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NEWSPAPER

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The Magic of
Applause
VIDEO

Follows page 46

VOLUME 99 NO. 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 14, 1987/\$3.95 (U.S.), \$5 (CAN.)

Indie Label Ties To Majors Unleash Tide Of Hit Acts

This story was prepared by Dave DiMartino in Los Angeles and Linda Moleski in New York.

LOS ANGELES The success of new albums by Poison, Los Lobos, Love & Rockets, and the Smithereens indicates that independently owned specialty labels are strongly coming into their own via an assortment of special deals with the majors.

Through such pacts, labels like Slash, Enigma, Big Time, Windham Hill, and Tommy Boy are enjoying

their heaviest chart action to date.

Independents and majors say that their current alliances—including but not limited to p&d arrangements—are beneficial to both parties. Independents enjoy greater visibility through the increased distribution and marketing capabilities of the major label; majors, meanwhile, enjoy a consumer base that in most cases the independent label has already cultivated.

Warner Bros. Records has shared a successful relationship with Slash Records and, more recently, the New York-based Tommy Boy label, of which the major reportedly owns half.

"In both cases, Warner Bros. has arrangements with the companies for right of refusals—with the ex-

(Continued on page 85)

Exposure Aids Simon, Baker, Winwood Grammys Pack A Sales Wallop

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

NEW YORK Music retailers say this year's Grammy Awards broadcast provided an even greater boost to record sales than the substantial postprogram action they have come to expect in recent years.

Among the performers who saw their sales rise in the wake of the Grammy telecast were Paul Simon, Anita Baker, Steve Winwood, and Bruce Hornsby & the Range. The program's exposure also built sales for artists outside the pop mainstream, including jazz vocalist Bobby McFerrin, blues performer Robert Cray, and the venerable classical pianist Vladimir Horowitz.

"The Grammys had a huge impact on us," says Jeff Cohen, assistant buyer for the 60-store Strawberries Records & Tapes chain, based in Framingham, Mass. "It usually does [pick up our sales], but this year it seems even more than in

years past."

Several of this week's Billboard charts corroborate Cohen's observation, as many artists who either won awards, performed, or otherwise gained exposure from the program

(Continued on page 76)

'87 Looks Like '64 In Beatles' CD Chart Surge

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

NEW YORK Is it 1964 or 1987?

Four Beatles albums make chart debuts with positions in the top 10 this week. But a clear indicator that this is indeed an '80s phenomenon is that the chart the Beatles are climbing is Billboard's Top Compact Disks chart (see page 40), where the Fab Four's four-title CD debut holds down a sweep of Nos. 7-10 with recordings produced over 20 years ago.

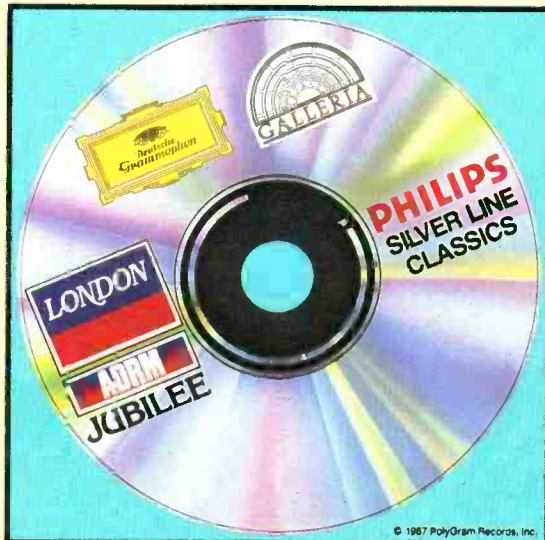
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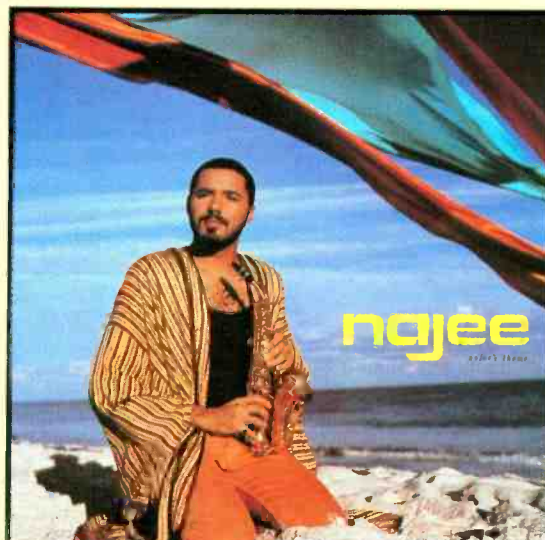
DUPLICATION

Follows page 62

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Mixed View On Sell-Through But Dealers Say Vid Promos Help

This story was prepared by Jim McCullaugh in Los Angeles and Al Stewart in New York.

NEW YORK Few would dispute that home video sales for the first two months of 1987 are dramatical-

ly better than sales during the corresponding period last year. But beyond the record-setting performance of "Top Gun" (see separate story, this page), a sharp dip in sell-through activity immediately after the winter holiday season has left some retailers scratching their heads.

Ron Berger, head of the Portland, Ore.-based National Video web, says his sense of the last two

(Continued on page 85)

'Top Gun' Sales Near 2-Mil Mark

BY AL STEWART

NEW YORK Before a single copy of "Top Gun" has even been placed in a consumer's VCR, the title is rewriting the video record books: Paramount Home Video claims sales to dealers have topped the 1.9-million-unit mark, positioning the action-adventure movie as the best-selling cassette of all time.

Paramount estimates that "Top Gun," which grossed more than \$176 million during its theatrical release in 1986, has already generated

(Continued on page 76)

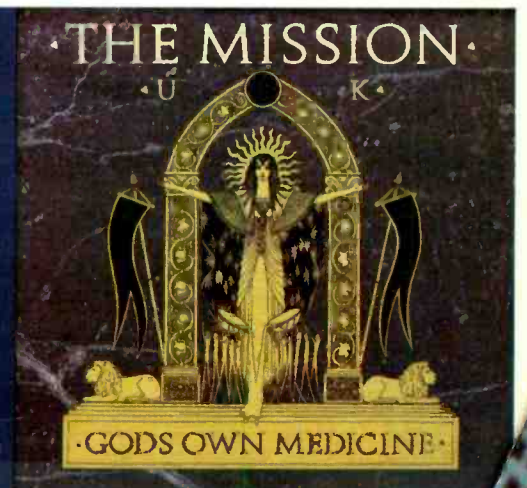
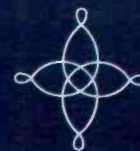
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VOLUME 99 NO. 11

MARCH 14, 1987

BOSS BLOWS PAST 3 MILLION MARK

Bruce Springsteen & the E Street Band's "Live/1975-85" has been simultaneously certified gold, platinum, double platinum, and triple platinum by the RIAA. Paul Grein tells all. **Page 4**

Retiring Hitachi VP Lets Loose On Industry

Departing Hitachi executive vice president Robert O'Neil blasted the consumer electronics industry in his final press conference as an employee of the company, calling it a "disaster waiting to be recognized." Home video editor Al Stewart was there and has the whole story. **Page 52**

SPOTLIGHT ON PROFESSIONAL DUPLICATION

The face of the audiocassette- and videocassette-duplication industries could drastically change if, as now looks possible, high-speed systems are developed that can be used interchangeably with audiotape or videotape. Pro audio/video editor Steven Dupler and ITA executive vice president Henry Brief report. **Follows page 62**

Solar Switches To Capitol

After signing on with several indie distributors, Solar Records has instead renewed its association with Capitol/EMI America/Manhattan/Angel. For the details, turn to Inside Track. **Page 86**

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GEMA: Let's Meet On Collections

Trade Would Iron Out Mechanical Issue

BY MIKE HENNESSEY

LONDON A call for a meeting of representatives from all parties concerned in the central accounting dispute (Billboard, March 7) was recently made by GEMA board member and leading independent music publisher Hans Sikorski.

