a help."

Shriver also points out that there is more awareness of the availability of co-op money. "Now retailers know to ask for it; there is more knowledge of co-op programs."

Jack Messer, president of the Video Store, laments the lack of co-op money, noting that it may stifle the incentive to take a deep inventory on a title. "I would think that if an individual retailer is willing to commit to a large order, there should be some reward for that commitment."

Still, suppliers say they are more interested in promoting their specif-

ic titles than in building business for any one video store or chain.

"I don't know that you need an ad for each and every video store," says Barbara O'Sullivan, vice president of marketing for Warner Home Video. "Our national campaigns are designed to provide awareness and draw people into the store."

Like most suppliers, O'Sullivan says her company will continue to offer co-op funds, but the growth of the business has made it increasingly difficult to coordinate such a program. "There is no way to efficiently administer co-op on a national basis," says O'Sullivan, who describes national TV campaigns as a "natural evolution."

## KASTENMEIER REMOVES BERNE ROADBLOCK

(Continued from page 1)

Kastenmeier said that the "vast majority of witnesses testifying agreed that [our] common-law doctrines, including defamation, privacy, publicity, and unfair competition, contain the basic elements of moral rights."

Further, he added candidly, "this conclusion rests in part on the political reality that Berne legislation with a moral-rights provision simply will not pass" in Congress.

The music community, including the Recording Industry Assn. of America, the performing rights societies, and publishers, has registered strong support for joining Berne, the premier international-copyright-protection organization—but only after stating that support was predicated on no further enlargement of moral-rights provisions in current copyright law here. Insiders have also said that House staffers made it clear to wary industry officials that the moral-rights section of Kastenmeier's bill was proposed "just to stimulate discussion."

Several publishing groups have withheld support of his bill because of the moral-rights provisions; they fear nuisance lawsuits from authors and graphic artists. The Kastenmeier statement to the subcommittee may mollify their objections since his is the only Berne measure—there are three others, one in the House and two in the Senate, all similar—that proposes a moral-rights section.

Kastenmeier's statement was released Feb. 17, the day before the subcommittee hearing in the Senate. Government and administration officials have been invited to testify, and all are in favor of Berne adherence.

Congress, the administration, and private-sector officials (including those in the music community) have been working jointly on Berne adherence over the last few years, and insiders say the outlook for passage in this Congress is very good. A report on the Feb. 18 Senate subcommittee hearing will appear in next week's issue.

## OSCAR SMILES ON RECORDING STARS

(Continued from page 6)

snubbed: George Michael's "I Want Your Sex" and Madonna's "Who's That Girl" and "Causing A Commotion."

The best-actress nominations were not so kind to another veteran singer/actress, Barbra Streisand, who was passed over for her role in the drama "Nuts." After 20 years of film stardom, Streisand has received only two acting nominations: for "Funny Girl" and "The Way We Were."

Here's the complete list of music nominations:

### BEST ORIGINAL SONG

"Cry Freedom" from "Cry Freedom," George Fenton and Jonas Gwangwa, their first nomination in this category.

"(I've Had) The Time Of My Life" from "Dirty Dancing," Franke Previte, John DeNicola, and Donald Markowitz, their first.

"Nothing's Gonna Stop Us Now" from "Mannequin," Albert Hammond and Diane Warren, their first.

"Shakedown" from "Beverly Hills Cop II," Harold Faltermeyer and Bob Seger, their first, and Keith Forsey, his second.

"Storybook Love" from "The Princess Bride," Willy DeVille, his first.

### BEST ORIGINAL SCORE

"Cry Freedom," George Fenton and Jonas Gwangwa, their first in this category.

"Empire Of The Sun," John T.

Williams, his 20th.

"The Last Emperor," Ryuichi Sakamoto, David Byrne, and Cong Su, their first.

"The Untouchables," Ennio Morricone, his second.

"The Witches Of Eastwick," John T. Williams, his 21st.

## VID STORES MUST WAIT FOR OSCAR NOMINEES

(Continued from page 4)

peal, as evidenced in previous years by such titles as "Kiss Of The Spider Woman" and "The Trip To Bountiful."

However, the newer dynamics of the home video industry, which see major studios spending unprecedented amounts on lengthy television advertising for A titles to ensure more depth of copy at retail, may negate whatever additional sales edge the Oscars might have offered previously, say suppliers.

Still, they add, multiple Academy Award nominations inevitably create more excitement around a title.

The nominees for best actor are Michael Douglas ("Wall Street");

William Hurt ("Broadcast News"); Marcello Mastroianni ("Dark Eyes"); Jack Nicholson ("Ironweed"); and Robin Williams ("Good Morning America").

Nominated for best actress are Cher ("Moonstruck"); Glenn Close ("Fatal Attraction"); Holly Hunter ("Broadcast News"); Sally Kirkland ("Anna"); and Meryl Streep ("Ironweed").

Best-director nominations went to Adrian Lyne ("Fatal Attraction"); John Boorman ("Hope And Glory"); Bernardo Bertolucci ("The Last Emperor"); Norman Jewison ("Moonstruck"); and Lass Hallstrom ("My Life As A Dog"). JIM McCULLAUGH

# Singer Goes To Court, Wins Freedom From Frankie Pact

BY NICK ROBERTSHAW

LONDON Former Frankie Goes To Hollywood singer Holly Johnson has won a High Court case here against his former label, Zang Tumb Tumm Records. As a result, he will be able to pursue a solo career with MCA Records, with whom he recently signed.