"We need to put an end to the speculation and confusion and to work out a policy for mechanical rights collection and distribution in Europe which is acceptable to all sides," Sikorski says.

He adds that despite GEMA's decision a year ago to cease membership in BIEM, the society is not opposed to central accounting in principle, but that it has to be organized "in such a way that there is no jeopardy to the copyright owners and the national authors' societies."

Sikorski says that there was recognition within GEMA that the rules of the European Economic Community make it possible for record companies with a valid license to pay their mechanicals in any EEC country. But, he adds, the EEC has also ruled that authors and publishers should have the right to sell their copyrights wherever the terms are the most advantageous.

"There is an inherent contradiction here, which has to be resolved. In my experience, the EEC Commission tends to see everything from an antitrust viewpoint and is most concerned with the possibility of unfair competition. But the community also has a duty to safeguard intellectual property and protect its owners, and I think the commission should also look at the cultural aspects. If the matter is approached only from an antitrust point of view, then there is a danger that the weaker faction in this dispute will be disadvantaged."

GEMA's relationship with STEMRA—the Dutch society that is attempting to become the central accounting clearing-house for Europe—is, like that with SACEM/SDRM in France, not exactly cordial. When the CBS-STEMRA central accounting deal was signed in 1981, GEMA lodged an objection with the EEC Competition Directorate but the objection was rejected. GEMA then sought to

collect mechanicals on records custom-pressed in West Germany for foreign territories at the German rate instead of at the rate in operation in the various countries of sale. This bid was also frustrated with the Competition Directorate ruling that the responsibility for paying the royalties is vested in the company that markets the product, not the manufacturer.

GEMA's prime concern now is that if centralization comes before there is greater harmonization among the European societies and legislations, then national societies could be severely prejudiced. GEMA is particularly concerned about moves being made by PolyGram to have the mechanical royalties due on custom-pressed compact disk product manufactured in the

PDO factory in Hannover, West Germany—some 100 million units a year—paid outside Germany.

PolyGram, on the other hand, argues that since most of the product pressed in Hannover is sold outside Germany, it is not unreasonable to pay the mechanicals outside Germany. Says PolyGram senior vice president Michael Kuhn: "It does not seem right that we should have to pay mechanicals in Germany for records shipped to the U.S. and Japan, where a 100% sale or return situation exists."

But GEMA is apprehensive about the possible erosion of its mechanical rights income, which runs at about 260 million deutsche marks (roughly \$145 million) annually.

Says Sikorski: "If GEMA's me-
(Continued on page 79)

Retail Reporting System Improved For Pop Charts

NEW YORK This week's Top Pop Albums and Hot 100 Singles charts feature a new retail reporting system designed to match the weight of each reporter with its actual market share. The change is the first step in a broad ongoing program by Billboard to improve its reporting system, according to Marty Feely, associate publisher and director of research for the magazine.

"We clearly recognize the need for more sophisticated information as it relates to every facet of our businesses," says Feely.

The new reporting system is the result of recommendations from an advisory group formed last fall with the cooperation of NARM and its then-president, Roy Imber of Elroy/Record World Enterprises. "We realized making improvements will have to be a step-by-step process," says Feely. "And aligning the weight of retailers to their actual market share is the first step."

Under the new system, pop

chart retail reporters are broken into eight separate categories, which Feely describes as "logical break points" based on sales volume. Larger volume dealers now account for a substantially larger percent of the points used to compute the charts. However, smaller and regional retailers still make up a sizable portion of the pop chart reporters.

The new weighting system was implemented only after extensive testing to ensure its accuracy. Similarly, further improvements in other charts will soon be implemented.

Among those new developments is a joint project between Billboard's research department and Atlanta-based computer software developer Young Systems Ltd., which specializes in home entertainment retailing software. One type of software in development is a file allowing electronic transmission of sales information from retailers for Billboard chart use.

BVA Reports Strong Sales And Rentals

U.K. Home Video Industry Hit High In 1986

LONDON The U.K. home video business enjoyed its best year ever in 1986, with rentals worth \$562 million and sales hitting a pre-Christmas peak of almost 240,000 units a week, according to the British Videogram Assn. (BVA).

Distributor sales to the trade were worth \$183.5 million in 1986, 50% higher than in 1985 and about 35% better than the previous best year of 1983. In the final quarter of 1986 alone, distributor sales totaled \$70.2 million, almost 50% better than in any earlier quarter.

Rentals reached a new high of 6.5 million per week in the last quarter of 1986, 1.1 million more than in the corresponding period of 1985, with consumers spending

\$12.3 million each week. BVA ascribes the results to a combination of increased hiring and the maintenance of higher charges averaging \$1.90. Total rental expenditure over the year was up 25% on 1985's figure of \$450 million.

Videotape purchases for the year in the fast-growing sell-through sector are estimated at 6.5 million units worth \$75 million. Sales in the final quarter were more than double 1985's levels.

Overall the prerecorded video market was worth almost \$640 million at consumer prices, up 42% compared with last year's figures. Announcing the results, BVA chairman David Rozalla noted the "spectacularly good" performance

achieved but warned, "We must not let our joy conceal from us the fact that the proportion of VCR households which regularly rent videos remains fairly steady at 30% and that the software growth reflected in our figures thus continues to depend upon the thankfully ever-increasing sales and rentals of the hardware."

To ensure long-term growth, Rozalla went on, the industry had to persuade a larger proportion of VCR homes to adopt or resume the habit of renting and purchasing video software on a regular basis. For this reason the BVA would be stepping up its public relations efforts on behalf of the video industry during 1987.

Hits Gold, Single, Double, Triple Platinum In February Boss Box Blasts Off With RIAA Certs

BY PAUL GREIN

LOS ANGELES "Bruce Springsteen & The E Street Band Live/1975-85" was certified gold, platinum, double platinum, and triple platinum in February, becoming the fourth album in less than four months to reach all four sales levels simultaneously. Lionel Richie's "Dancing On The Ceiling" did the trick in October, and Boston's "Third Stage" followed suit in November.

Also in November, Bon Jovi's "Slippery When Wet" was certified for sales of 6 million copies. Only one other heavy metal album has reached this sales level: Def Leopard's 1983 smash, "Pyromania." Two Van Halen albums have been certified for sales of 5 million copies: "Van Halen" and "1984." Astonishingly, Bon Jovi has reached the 6-million-sales plateau in just six months and with just two hit singles.

The Springsteen difference, of course, is that the album is a five-record boxed set. No other five-record sets have gone platinum, and only one four-record set ("Chicago At Carnegie Hall") and two three-record sets ("Wings Over America" and Neil Young's "Decade") have made the mark.

The Recording Industry Assn. of America also announced that Whitney Houston's self-titled debut album topped the 8-million mark in February. This puts it within 1 million sales of the all-time best-selling debut album, "Boston."

At the same time, Boston's "Third Stage" was certified for sales of 4 million copies. The group's second album, 1978's "Don't Look Back," also sold 4 million in the U.S. This gives the group

a three-album sales total of 17 million copies, which matches Lionel Richie's three-album sales total (4 million for "Lionel Richie," 10 million for "Can't Slow Down," and 3 million for "Dancing On The Ceiling").

Madonna's "True Blue" topped the 4-million mark in February, giving her a three-album sales total of 13 million (following 3 million for

"Madonna" and 6 million for "Like A Virgin").

The Bangles' "Different Light" topped the 2-million mark in February, matching the sales mark set five years ago by the Go's' "Beauty And The Beat," the all-time best-selling album by a female group.

The only catalog album to earn
(Continued on page 84)

House Version Of DAT Bill Introduced By Rep. Waxman

BY BILL HOLLAND

WASHINGTON Rep. Henry Waxman, D-Calif., along with five-co-sponsors, introduced a bill in the House March 3 that will require all digital audiotape recorders imported to the U.S. to be equipped with copy-code scanners to prevent unauthorized copying.

The Waxman proposal, H.R. 1384, is a companion bill to the Senate's S. 506, introduced on Feb. 5 by Sen. Albert Gore Jr., D-Tenn., and four co-sponsors. Both bills, while addressing a copyright infringement concern, will be under Commerce Committee jurisdiction. The main import of the bills is to make it illegal to transport DAT machines in interstate commerce without the inclusion of the copy-code scanner.

The White House also backs such a proposal (Billboard, Feb. 21).

The bill makes it unlawful to render a copy-code scanner inoperative and also outlaws future "black boxes" built to defeat the scanner. It provides for criminal penalties for violators: a two-year jail sentence

and fines of \$50,000 or multiples of the retail price of the machines.

Further, any entities "aggrieved by a violation of the act"—artists, songwriters, record companies, publishers, and even competing manufacturers of DATs—may bring civil action in district court and may elect either an award of actual damages or payment of statutory damages.

The minimum for a statutory damage award has been set at \$1,000; maximum is either \$10 multiplied by the number of illegal machines or twice the cumulative retail value of the services involved.

There is also a section to make sure consumers don't get caught in the crossfire—it states that no criminal liability extends to an individual who bypasses, removes, or deactivates a copy-code scanner in his or her machine.

Like the Senate version, there is also a section on exemptions. The two mentioned specifically are manufacturers of prerecorded DAT machines without scanners and radio
(Continued on page 79)



Lou's Salute. At an American Jewish Committee fund-raiser, Lou Fogelman, center, president of Los Angeles-based Show Industries, received the organization's 1987 Music Industry Human Relations Award. At left is the dinner's program chairman, Harry Anger, senior vice president of marketing for PolyGram Records. Joe Cohen, right, executive vice president of the Leslie Group, was the event's general chairman.

Executive Turntable

RECORD COMPANIES. Les Garland is appointed executive vice president of Quantum Media Inc. and president of its QMI Music division in New York. He was senior vice president of programming at MTV Networks.

Bill Berger is named vice president of marketing for Island Records in New York. He was vice president of international and head of new product development for Elektra Records.

Danny Yarbrough is appointed vice president of sales for Columbia Records in New York. He was sales manager for CBS Records Southwest.



GARLAND



BERGER



YARBROUGH



CAPARRO

Jim Caparro is named vice president of sales for Epic/Portrait/CBS Associated Labels in New York. He was sales manager of CBS Records' Mid-Atlantic branch.

Julie Freeman becomes national marketing research director for Elektra/Asylum/Nonesuch Records in Los Angeles. She was national director of marketing and trade liaison at Macey Lipman Marketing.

Jim Calahan becomes vice president of operations for Windham Hill Productions, the parent company of the Windham Hill Records Group, in Palo Alto, Calif. He was operations manager.

CBS Records Greece promotes **Demetris Yarmenitis** to international a&r manager. He was radio promotion manager, international repertoire.

Nancy Bultinck is named Eastern regional manager for special products



FREEMAN



BRADT



SCHNABEL



GUIM

at RCA Records in New York. She joins from Waterbury Cos.

Rykodisc USA appoints **Jim Bradt** national sales manager, based in Minneapolis. He was with Concrete Management.

Thomisene Anderson is promoted to associate director/manager of national promotions and marketing for Malaco Records in Jackson, Miss.

Select Records in New York makes the following appointments: **Lou DeBiase** as head of business affairs and sales; **Beth Yenni**, production manager; and **Holly Friedman**, director of product development. DeBiase was with Plateau Records. Yenni handled radio promotion for Select. Friedman was production and sales manager.

Priority Records in Los Angeles names **Jason Couch** national account executive for Handleman. In addition to his new responsibilities, he will continue as national sales manager for the label.

HOME VIDEO. CBS/Fox Video in New York promotes **Jim Lopes** to senior vice
(Continued on page 78)

Labels Banking On Broadway Shows Controversy Arises Over 'Les Miserables' Ad

BY DAVE DIMARTINO

LOS ANGELES Record label interest in Broadway productions has reached a level not seen in many years as a result of high expectations for two British imports, "Starlight Express" and "Les Miserables."

MCA plans to bring Andrew Lloyd Webber's "Starlight Express" to the U.S. "on a rock'n'roll-show level," says Larry Solters, vice president of creative services for the label. The show opens March 15.

If the show is a success, says Solters, MCA plans to "take it and put it in arenas, actually incorporating our knowledge of rock'n'roll tours."

MCA's decision to co-produce "Starlight Express" with Weintraub Productions comes as "a further extension of something that began with soundtracks," says Solters. Though as a whole Broadway is moving to attract a contemporary audience, it has never marketed itself specifically toward that demographic, he says.

"I think the record companies are more aware of how to cross-market and reach that contemporary audi-

ence," says Solters. "We've done it time and time again with soundtracks, but it's never really been done with theater. They've tried—by taking a song out of 'Cats' and trying to make a hit record of it. But it's difficult if it's not planned at the very start."

Rather than immediately issue an original cast recording of the show, says Solters, MCA will release a record of songs from the show performed by such contemporary acts as El DeBarge, Stephanie Mills, and Harold Faltermeyer. Several music videos are planned to promote both the show and the album.

Simultaneously, a controversy has arisen over the original cast album of "Les Miserables."

An ad for the original London cast album of "Les Miserables," distributed here by Relativity Records, has been called "misleading" by Geffen Records president Ed Rosenblatt. Geffen, which will release the original Broadway cast album in mid-April, says the ad's wording suggests that Relativity is distributing the Broadway cast album rather than the London version.

The full-page ad stated that Relativity was presenting "the original cast album of the smash Broadway

musical."

Barry Kobrin, president of Relativity, says the company "made a mistake" in the ad. "When I originally laid it out, it should have said, 'the original London cast album, soon to be a Broadway musical.' And it didn't work out that way. I think Geffen was concerned that we were misleading the public. And it bothered me also, frankly."

Geffen, which has enjoyed considerable success with "Cats," "Dreamgirls," and "Little Shop Of Horrors," anticipates the same for the "Les Miserables" package. Rosenblatt says Relativity's London cast version is "out there, and we just have to make the best of it—and be very aggressive in our marketing of the Broadway cast album." "Les Miserables," with record-setting advance ticket sales of \$11 million, opens on Broadway March 11.

The Geffen "Miserables" will be specially packaged with a booklet of lyrics, Rosenblatt says. "It's a very special show. Obviously [Relativity's] album says 'London cast' and our album says 'Broadway cast.' Once people can see that and have a chance to choose, it's up to them at that point."

CONGRATULATIONS!