Producer Trevor Horn, a co-owner of ZTT, had alleged that Johnson was still under contract to the label and could not sign with another company, but a High Court judge ruled Feb. 10 that restraints in an agreement signed five years ago by the two sides were unreasonable and unfair. The judge characterized ZTT's 1983 agreement with Frankie Goes To Hollywood as an "unreasonable restriction of trade" and dubbed the provision barring former members from entering into other record-company agreements "nonsensical."

Experts relate the decision to the celebrated Schroeder/Macauley judgment, in which a publishing agreement was overthrown for being in restraint of trade. It had been thought that that ruling had little application to recording contracts, where the investments involved are much higher, but it now appears the Schroeder/Macauley judgment may indeed apply.

The judge also criticized ZTT for failing to exercise adequate control over expenditures. The sums spent on the band's recordings exceeded the agreement that only reasonable costs should be incurred, he ruled.

During the 16-day trial, it was revealed that the band's second album, "Liverpool," had cost more than \$1.3 million to produce. Production costs for the first album,

"Welcome To The Pleasuredome," and the singles "Relax" and "Two Tribes" were also described by the judge as excessive. ZTT's counsel had argued that extensive studio work was required to compensate for the band's limited musical capabilities.

No one from Frankie Goes To Hollywood played on "Relax" or "Two Tribes," according to defense attorney Andrew Bateson. He alleged that session musicians and Horn's studio wizardry were entirely responsible for the finished tracks. Even Johnson's voice had needed considerable studio enhancement to "bring it into line musically," he said.

Released in October 1983 and initially banned by the BBC, "Relax" went on to become the fifth-biggest-selling single here ever, and "Two Tribes" was almost as successful. The album "Welcome To The Pleasuredome" did include some performances by band members, but most of the work was done by Horn, the defense charged.

The judge also examined Johnson's publishing agreement with ZTT's publishing arm, Perfect Songs, and ruled that clauses routinely included in such contracts after Schroeder/Macauley were not sufficient protection from its implications. In particular, he struck down the provision that when a publisher has not exploited a copyright and an artist wishes to reclaim it, he must give notice of doing so within a set period—usually three or six months—after the expiration of the initial term.

No decision was made on who will pay the estimated \$350,000 in court costs, but rumor had it that MCA helped finance Johnson's case.

# N.Y. Recording Studio Sues Developer For Revenue Loss

NEW YORK Media Sound Studios, a major music recording facility here, has filed a \$277 million lawsuit against real-estate developer William Zeckendorf Jr. and others involved in the construction of a new 57th Street luxury condominium, Central Park Place, claiming that excessive construction noise and allegedly unsafe building practices have caused the studio severe loss of business.

According to the suit, prior to beginning work on Central Park Place, Zeckendorf and the other defendants allegedly agreed to work out mutually suitable construction schedules with Media Sound, which abuts the site of the partially completed condo.

These schedules were never worked out, the suit claims, and the resulting heavy construction work during Media Sound's prime business hours allegedly caused the studio to lose millions of dollars in recording work with bands, including the Rolling Stones, and record labels, including RCA, CBS, and Zomba.

The suit also claims that the developers and construction compa-

ny have not adhered to safe building practices, allegedly allowing debris to routinely fall from the construction site. This, says the suit, has caused Media Sound's clients to fear for their physical safety when entering and leaving the premises and thus has hurt the studio's ability to book work.

In June, a 4-by-4-foot beam was either thrown or fell from the upper floors of Central Park Place, killing John Nichols, a 30-year-old New York actor. Police are investigating the incident.

In addition to Zeckendorf, the suit names HRH Construction, the Kumagaigumi Co. Ltd., Henry Banach, Pat Rafter, Manny Carabel, Robert Rosenwasser, and David Brody & Associates as co-defendants. STEVEN DUPLER

Complete preview of next month's Paris AES meet . . . page 62







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### MOBILE FIDELITY CDS GET NEW SHAPE BOXES (Continued from page 6)

with the November release of Bob Seger's "Live Bullet." Capitol introduced the package to the retail community at a September meeting of the National Assn. of Recording Merchandisers' Retailers Advisory Committee in San Francisco. At that time, the committee gave it a unanimous but qualified endorsement.

The CD security box also got a thumbs up during NARM's Wholesalers Conference last October in Palm Springs, Calif., although rack-jobbers urged Shape to reduce the depth of the unit by 12%. Hannon says it has reduced the thickness by 10% and thinks it is possible to pare away another 2%.

The Lift-Lock is shaped like a conventional jewel box but has a back panel that raises the disk into the consumer's hand. Hannon says several European record companies, including the U.K. divisions of Warner Bros. and Atlantic, currently use this system.

Doug Reynolds, vice president of marketing for Mobile Fidelity, says concern over theft helped prompt the label's decision to go for the CD security box, but product presentation was also key.

"The consumer sees us as being a high-end-audio-software producer. This is a very clean package; it shows our booklet, and it shows the disk," says Reynolds.

He and Hannon note that the unit is cheaper than title-specific cardboard boxes.

Hannon estimates that its 6-by-12 can be mass produced for 18-20 cents. He says the Lift-Lock can be produced for the cost of a standard jewel box.

"The Lift-Lock is wonderful,"

says Reynolds, praising it because it prevents the consumer from "stretching" the disk. "When you open a conventional jewel box, you have to yank on the disk. With [the Lift-Lock], the disk is presented to you."

Since the start of 1988, Mobile has marketed four titles in the Shape units. Another eight will be so packaged next month. Reynolds says the Shape designs appear to have been "well received by our sales organizations," although he says the designs have not been on the market long enough to determine consumer or account acceptance.