ANDREW LLOYD WEBBER
MICHAEL CRAWFORD SARAH BRIGHTMAN
and The London Cast

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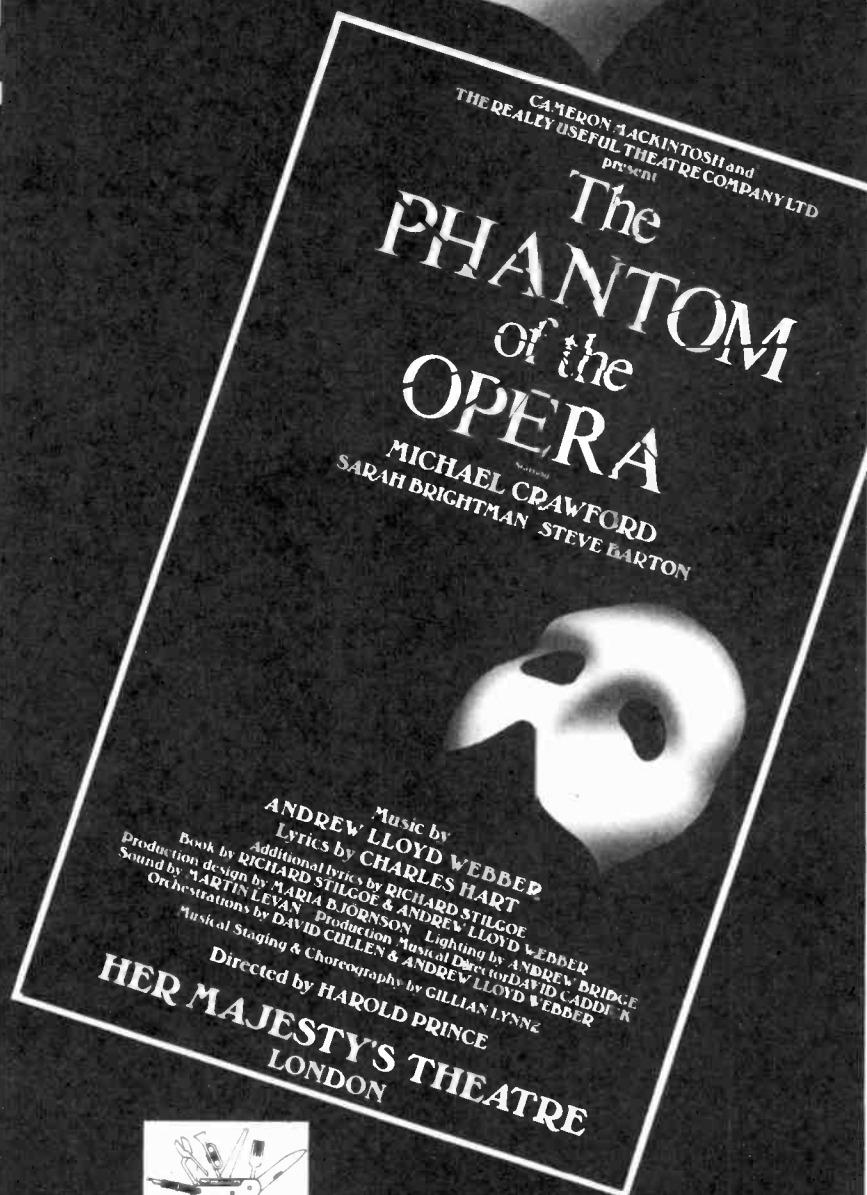


FIRST EVER
Original Cast Album to reach number one
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FIRST EVER
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hit singles in the UK charts

FIRST EVER
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in the U.K. within 10 days.

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DOUBLE CASSETTE
POD VC9

DOUBLE COMPACT DISC
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The Really Useful Group

Record Pools Play Bigger Role 'Educating Radio Now Part Of The Deal'

BY BRIAN CHIN

FORT LAUDERDALE, Fla. Record pools, the associations that were originally conceived over 10 years ago to distribute product to club DJs, are now called upon to do much more than that, particularly in their immediate regions.

"You can't just pass out records, publish a tipsheet, and collect dues," Motown dance promoter Dave Castanza told a panel audience at the second Winter Music Conference, held here Feb. 17-21. "Educating radio and tracking retail are now part of the deal."

Club DJs, traditionally credited as the musical avant garde whose picks anticipate those of radio, have

in recent years often felt dwarfed by the greater sales effect of radio play and directly threatened by radio's tendency to dictate tastes, even of club-going crowds.

Still, according to several pool directors, the collective input of DJs is felt at those radio stations that are responsive enough to accept the early tips and local research conducted by pools. Also, pools all around the country have successfully coordinated efforts with retailers to ensure availability of dance product so that club exposure results in sales.

Philadelphia Metro Record Pool head Martin Keown described his organization's weekly chart and tipsheet as a form of point-of-purchase

material. "It's affected sales in a much bigger way than I expected. In-store, it makes it so much easier for customers: People can circle the numbers and say, 'Give me these.'"

Establishing credibility with local radio is also key in maintaining the clubs' ability to effectively break new music, according to Los Angeles-based Impact Record Pool's Dannie James. "I have contact with PDs and MDs, and I'm not a promoter. I'm not hyping." Impartiality and making the correct picks build the relationship, James said, even if the suggestions are not acted upon immediately. "Six or seven weeks later [when a record is added], they will remember."

Added Dan Miller of Atlanta-based Dixie Dance Kings: "Having a 100% track record will help."

Seeks To Study EEC Central Licensing Ralph Peer Plans Euro Stay

BY IRV LIGHTMAN

NEW YORK Ralph Peer II's plans to live in Europe for at least a year are not motivated by a desire, as some suggest, to find a buyer for old-line music publisher Peer-Southern Organization, a family-owned enterprise since its formation by his father, Ralph Peer, in 1928.

He is impelled, he says, to learn more about the consequences of a current conflict in Europe over the distribution of mechanical royalties (Billboard, March 7 and this issue, page 3).

To Peer, the European Economic Community's (EEC) view of the centralized licensing of songs on recordings offers "the most potential for change in music publishing today. The breaking down of territorial barriers can signal a great reduction in overhead costs there." Peer says his stay in Europe is largely a matter of finding out "what's going on there so we can react quickly to change." Although Peer-Southern has headquarters in New York,

Peer lives in Los Angeles but makes frequent trips to New York for his company's business and his role in various industry organizations.

Though Peer says he has yet to see a destabilizing music publishing industry resulting from the recent flurry of buyouts, he is adamant in declaring that Peer-Southern is not about to be offered for sale.

"How strongly can I put it?" he says. "The name on the [president's] door is mine, and I have no thought of selling. [Potential investors] know I won't do it."

Peer is embroiled in deep-seated litigation by Mexican music publishing setup PHAM and EMMI, which charges Peer's firm and a number of well-known Latin songwriters with attempts to destroy it (Billboard, Dec. 6). Peer says that a court answer to the legal action is still forthcoming, but adds, "It's nice to be a defendant along with the finest composers in Mexico."

Meanwhile, the company founded by his father—who started his mu-

(Continued on page 79)

Danny Kaye Dead At 74

NEW YORK Music was usually around when Danny Kaye engaged in the antics that brought him fame and a secure place as one of the world's most beloved entertainers.

Kaye, who died March 3 of heart failure at age 74 at Cedars-Sinai Medical Center in Los Angeles, was married to Sylvia Fine, who wrote many of the comedy songs he performed in movies.

But it was his performance of "Tchaikovsky" as an original cast member of the 1940 Kurt Weill-Ira Gershwin-Moss Hart musical that drew spectacular attention. The Weill/Gershwin song was based entirely on Russian names, both real and imaginary. The idea was to rattle them off as fast as possible, and Kaye was called upon many times to try and beat the previous record he had set. In 1941, he was featured in the Cole Porter musical "Let's Face It."

Kaye, whose considerable charity endeavors centered on helping the world's disadvantaged children through UNICEF and raising funds

for symphony orchestras by attempting to conduct them, had his most substantial musical role singing Frank Loesser songs in the 1952 Sam Goldwyn film "Hans Christian Andersen." Two years later, he was one of the stars in Paramount's "White Christmas," with songs by Irving Berlin.

After many years in Hollywood, including a stint with his own network television show, Kaye returned to Broadway in 1970 to perform as Noah in a Richard Rodgers musical, "Two By Two," based on Clifford Odets' "Flowering Peach."

Kaye's recording career included sessions for Columbia in the '40s; songs from "Hans Christian Andersen" and "White Christmas" on MCA; "The Five Pennies" on Dot; and the original cast album of "Two By Two" on Columbia.

Most of his films have been released on videocassette, including "White Christmas," which was a surprise sell-through hit when first released several years ago.

IRV LIGHTMAN



New Orleans Flavor. EMI America Records, as part of its talent development deal with Rounder Records, recently welcomed the Neville Brothers to the label. The group's first album under the deal, "Uptown," is due this month. Pictured at EMI America's home office are, standing from left, Colin Stewart, vice president of marketing, EMIA; Morty Wiggins of the management firm Bill Graham Productions; Mark Berger, vice president of business affairs, EMIA; Arnie Pistilnik of Bill Graham Productions; Ken Irwin, co-founder, Rounder Records; Neil Portnow, vice president of a&r, EMIA; Marian Leighton, co-founder, Rounder; and John Guarnieri, manager of a&r, EMIA. Seated are, from left, Joe Smith, vice chairman and CEO, Capitol Industries-EMI; Charles, Aaron, and Art Neville; and Jim Mazza, president of EMIA.

Janet Jackson Ties Brother Michael With Five Top Five Hits From One Album

JANET JACKSON's "Let's Wait Awhile" leaps seven notches to No. 3 on this week's Hot 100, becoming the fifth top five hit from her smash album, "Control." Jackson is only the second artist to earn five top five hits from one album. The first? Her brother Michael, who scored with five hits from his 1983 album, "Thriller."

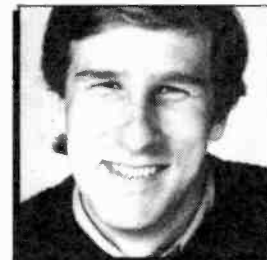
Actually, Janet has bettered Michael's accomplishment in two respects. She has been the sole performer on all five of her hits, whereas Michael shared credit with Paul McCartney on one of his, "The Girl Is Mine." And Janet has reached the top five with the first five singles from her album. Michael cracked the top five with the first four "Thriller" singles and then fell short of the mark with his next two hits before roaring back to the top five with the title track. (Our thanks to James A. Geoghan of Manhasset, N.Y., for helping us split hairs here.)

"Let's Wait Awhile" also leaps to No. 1 on this week's Hot Black Singles chart. It's the fourth single from "Control" to top that chart, following "What Have You Done For Me Lately," "Nasty," and the title track. That makes "Control" the first album in chart history to generate four No. 1 black hits.

It's interesting that the only single from "Control" to fall short of No. 1 on the black chart—"When I Think Of You"—is also Jackson's only single to date to reach No. 1 on the Hot 100. But with the swift ascendancy of "Let's Wait Awhile," that is almost certain to change.

FAST FACTS: Huey Lewis & the News' "Jacob's Ladder" this week becomes the second No. 1 single from the group's former No. 1 album, "Fore!" It's also the second No. 1 in less than three months for co-writer Bruce Hornsby, following his hit with the Range "The Way It Is."

Starship's "Nothing's Gonna Stop Us Now" jumps three notches to No. 10, nearly 20 years after Jefferson Airplane landed its first top 10 hit, "Somebody To Love." To be precise, it's a span of 19 years and nine months between their first and latest top 10 hits, a span topped by only two groups in pop history: the Rolling Stones (21 years and six months) and the Moody Blues (21 years and three months). The single was produced by Narada Michael Walden and marks his first top 10 hit outside the field of black pop—and away from Arista Records.



by Paul Grein

Aretha Franklin & George Michael's "I Knew You Were Waiting (For Me)" jumps eight notches to No. 23. It's Franklin's fifth single since mid-1985 to climb higher on the chart than her celebrated 1982 "comeback" hit, "Jump To It," which peaked at No. 24. Franklin hit No. 3 with "Freeway Of Love," No. 7 with "Who's Zoomin' Who," No. 22 with "Another Night," and No. 21 with "Jumpin' Jack Flash."

Bruce Springsteen & the E Street Band's "Fire" drops from its No. 46 peak to No. 65 this week, breaking a string of eight consecutive top 10 singles by the Boss. Springsteen wrote the song, which was a No. 2 pop hit in 1979 for the Pointer Sisters. This may be the first time that a composer of a smash hit has fallen short of the top 40 with his version of that hit since Neil Diamond peaked at No. 51 in 1971 with his version of "I'm A Believer."

Paul Simon's "Graceland" jumps to No. 7 on this week's Top Pop Albums chart, two weeks after winning the Grammy for album of the year. With this second wind, the album is likely to surpass its original peak of No. 6 set in November and December.

The Beatles' first four CDs all enter the Top Pop Compact Disks chart in the top 10. "A Hard Day's Night" debuts at No. 7, followed by "Please Please Me" (No. 8), "With The Beatles" (No. 9), and "Beatles For Sale" (No. 10).

WE GET LETTERS: A reader named Maura from Kensington, Conn., has one for our believe-it-or-not file. "Two very successful groups—Chicago and Toto—have acquired new lead singers within the past year—Jason Scheff and Joseph Williams, respectively. Both men joined groups that they had idolized for years. Both write songs. Both sang background vocals on many hit records before hitting it big. Both grew up in California in one-parent households. Both have fathers who are professional musicians. Both are in their mid-20s. Both have curly hair and bright blue eyes. To top it all off, did you see Scheff's name in the 'thank yous' on Toto's latest album? It was Jason—one of Williams' best friends—who got Joe to audition for Toto." Maura, this beats the probability paper we did on the Kennedy/Lincoln assassinations in ninth grade!

LUTHER VANDROSS & GREGORY HINES

“THERE'S NOTHING BETTER THAN LOVE.”
3.1.1987

The follow-up to two No. 1 hits in a row...

“Give Me The Reason”
3.1.1987

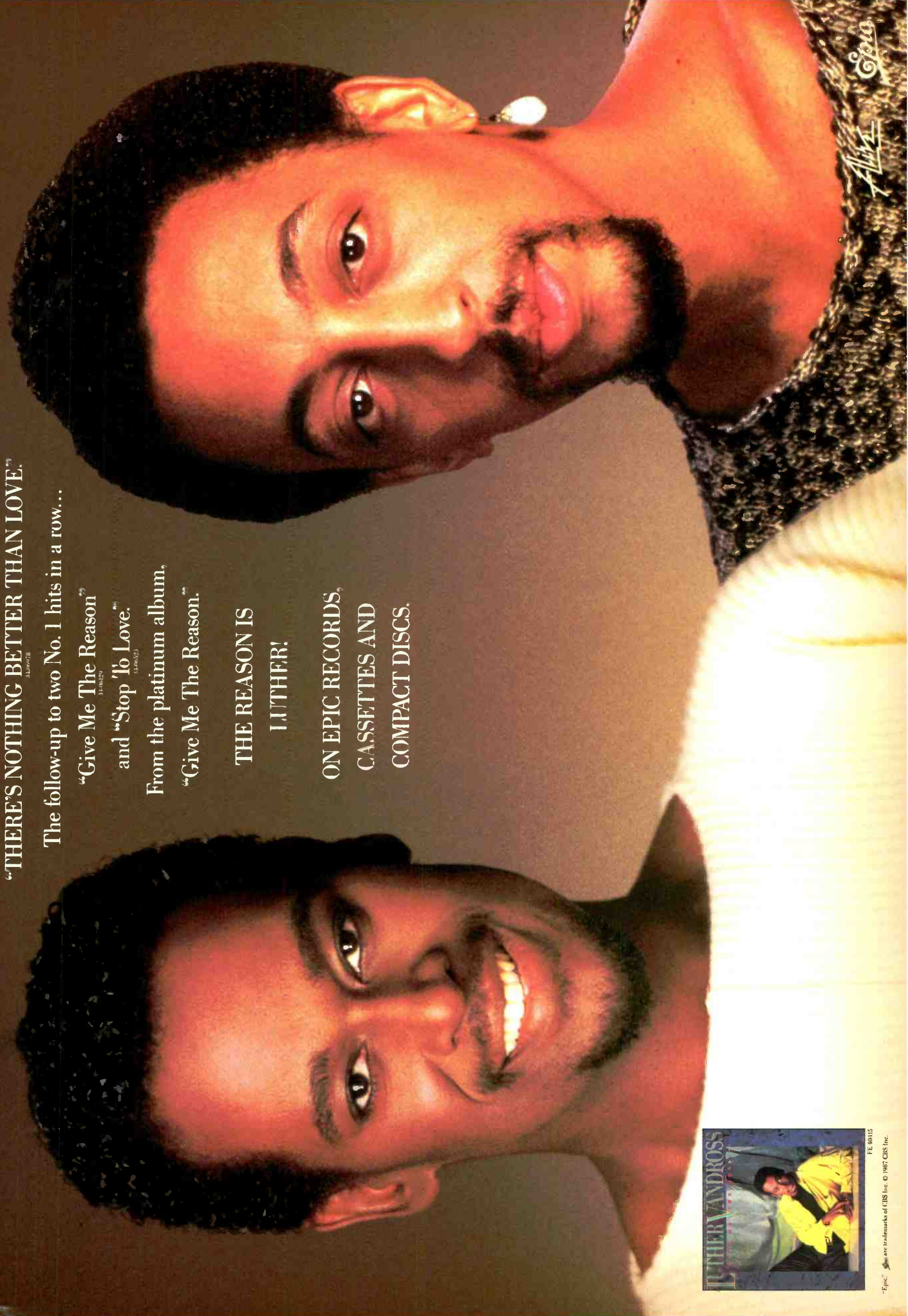
and “Stop 'lo Love.”
1.1.1987

From the platinum album,

“Give Me The Reason.”