CEMA says it plans to use the security package again but has not committed to additional specific titles. MCA is also considering use of the security box.

"We're still looking at it, but there's a question as to whether we can do it effectively," says Lou Mann, MCA vice president of marketing.

Hannon concedes that automatic loading is still a sticking point for the CD security box but says that problem could be overcome with more support from NARM members and major labels. He also expresses concern over meetings in Toronto that have been held by rival packaging firms—including Shorewood, Ivy Hill, Queens Group, and AGI.

"It could be quite illegal for them to meet, and we're looking into that," says Hannon. "We would like to work with companies that manufacture all-board packaging. I can't get anybody [from those companies] to return a phone call."

### LORIMAR WIDENS PROBE OF HOME VID UNIT, KARL (Continued from page 4)

eo; Jerry Gottlieb, a senior vice president with the parent company, was named CEO of home video; and former Sound Video founder Noel Gimbel was named president of the video arm.

Other changes included the dismantling of KL-TV, an ambitious advertising campaign designed to position nontheatrical video programs as an alternative television network; elimination of many of the company's previous marketing and product manager slots; and an expansion of its commitment to theatrical programming.

Recently, the home video division

has released such theatrical titles as "Matewan" and "Big Shots." Lorimar also is focusing on romance videos, including the novel so-called "double-feature" romance concept.

At the same time, it has maintained its special-interest thrust with several new workout titles by Fonda as well as a Fonda-catalog promotion. Other Lorimar priorities in the special-interest field include "Steve Garvey's Hitting System," "How To Golf" with Jan Stephenson, "Get Slim, Stay Slim" with Vanna White, and "Cover Girl Guide To Basic Makeup."

### SAXOPHONIST AL COHN DEAD AT 62 (Continued from page 6)

In 1957, Cohn formed his memorable quintet with Sims, whose airy playing was a supreme complement to Cohn's harder tone. The group's work was not typical of the jazz of the day: Cohn and Sims' rigorously charted, lyrically muscular style stood in contrast to the hard bop blowing sessions of the period. The

partnership proved a durable one, with the Cohn/Sims team recording into the '70s.

Cohn recorded prolifically as a leader and sideman for a number of labels, including RCA, Coral, United Artists, Emarcy, Savoy, Muse, and Concord Jazz. CHRIS MORRIS

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.



## VARIABLY PRICED CDS BOOST CATALOG SALES

(Continued from page 1)

eral manager of marketing for CBS Records, notes, "Last year, catalog on CD accounted for a lot of our dollar sales." The keys to further sales gains, he indicates, are multitiered pricing and aggressive promotion.

While the labels are reluctant to divulge how much of their revenues comes from catalog sales, Russ Solomon, president of the 43-unit Sacramento, Calif.-based Tower Records chain, states that catalog titles "represent about 85% of our [record] business." At other chains that offer a narrower selection than Tower, he estimates, about 40%-50% of the take comes from noncurrent albums. Howard Appelbaum, president of Kemp Mill, a 28-store chain based in Washington, D.C., says catalog currently accounts for about half of his CD sales, but chart merchandise will provide 60%-65% of CD revenues when more hot new releases hit the market.

The biggest CD catalog sellers, say label executives, are the same kinds of classic rock and pop titles that have done well on LP and tape midlines. The majors have reissued a large number of older jazz, soul, blues, and r&b titles on CD in the past year, but these appear to have a fairly limited market since relatively few people collect them. One

marketing executive says he has noticed sales on these reissues, "but you're putting out 2,000-5,000 units per title, vs. 100,000 on an old Led Zeppelin record. Those jazz titles aren't going to sell to everyone, but to those who truly love jazz."

The key factor in the catalog surge, most interviewees agree, is the desire of many CD-player owners to replace their favorite LPs or tapes with the same titles on CD. "There's no question that it's a substitution business right now," comments Harry Palmer, senior VP of special markets for PolyGram.

At the same time, he notes, "We have found that when we release something on CD, it generates sales of the album in other configurations... We're all looking closely at vinyl in '88, but almost ironically, some of the back catalog that we're generating is making us look to reissue some LP catalog titles."

While certain catalog items may still have a wide appeal on LP, retailers says they're ordering more titles on CD and tape without the LP counterpart. This is both a response to consumer buying trends, and an attempt to save space. Most retail stores don't have space to carry all of the available catalog titles, and the relatively slow turn on catalog induces them to devote more of their inventory dollars to fast-moving hit product.

Labels have traditionally tried to overcome these obstacles with dealer incentive programs. Within the past year, the spread of CDs has offered additional tools for promoting catalog.

First, the outpouring of strong catalog titles on CD has itself been a stimulant. "They come out as new items, and therefore they get into stores," observes Tower's Solomon.

Second, retailers say, the addition of hundreds of top-selling catalog titles to CD midlines is spurring sales. Smith of CBS Records points out that his company now has about 600 titles in two lower-price lines,

and "that gives us another opportunity to aggressively promote our catalog."

Noting that "the marketplace has changed enough in the past year to warrant [CD] catalog being priced differently than superstar new releases," Smith says CBS' goal for 1988 is to achieve a CD mix of 40% budget, 40% midline, and 20% full-price titles. "Most of the catalog is in the two lower-priced lines, which is where it belongs," he states.

Smith adds that current CBS catalog titles are now making their CD debut at lower-than-frontline prices. In the future, he says, that policy will be applied to most catalog titles that have never been on CD before.