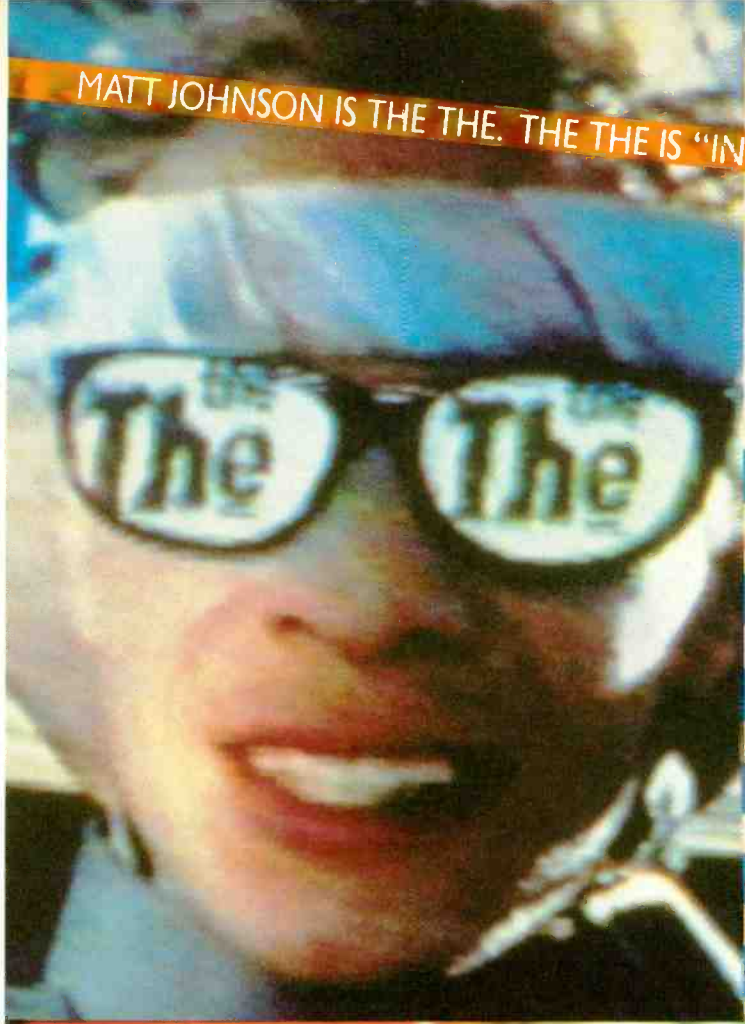
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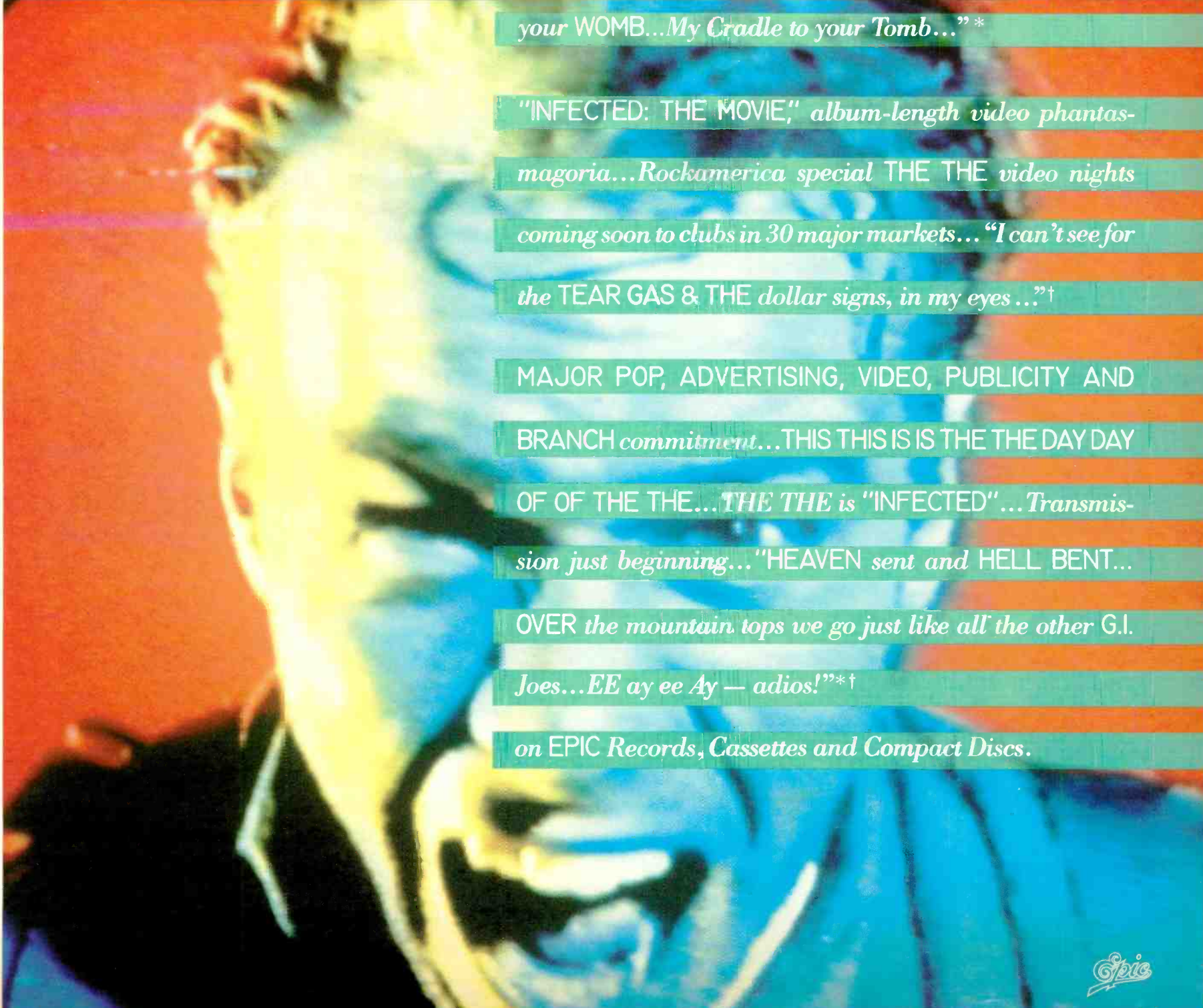
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- 3/11:
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Bubba Rock, Wichita, KS
- 3/12:
Whispers, Columbia, MO
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- 3/13:
LPs Dance Club, Albany, NY
Club Rio, Atlanta, GA
Xanthus, Baton Rouge, LA
Mistral, Dallas, TX
Maxies, Detroit, MI
Backstreets, Ft. Lauderdale, FL
Banana Max, Ft. Lauderdale, FL
The Wave, Honolulu, HI
Record Rack, Houston, TX
Don't Ask, Indianapolis, IN
Antenna, Memphis, TN
First Avenue, Minneapolis, MN
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The Ritz, New York, NY
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Revival, Philadelphia, PA
The Stone, San Francisco, CA
Poseurs, Washington, DC
- 3/14:
Medusa, Chicago, IL
Cameo Theatre, Key Biscayne, FL
Oz, St. Louis, MO
- 3/15:
Club 47, Seattle, WA
London Victory, Tampa, FL
- 3/16:
Revolver, Los Angeles, CA
- 3/20:
Man Ray, Boston, MA
The Cellar, Queens, NY
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701 South, Daytona Beach, FL
Split, New York, NY
Red Carpet, St. Cloud, MN

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Can Miami Sound Break Nationally? PDs Mull Market's Unique Demands

BY BRIAN CHIN

FORT LAUDERDALE, Fla. What is top 40 in this period of crossover music? Will the dance-tempoed "power" hybrid radio format play in Peoria? And is it already flirting with burnout in its single strongest marketplace—Miami? These were critical issues for the radio programmers panel held during the Feb. 17-20 Winter Music Conference here.