With plenty of catalog not yet on CD, CBS plans to add 30-40 titles a month to its budget and Best Value CD series (Billboard, Jan. 16). WEA, similarly, will keep adding a dozen or so new titles each month to its CD midline, which now includes about 360 titles. And MCA, which in April will introduce a new CD line at a price halfway between its full-line and its current midline, plans to release a lot more midpriced catalog CDs this year, according to Lou Mann, the label's marketing VP.

"I think with the introduction of the midprice CD, you're going to see an increase in the total number of units and revenue," declares Mann. "As [household] penetration of hardware gets greater, it's driving people into the stores. Our goal is under \$10 with the midprice CD, and when people see they can get a CD for that, they'll bite... We are committed to the midprice CD line. We're always looking for good-selling catalog titles to add."

Dennis White of CEMA also believes more CD catalog should be repriced. "Most of the CDs that have been released are catalog—once you get that out there, [sales are] going to diminish at full price," he observes. CEMA, which already has about 100 titles in its budget CD line, will introduce a CD midline in

March, White says. Meanwhile, he adds, the company will keep shifting catalog into the low-end series as sales dictate.

White believes that moving catalog through a three-tier pricing system—from full-price to midline to budget—can revitalize catalog sales. Lowering wholesale will spur accounts to stock slower-moving catalog, he contends, but it will also cut CEMA's margin on those items and may not raise the catalog contribution to overall sales.

"As a percentage of sales," White predicts, "catalog may stabilize or even increase [at lower prices]. But on a margin basis, it will stay the same or even go down."

In White's view, the future strength of the catalog market depends on the interplay between two factors: the rate of increase of CD

hardware sales and the degree to which people will continue to buy CD replacements for their LP libraries. Eventually, he notes, replacement purchases among current CD-hardware owners will decline, but the increase in the size of the player universe could more than make up for that factor.

Appelbaum of Kemp Mill feels that the expansion of that universe depends primarily on the rate at which the labels lower CD prices. "We're doing 60% of our business in CDs when only 10% of the people own CD players," he points out. "Can you imagine what we could do if [the CD-hardware ownership] figure went up to 20%?"

Assistance in preparing this story was provided by Jean Rosenbluth in New York.

## VEENEMAN SAYS COMPANY STILL ON TARGET

(Continued from page 4)

trator who now serves as advertising coordinator.

Industry observers note that Target may again bring in someone from outside the industry—as was done with Veeneman, who was formerly an electronics buyer and had held various corporate positions with Dayton Hudson since 1979, when he came from Federated Department Stores.

Among improvements at Jetco during his tenure, Veeneman emphasizes the refixturing and new layout of departments. In audio, he adds, new product and regionally important acts rather than budget goods now face the main store aisle; in video, bookshelf displays have replaced racks.

Veeneman also points proudly to the installation "in almost all stores" of television monitors that are custom-programmed by Jetco.

Target contends that its impact on the industry is extended by the

in-store exposure of new acts along with established artists. The company now cross-promotes via continuous play both in the software section and on demo television sets in the stores' adjacent electronics departments.

Target's typical prerecorded sections feature 1,500 compact disks. Also stocked are 3,000 prerecorded audio cassettes and 500 LPs. The company estimates that front-line and midline cassettes account for 48% of its dollar volume, CDs for 22%, cutout cassettes for 11%, and LPs for 8%.

Target plans to add 26 stores in 1988; five will be in Michigan, but most are planned for the West. A new Indianapolis distribution center will replace an older one. Other centers are in Minneapolis; Pueblo, Colo.; Little Rock, Ark.; the Los Angeles suburb of Rancho Cucamonga; and Sacramento, Calif.

## BLOCKBUSTER GROWTH

(Continued from page 4)

a deal that could ultimately put the total purchase price at \$12 million, according to Gruber.

Video Library president/CEO Barry Rosenblatt will join Blockbuster as a senior vice president.

Blockbuster recently moved its corporate headquarters from Dallas to Fort Lauderdale. It has regional offices in Dallas, Baltimore, San Francisco, and St. Louis, where in May it acquired the 29-store Movies To Go chain.

EARL PAIGE

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## COUNTRY RADIO SEMINAR

(Continued from page 3)

Shane Media Services' Alan Furst gave a comprehensive presentation on incorporating news into regular programming. "With the trend moving toward informational services, don't just rely on a five-minute cast," said Furst. "Make it sound like your station is everywhere."

He encouraged program and news directors to make information an integral part of a station's presentation, utilizing the concept of "flex news," which he described as incorporating news into regular programming as it happens through impromptu reports on community activities, phone-ins from local events, extensive use of eyewitness accounts, and establishment of a "reaction line," through which listeners can comment on issues concerning them.

"Remember the imagery of radio," Furst stressed. "A live report can make all the difference."

Expounding on the importance of information was consultant Neal "Moon" Mullins, who took the subject one step further into AM programming. "You've got to believe in your AM or your audience won't," said Mullins. Noting that country is the genre frequently used for AM

music programming, Mullins advised stations to develop positioning through unique promotions targeted to the methodology used by ratings services. And referring to the tremendous challenge facing AM today, he warned that strong financial commitment is the only way to establish oneself in the market.

In addition to sales and trends, at-

tendees had their choice of 20 sessions and workshops, covering everything from stress and spouses to budgets and production. And, for the third consecutive year, programmers obtained numerous mini-interviews and station IDs from some of country's top artists during the artist taping sessions.

## \$\$ 'Crisis' Cited As All Musicians Are Laid Off Nashville Symphony Shut Down

NASHVILLE A major U.S. music center has apparently lost its symphony orchestra with the closing of the Nashville Symphony.

Members of the orchestra were laid off Feb. 8 after the symphony's board voted to cancel the remainder of the scheduled performances because of a "cash-flow crisis." The decision came while the Symphony Assn. and the American Federation of Musicians, Local 257, were in contract negotiations.

Symphony conductor Kenneth Schermerhorn, described by former

Nashville Symphony manager Ernie Szugyi as "speechless and utterly devastated," flew back to Nashville from Czechoslovakia to meet with symphony board chairman Dennis Bottorff in efforts to save or revive the orchestra.

The Nashville Symphony has gained stature as a growing and important orchestra and has worked with various Nashville music industry artists and executives in several live performances and recording projects.

GERRY WOOD

## COMPOSER FREDERICK LOEWE DEAD

(Continued from page 6)

Go I," "Come To Me, Bend To Me," and "Heather On The Hill." The score reflected Loewe's skill—shared by the likes of composers Jerome Kern and Richard Rodgers—of suggesting the feel of a particular musical milieu or region without sacrificing his own personality or sense of musical-theater style. In the case of "Brigadoon," the musical flavor was that of the Scottish Highlands. He achieved similar distinctiveness with "Paint Your Wagon" (1951), a story about the gold rush in the Old West; "My Fair Lady" (1956), set in late-Victorian England and sprinkled with English music-hall turns; and "Gigi" (1958), with its Parisian flavor, also set in the early years of this century. "Gigi"—an Academy Award winner for best film and its title song—was deliberately styled after "My Fair Lady," and, in fact, one of its best numbers, "The Night They Invented Champagne," was originally written for "My Fair Lady." "Gigi" starred Louis Jourdan, a nonsinger called upon to talk-sing his material as Rex Harrison had in "Lady"; Maurice Chevalier, who introduced "Thank Heaven For Little Girls" and "I'm Glad I'm Not Young Anymore"; Leslie Caron; and Hermione Gingold.

The peak of the Lerner & Loewe teaming was reached, of course, with "My Fair Lady." On recordings, its success could be measured by Columbia's best-selling mono original-cast album and the fact that a stereo version of the show—again starring Rex Harrison, this time with Julie Andrews—was made in London two years later (Columbia would also release the 1964 soundtrack version). Also, no U.S. show before "My Fair Lady" received as many foreign-language-cast versions, including one in Hebrew by an Israeli cast.

As an investor in the show, CBS Inc. also reaped the rewards of its Broadway triumph, as the show ran for 2,217 performances.

The "My Fair Lady" score also generated two top 10 singles, a feat of some consequence considering that it came about when rock'n'roll was beginning to dominate the singles charts. The hits, also on Columbia, were "On The Street Where You Live" by Vic Damone and "I Could Have Danced All Night" by Sylvia Syms.

Twenty years after the debut of "My Fair Lady," Columbia recorded a 20th anniversary Broadway production. Indicative of the show's lasting appeal was the release last year of London Records' digital studio recording starring Kiri Te Kanawa and Jeremy Irons.

"Gigi," Lerner & Loewe's follow-up to "My Fair Lady," was the first of two original film scores by the pair. The second was a decidedly less successful musical version of "The Little Prince" in 1974 for Paramount Pictures. MGM released the hit soundtrack of the Academy Award-laden "Gigi."

In 1960, Lerner & Loewe's "Camelot" opened on Broadway with Richard Burton and Julie Andrews in lead roles. While "Camelot" didn't measure up to the successes of either "My Fair Lady" or "Gigi," its score is held in high esteem by musical-theater lovers and others who remember its two biggest songs, "If Ever I Would Leave You" and "How To Handle A Wom-

an." The show ran for 873 performances. Its cast album was marketed by Columbia, while Warner Bros. released the 1967 movie soundtrack version.

In 1973, Lerner & Loewe wrote additional songs for a Broadway version of "Gigi." Not well received, this version nevertheless has a cast album on RCA.

From "Brigadoon" to the Broadway "Gigi," all produced works by Lerner & Loewe have either cast or soundtrack versions.

RCA recorded the original "Brigadoon" and "Paint Your Wagon" albums. The film version of "Paint Your Wagon," released in 1969, was marketed on recordings by now defunct Paramount Records.

For the film of "Paint Your Wagon," Lerner wrote several new songs with André Previn. However, the English public took to Lee Marvin's soundtrack version of one of the original songs from the show, "Wand'rin' Star," and it became a

surprise hit single in the U.K.

In home video, MGM/UA markets the film versions of "Brigadoon" and "Gigi"; Paramount has "Paint Your Wagon"; CBS/Fox has "My Fair Lady"; and Warner's has "Camelot."

The Lerner & Loewe catalog is beginning to make it on compact disk. To date, there are CDs of the Columbia original-cast recordings of "My Fair Lady" and "Camelot," while Varese Saraband has a London cast of "Camelot" starring Richard Harris, who also starred in the film version.

Lerner himself is the vehicle for some recorded moments from the Lerner & Loewe repertoire. Several years ago, DRG Records reissued an album Lerner made in the early '50s in which he sings songs he wrote with Loewe and others. Recently, a British label, First Night, released an album of a Lerner concert recorded in London. This album, too, is available in a two-CD package.

## VID MUSIC SHOWS JUMP ON CROSSOVER BANDWAGON

(Continued from page 1)

MCA has been leading the field in this area for several months, but other labels are starting to catch up.

"It seems like every label has its 'Madonna' act," says one label video promoter. "And each one will be getting its own 12-inch mix for the clubs and these new shows."

Arista recently serviced a 12-inch video mix of Exposé's "Seasons Change" to shows like "Club MTV" and "Power Play Dancin'."