The precipitous ratings decline of Miami top 40 bastion WHYI "Y-100" and the rise of the urban/top 40 hybrid outlets WPOW "Power 96," WHQT "Hot 105," and WTHM "Rhythm 98" were described as symbolic of music's current state, at least as it applies to the Miami market. Several panelists agreed that new artists have delivered more exciting music than the superstar artists whose albums are nonetheless being worked to the third and fourth single. WPOW's Colleen Cassidy termed Y-100's problem "the history of the [top 40] artists. Top 40 hasn't changed. It goes through cycles: Sometimes it's Michael Jackson, sometimes Bob Seger, sometimes Trinere. Right now, it's no-name or one-name artists," said Cassidy, referring facetiously to the succession of nonsurnamed female singers in vogue.

Y-100 PD Frank Amadeo admitted, "Three years ago, top 40 artists were hot. Had Y-100 taken a different stance [regarding play of the emerging local dance product] instead of fighting the music and the excitement, we wouldn't be in this situation." Still, he says, the top 40 image of Y-100 would not permit a sudden change in music policy. "The listener has expectations. The challenge is to stay mainstream and still be playing the music that's happening in town."

The current incarnation of hot-and-power-formatted stations was distinguished from the late-'70s boom (and bust) of disco radio by its diversity. "Only 5%-10% of our lis-

teners actually go to clubs," explained WHQT PD Duff Lindsey. "We can't play just dance music." Still, WTHM's Frank Walsh noted that Rhythm 98's "open-door poli-

'The challenge is to stay mainstream and play local music'

ty," especially in DJ-mix sets, provides that station's progressive edge and broke such left-fielders as Information Society's "Running" with the mass audience.

Programming under these circumstances becomes "a guessing game," said WPOW PD Bill Tanner. "One record can change the texture of the station."

Miami's lively radio competition and close-knit retail/club/radio re-

lationship has resulted in a boom of locally produced music, which has begun to spread nationally, with the top 20 success of Expose. Miami is now also a strong influence in breaking up-tempo music from all over the country. Despite that, Tanner wondered whether such new Miami breakouts as Company B's "Fascinated" were necessarily suited for markets not matching the multiethnic mix of Miami. Additionally, said Tanner, "We worry about a Miami sound burnout" in the city itself, as a local hit may potentially be in heavy rotation on up to five stations.

Frank Diaz, Pantera label head and executive producer of Expose, said, "We're scared of too much of a good thing. We want to change the sound before it gets old, and we hope [radio programmers] are experimenting with us." Ultimately, said WHQT's Lindsey, "it rests with the artist to expand and preserve themselves."

Washington Roundup

BY BILL HOLLAND

ON THE BACK BURNER—and possibly off the stove for now—are the FCC's inquiries into possible obscene and indecent programming, including WXRK's Howard Stern's New York simulcast on WYSP Philadelphia. An FCC source chalks up the nonaction to "a change of administration," meaning not only Chairman Mark Fowler's departure this spring and his replacement by Reagan-nominated Dennis Patrick, but also the recently appointed FCC general counsel Diane Killory. However, says the source, FCC brass continue to "meet on this issue and discuss various options."

MORE GOOD NEWS came out of the recent NAB State Leadership Conference held here: The FCC, according to commissioner Mim Dawson, who spoke at the annual event, needs to re-evaluate its local ownership and cross-ownership rules, even allowing very relaxed combo ownership in competitive markets. She also said she thinks Capitol Hill would give a nod—if the motive was for increased competition. The commission has already begun to take steps to loosen up such rules when they apply to AM stations (Billboard, Jan. 17).

FM BOOSTER STATIONS . . . The FCC is asking for comments, due by April 13, on a proposal to permit power increases in the output of FM booster stations that "fill in" coverage. The commission also wants to eliminate the restriction that boosters can only re-broadcast signals received over the air.

THE FCC HAS nixed a proposal to eliminate the traditional geographical W and K call-letter assignments and the use of identical calls for AM, FM, and TV stations with different owners in the same or different markets, according to the NAB's executive committee, which agrees with NAB staff that if it ain't broke, don't try to fix it.

CODIFY IT . . . Rep. Cardiss Collins, D-Ill., still riled over FCC attempts last year to dismantle the preferences given to minorities and women for new broadcast applications—the commission is worried about whether the preferences foster diversity—has introduced a bill that would make the long-standing FCC rule a law. H.R. 1090 is Collins' way of saying let it be.



You Give Barbecue A Good Taste. KRBE "Power 104" Houston's "Magical" Matt Alan, left, and Paul Christy, right, pose with Jerry Lee Lewis after pulling off a successful Bon Jovi Bar-B-Que. Prior to the concert, KRBE's listeners prayed their way into being special guests at the Bar-B-Que, where they were treated to a surprise appearance by Lewis and other rock'n'roll delights.

Promotions

BUILDING PUBLIC IMAGE

Panelists at the Country Radio Seminar, held Feb. 19-21 in Nashville, provided many viable suggestions for creating promotions that pay off for all parties involved.

"Promotion departments spend more money than practically any other department," said Darlyn Stringer, marketing director of KXXY Oklahoma City, Okla., noting that a good promotion director should be sought with the same degree of intensity as a program director.

Clients usually have a set amount of money they are willing to spend with a station promotion, Stringer said, advising directors to be aggressive in these situations. "Don't wait for the clients to say, 'This is what we're going to spend.'" She also warned against doing anything for free, noting that this tends to "lower the value of your station and your image. Clients don't really expect to get anything for free."

Stringer suggested linking small accounts together in one large promotion and illustrated the advice with a recent Kidnap Your Wife campaign KXXY ran. In it, men were asked to submit explanations of why their wives should be kidnaped. As prize for the best letter, the wife was "kidnaped" in a limousine, taken to a local hairdresser, given new clothes, taken to lunch with a friend, and then driven home. That night, the winning wife and husband were driven by a chauffeur to dinner.

She also recommended involvement with public service organization as an image builder for both station and clients.

Doug Brannan, promotions manager at KNIX Phoenix, Ariz., said that promotion directors should be well-versed "in the way advertisers, listeners, and programmers think."

KNIX's major promotional vehicles have included hot- and cold-air balloons and the "fun van," a Winnebago motor home converted for broadcasting, which appears at all major outdoor events.

Brannan attributed much of KNIX's promotional success to the appearances of its air personalities at all events the station sponsors.

He said the station's most successful ongoing effort is its Sticker On campaign, which KNIX has been using for seven years. In the promotion, stickers distributed at convenience stores qualify listeners to win prizes delivered by KNIX's mobile unit. "The whole city is familiar with this promotion," he said. KNIX also uses television spots for promotion.

Jack Evans, program director at WBHP Huntsville, Ala., said that ideas for promotions can come from "everyone—your engineers, your secretaries, your listeners." When local football star **Bo Jackson** was drafted by the Tampa Bay Buccaneers, WBHP decided to create "the world's largest telegram—the Bo-Gram." The 8- by 10-foot plywood card was circulated around the market for people to sign. Newspaper sport sections and TV crews "jumped on this one," said Evans.