According to Peter Baron, Arista's director of video promotion, the extended mixes tend to run from five to seven minutes, which is longer than most clips but brief enough to be aired on television.

"If it's a dance-oriented show, they want that extra length," says Baron.

The new crop of crossover video shows comes in a variety of flavors. Some, like "Power Tracks Dancin'" and Hit Video USA's "Hit Video Dance Jam," are straight vidclip-only countdown shows laced with one or two brief interviews with artists.

Others, such as "Club MTV" and the new I.R.S. Records-pro-

duced syndicated-broadcast program, "ID—It's Dance," offer a mix of dancing teenagers in the studio—made famous by TV shows like "Soul Train" and "American Bandstand"—vidclips, and in some cases live performances.

"All these shows have been extremely helpful in developing early added visibility for these kinds of artists," says PolyGram promotion executive Randy Roberts. "In the past, you would have had to wait for these acts to develop either on top 40 radio or in the clubs."

Roberts cites PolyGram artists Pepsi & Shirlie, Men Without Hats, and Gerry Woo as three who have especially benefited from the advent of crossover video. "We've already had Pepsi & Shirlie and Men Without Hats perform live on 'Club MTV,'" he notes.

Labels are not alone in their praise for the new crossover shows. Programmers say they are reaping higher ratings from their forays into the crossover format.

Tom Lynch, executive producer of 14-hour-a-day national video outlet "Night Tracks," says his ratings points in the time period allotted to "Power Tracks Dancin'" are "significantly higher" now that he has switched from a multi-format music block to dance music only.

"We noticed the difference in the second week," says Lynch. "The multiforum approach wasn't working because the audience wasn't being targeted directly enough. We were throwing too much diversity at them."

"We figured that there is a lot of great dance music out there—what I call the Jimmy Jam/Terry Lewis sound—that was working great on radio and would work just as well on video," Lynch adds.

The "Power Tracks" format is "basically a top 10 dance countdown," notes producer Giles Ashford. The list is compiled by looking at various national airplay and sales charts and "then looking at the videos."

MTV's "Club MTV" takes a dif-

ferent approach, using a nightclub setting populated by hostess/VJ Julie Brown and fresh-faced teenage dancers to augment the video-clip countdown.

According to MTV executives, the show has become increasingly popular since it went on in 1987 and its ratings are up.

The dance/crossover format tends to attract a fairly young teenage demographic. Because of this, even youth- and family-oriented television channels that are not especially music-heavy have begun to eye crossover shows as a way to please their young audiences and gain more advertising.

One of these is the Disney Channel, which recently began showing "Videopolis," which, like "Club MTV," combines dancers performing live with video clips and artist appearances.

Perhaps the biggest reason programmers are switching to crossover is the format's appeal to an extremely broad audience. David Benjamin, executive producer of NBC-TV's "Friday Night Videos" and a veteran in the crossover medium, notes, "We started off five years ago as mostly an album rock station, but we've been crossover for about four of those five years. Crossover has the broadest appeal, and TV is a medium that goes for broad appeal."

## MPI Release To Follow TV Broadcast Bowie Concert Vid Due Out

LOS ANGELES In what is believed to be a marketing first, MPI Home Video will release "David Bowie: The Glass Spider Tour," an extended concert cassette, just one day after a shorter version is aired in prime time on ABC Television this May.

The concert, shot Nov. 6-7 in Sydney, Australia, by director David Mallet, was produced by Tony Eaton. A total of 16 cameras were used, while the audio was digitally recorded.

According to Peter Blachley, vice president of programming and acquisitions for Millenium Films, MPI's West Coast division, the cassette is essentially a "best-of" con-

cert that also features extended dance sequences choreographed by Toni Basil.

Charlie Sexton is also featured as a guest performer with Bowie's backup band, which includes Peter Frampton.

Blachley says he hoping for a "synergistic effort" with ABC in order to alert viewers that the concert video will be immediately available the following day.

The tape—expected to be at least twice as long as the broadcast version—will be "sell-through priced," says Blachley, and MPI will back it with "our biggest campaign" since the release of the Beatles' "Help."

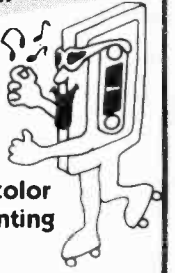
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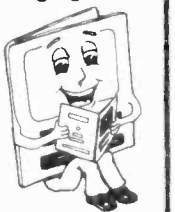
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# Virgin Retail On The Move; Label Eyes U.S., Soviet Acts

LONDON Richard Branson says his Virgin Group is poised to move into the retail business in the U.S., Japan, and Australia, plans to sign more U.S. artists to its record label, and will operate a pair of hotels in the Soviet Union. He denied rumors, meanwhile, that Virgin is considering an offer for its U.K. retail interests from the giant U.S. retail chain, the Musicland Group.

Speaking at the company's Manor studios near Oxford, Branson said Virgin was set for a major expansion of its worldwide activities. "We are at a size where growth is a natural thing," he said. "Last year we set ourselves the challenge of breaking our record company in the U.S. and Japan." Now he has set his sights on new horizons.

Reviewing plans for a range of Virgin's interests, including records, airlines, broadcasting, and hotels, Branson dwelt particularly on his recent visit to the Soviet Union, announcing that he would accept a Soviet invitation to become a director of the Intourist travel organization.

"I've decided to say yes, because I think gestures are important right now," he said. "While Gorbachev is making his effort, it's important we all give him a chance." Branson

says he has concluded a deal to take over a large hotel near Yalta, and that another inn is being constructed for Virgin near the Turkish border.

Branson added that Virgin will sign some Russian bands, "in the spirit of trying to get things happening," but said he did not foresee any major changes in the company's repertoire.

"So far, we have been very fortunate in that British music sells in about 22 different countries around the world. It's extremely difficult to break a German or French or even a Russian band worldwide. I don't think there is going to be any great change on that."

For the future, Branson pinpointed communications as the company's fastest-growing area, though music remains the most profitable. And in reference to Virgin's involvement with the British direct-broadcast-satellite venture, BSB, he added: "Perhaps the most exciting area is television."

Branson, who started his career 18 years ago with a small mail-order record operation, now heads an international corporation which made pretax profits of \$55 million last year and employs a staff of some 3,000 people worldwide.

## Bloom Adds To Campaign Against PMRC Influence

NEW YORK Music In Action, the New York-based anticensorship group, and Rock'n'Roll Confidential, the newsletter published by rock critic Dave Marsh, have combined their petitions protesting the "porn rock" crusade of the Parents' Resource Music Center.

Publicist Howard Bloom, co-founder of Music In Action with Spin publisher Bob Guccione Jr. and artist manager David Krebs, claims the petitions have collected some 11,000 signatures so far. After an unspecified number of additional signatures have been gathered, the petitions' co-sponsors plan to present them to the PMRC in Washington. Asked what the group's objective is, Bloom replies, "To garner media attention."

Bloom explains that the PMRC has been effective "in depicting rock as a corrosive force" through mass media. "We need to demonstrate that not everyone agrees that rock'n'roll is full of socially destructive influences that are about to destroy American civilization," he proclaims. To that end, he recently debated the PMRC's Jennifer Norwood on Morton Downey Jr.'s television show.

Bloom says that employees of several record labels—including Warner Bros., Elektra, Atlantic, Enigma, Sleeping Bag, Fresh, Passport, Restless, and Metal Blade—have signed the petitions. In addition, Music In Action has received requests for the petitions from about 15 record stores, including outlets in such far-flung places as Jersey City, N.J., Texarkana, Texas, and El Cajon, Calif.

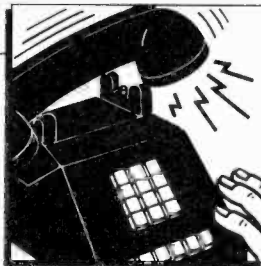
Most of the signatures, though, have come from consumers who saw Music In Action's ads in music-oriented publications, including Billboard, Spin, Hit Parader, Faces, Fortnightly Report, Rock, and Dance Music Report. Bloom estimates that the group's ad in a recent Billboard issue alone brought in from 2,000 to 2,500 signatures.

In addition, he notes, Rock'n'Roll Confidential's petition was promoted on some college radio stations.

Among industry figures and artists who are supporting Music In Action's campaign, he adds, are Miles Copeland, Danny Goldberg, Mike Sigman, John Waite, Charly Prevost, Sheena Easton, Joe Perry, Steve Tyler, Carly Simon, and Lou Reed.

KEN TERRY

## INSIDE TRACK



Edited by Irv Lichtman

**THE FOR-SALE SIGN** is up at **Columbia Pictures'** music publishing unit, including its major print division, **Columbia Pictures Publications**, which has rights to the **Big 3 Music** and **Belwin-Mills** catalogs, among others. A year ago, Columbia acquired **Al Gallico Music** for a reported price of about \$7 million. The total package price could reach \$50 million.

**RUMOR MILL:** Word has it that **Lookout Management** partners **Tony Dimitriades** and **Elliot Roberts** have split, though no one's talking. Roberts' clients include **Neil Young**, **Ric Ocasek**, and **Bob Dylan**, while Dimitriades handles **Yes**, **Tom Petty**, and **Steve Nicks** and recently picked up **Billy Idol**.

**RAP GOES TO COURT:** As part of its co-sponsorship of a moot-court competition with **Yeshiva Univ.'s Benjamin N. Cardozo School of Law**, **BMI** has created an original four-minute rap record co-produced by **Hank Schocklee** and **Eric Sadler** of **Def Jam**, **Public Enemy**, and **Fab 5 Freddy** fame. Oral rounds begin March 17, with the finals set for March 20 at the school. Finals judges are former U.S. Supreme Court nominee **Douglas H. Ginsburg** and Federal Circuit Judge **Alex Kozinski**, with a third judge still to be named.

**NEW CHESS PIECES:** In early March, **MCA** will issue the first midline **Chess** compact disks. Thirteen titles—all previously issued as single-record **Chess LPs**—have been set for the initial release. Artists will include **Chuck Berry**, **Muddy Waters**, **Sonny Boy Williamson**, **Koko Taylor**, **Buddy Guy**, the **Moonglows**, **Ahmad Jamal**, and **Benny Goodman** (who recorded one little-known album for Chess in the '50s); two blues samplers and the "Rock, Rock, Rock" film soundtrack are also on tap. A second **Chess** midline release is expected in May. It is unlikely that **MCA** will be issuing further two-fer **Chess CD** packages, adds a source there... **Hal Leonard Books** has issued a second edition of "Broadway Musicals" (368 pages, \$19.95), musicologist **Stanley Green's** survey of major works over the years, now updated to include shows mounted last year.

**AFTER A BRIEF** hearing Feb. 11, federal Judge **William C. Conner** in Manhattan promptly affirmed the legality of an **ASCAP** board action restoring its traditional domestic payment structure, which splits royalties 50-50 between songwriters and publishers (**Billboard**, Feb. 13). While all **ASCAP** members had been informed of the hearing, only **SBK Entertainment** was present. Although the publishing firm didn't object to the **ASCAP** move, it wanted to ensure that any potential claims that **SBK** or other publishers might make regarding past payment imbalances under the old **ASCAP** rules would not be forfeited. Under the setup approved by **Conner**, **ASCAP** songwriters will receive 6%-7% less in performing royalties than they previously did.

**GAMES GAME:** Yet another development in the burgeoning video games market finds brand leader **Nintendo** and challenger **Sega** on opposite sides of the rental issue. "We are setting up a marketing plan to promote rental," says **Jeff Weitzer**, marketing manager at **Tonka**, **Sega's** national distributor. **Weitzer** hopes to make an announcement at the **Toy Fair** opening March 8 in New York. Meanwhile, dealer group **American Video Assn.** reports inquiries from worried members claiming that **Nintendo** distributors are discouraging them from renting video games, though other **Nintendo** wholesalers deny any such concern.

**THE CONTRACT:** It's a rare day indeed when a label promo chief's employment contract comes to light. One has in the current legal wrangle between **John Betancourt** and **PolyGram**. **Betancourt**, dismissed in December after almost two years on the job, filed a \$2.6 million breach-of-contract suit against the label in New York State Supreme Court. In its answer and counterclaims to the suit, the label, alleging multiple breaches of the

contract, offers **Betancourt's** deal as an exhibit. Among the revelations: First-year compensation was \$200,000, second-year compensation was \$225,000, and third-year compensation was \$250,000. Bonus payments included \$10,000 for a No. 1 single on **Billboard's** Hot 100 chart; \$5,000 for a top 10 single on the Hot 100; \$5,000 for a top 20 single by a new act; and \$5,000 for a No. 1 black single.

**DAVE URSO** is leaving his post as **Elektra Records'** senior VP of promotion to become VP of promotion at **Atco Records**. **Urso** will be based on the West Coast, according to **Atco** chief **Jerry Greenberg**.

**VETERAN PUBLICISTS** **Bob Gibson** and **Guy Thomas** have merged their **Los Angeles-based** firms, **The Group** and **Creative Services**, under the group banner. According to the duo, which has logged a total of 43 years in the music publicity biz, the move is "designed to provide a greater range of services to a variety of clients." **The Group** has been in operation since 1978, while **Creative Services** was founded in 1982.

**RUNNING A GOOD CAUSE:** Sponsored runners will participate in the 1988 **Los Angeles Marathon** March 6 to help the **Ivers Foundation**, named after the late artist **Peter Ivers**. The foundation helps various causes that may have difficulty finding major support. Interested entrants and sponsors can call **Steve Love**, **Caralco Pictures Music** VP, at 213-850-8800. **Bill Haber** of **Creative Artists Agency** has offered inducement purses to **Love's** group of 20-plus runners, including \$5,000 for first prize. Some of the causes that have been helped by the foundation over the past five years include **Orange County Burn Assn.**, **The Foundation for the Junior Blind**, and **The Los Angeles Times Summer Camp Fund**.

**ON THE SIDEWALKS OF L.A.:** **Billy Vera** got his star on the **Hollywood Walk of Fame** Feb. 17, and **Angie Dickinson**, who sponsored the star, sang some altered lyrics from Vera's hit "At This Moment": "I'd fall down on my knees if I could just... get an advance copy of his new album." Not to be outdone, **Capitol Industries** president **Joe Smith** made **Dickinson** aware that "I can get you a copy of the record!" **Smith** also termed **Vera** a "survivor," saying that he had "played every club and toilet in **Los Angeles**, every wedding, bar mitzvah... and divorce!"

**GOING, GOING:** **Marcia Kesselman** is leaving **Nelson Vending Technology** in what she describes as an amicable split. Her last day with the video-machine marketer will be **Friday (26)**... **Presidents** from the 35 chapters of the **Video Software Dealers Assn.** and its staff and some of its directors huddled Feb. 16-18 in **Marlton, N.J.**, for the trade group's fourth annual **Regional Leadership Conference**.

**FROM RUSSIA, WITH SWING:** Although details of how he got to our shores are fuzzy (has he defected?), **Soviet jazz artist Igor Butman** has surfaced in **Boston**, where he played his first club dates Feb. 15-19. **Butman** is one of the **Melodiya** artists featured on the **Mobile Fidelity** compact disk "Jazz From The USSR."

**LET'S DUET ONE MORE TIME:** Country warblers (and occasional squabblers) **Jim Ed Brown** and **Helen Cornelius** are reuniting for a national concert tour—their first stage pairing since they split in 1980 after a series of hit records. **Brown** and **Cornelius** were the **Country Music Assn.'s** duo-of-the-year winners in 1977. But that's not all, folks. **David Frizzell** and **Shelly West** will also be reuniting, according to rumors. And **Dolly Parton** is set to harmonize with her old mentor, **Porter Wagoner**, at the **Grand Ole Opry** show Feb. 20 to help **Roy Acuff** celebrate his 50 years at the Opry... **Nashville** has hired **New York's Ogden Allied Facility Management** to assess security at **Municipal Auditorium**, where two teenagers were killed in **December** following a rap concert. Price tag: \$410,000.

**THE LANGUAGES OF LOVE:** Hit international singer/writer **Bosé** is Spanish, but his U.S. fans will be able to pick either a Spanish or English version of his "XXX" album. **WEA Latina** released the Spanish version in January, and on March 6, **Atlantic** will offer the English version. Oh, yes: An Italian-language set is being released to coincide with Italy's **San Remo Song Festival**.

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