Rick Liebert, head of Rick Liebert Promotions and director of the National Fireworks Ensemble, said advertising can only get a client so far. "There's only so much you can say and do by repeatedly interrupting the music for 30 seconds. If clients really want to reach people, they know they have to meet them face to face . . . marketing at the lifestyle level."

DEBBIE HOLLEY

newslines...

PYRAMID BROADCASTING has signed an agreement to purchase WRXR Chicago, reportedly for \$15 million (Billboard, March 7). At present, Pyramid owns 10 outlets in the Northeast, and Pyramid CEO Richard Balsbaugh says the WRXR purchase—pending FCC approval—represents the "second level" of development for the group. Based in Boston, Pyramid owns WXKS-AM-FM there, WSNI/WPGR Philadelphia, WPIT-AM-FM Pittsburgh, WHTT-AM-FM Buffalo, and WPTY-AM-FM Rochester, N.Y.

WSIX-AM-FM Nashville will be sold to Hicks Communications of Austin, Texas, pending FCC approval. The seller is Foster Management of New York; the price has not been disclosed.

GARY BRANDT is promoted to VP/administration for New York-based Metropolitan Broadcasting. He has been director of operations for Metropolitan's KRLD Dallas since 1972.

SHERYL PERISHO is appointed general manager of WNAM/WAHC Neenah, Wis. She has been with the two stations for five years, most recently as general sales manager.

Condom Dare

NEW YORK KONE Reno, Nev., morning man Freddie Mertz has made the condom challenge to stations across the country. KONE's management turned down his idea of printing the station's logo on condoms for free distribution, so Mertz is challenging any other station to do so. He's willing to offer his services as distributor of the items in the Reno area. He can be reached at 702-329-9261.

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RECORD OF THE YEAR

Steve Winwood
Russ Titelman
HIGHER LOVE

ALBUM OF THE YEAR

Paul Simon
GRACELAND

BEST RHYTHM & BLUES SONG

Anita Baker
SWEET LOVE

BEST INSTRUMENTAL COMPOSITION

John Barry
OUT OF AFRICA (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)

The Art Of Noise
Anita Baker
John Barry
Eddie Blazonczyk's Versatones
James Brown
Albert Collins
Johnny Copeland
Bill Cosby
Robert Cray
Miles Davis
Duane Eddy

Eurythmics
Clare Fischer's 2 + 2 Plus
David Foster
Thomas Frost
Al Green
The Judds
Jerry Lee Lewis
Bobby McFerrin
Rick Nelson
Roy Orbison
Sandi Patti
Carl Perkins
Sam Phillips

Carole Bayer Sager
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Paul Simon
Sting
Jimmy Sturr & His Orchestra
Russ Titelman
Dionne Warwick
Doc Watson
Patrick Williams
Steve Winwood
Yellowjackets

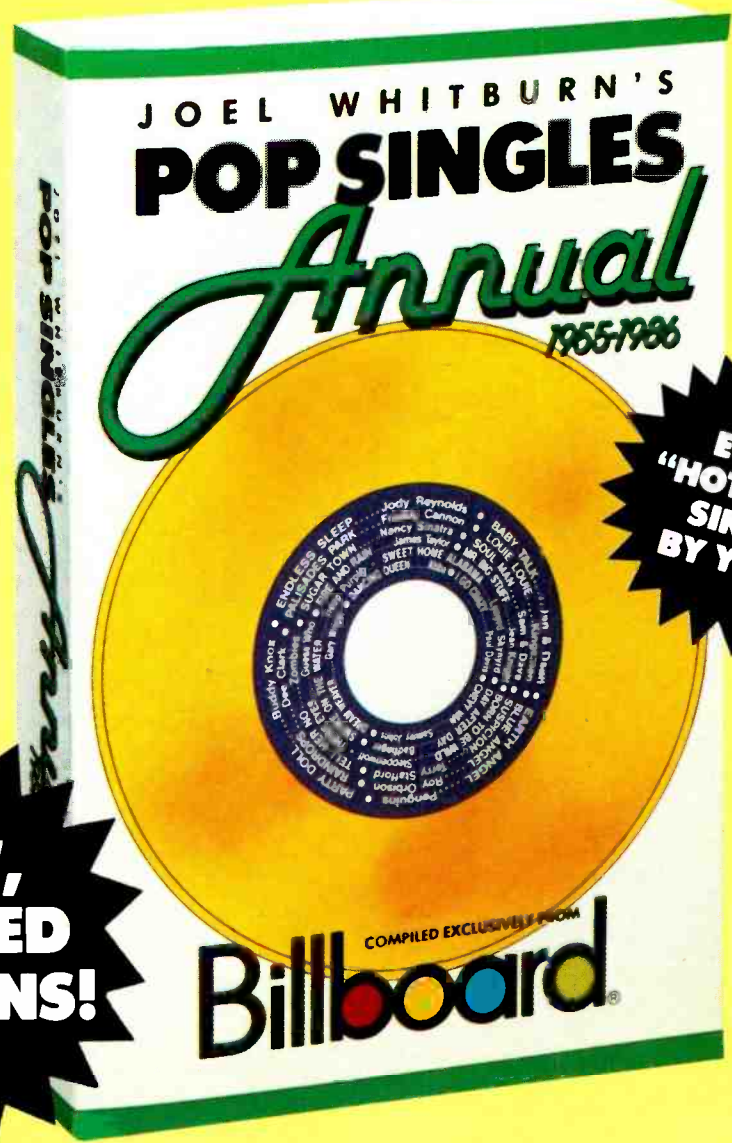


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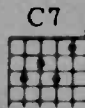
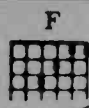
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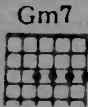
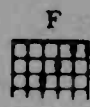
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Thrill me, hon - est you do do do.

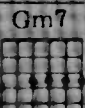
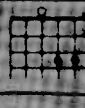
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Country Radio Seminar

Here is a look through the lens at some of the luncheons, parties, and gatherings at the recent Country Radio Seminar, held Feb. 19-21 at the Opryland Hotel in Nashville, where station PDs and MDs got an ear on artists that broke big in 1986 and acts that hope to in 1987.



And Bickhardt Makes Three. With the SKO track "Baby's Got A New Baby" climbing the charts, Thom Schuyler and Fred Knoblock introduce the new member of the trio—Craig Bickhardt. From left are KPLX Dallas MD Mack Daniels, Bickhardt, KPLX PD Bobby Craig, Schuyler, United Station's Ed Salamon, and Knoblock.



No Blarney. Gina Preston, WXYU Philadelphia, John Mark, KKAT Salt Lake City, and Lee Shannon, WQIK Jacksonville, Fla., hope for a little luck of the Irish as they gather with the O'Kanes for a toast to 1987. From left are Kieran Kane, Preston, Mark, CBS's Rick Blackburn, Jamie O'Hara, ASCAP's Connie Bradley, Shannon, and Columbia Records' Jack Lameier.



Gilded Cage. MTM songbird Judy Rodman adds to the glitter as she attends a cocktail party at the seminar. From left are KPLX Dallas' Mack Daniel, Rodman, and KKYX San Antonio's Jerry King.



Seasoned Smile. KWJJ Portland MD Mark Andrews gets his trip to the seminar seasoned with the winning smile of Crystal Gayle. Gayle was making the rounds to see old friends and catch up on the new sounds coming to country radio.



Going Bolo. The bolo string tie worn by WHN New York's Pam Green catches the eye of recent EMII newcomer Dana McVicker. McVicker found that her "one-of-a-kind" tie had a twin in Green's. Pictured, from left, are Green, McVicker, and Capitol/EMI's Steve Powell.



The Heart Of WBOS. WBOS Boston PD Mark Tudor and GM Bob Abernathy get some sound advice on the ways of the heart from the RCA act Restless Heart. From left are Restless Heart member Greg Jennings, Tudor, Abernathy, and the group's Dave Innis, Paul Greg, and John Dittrich.



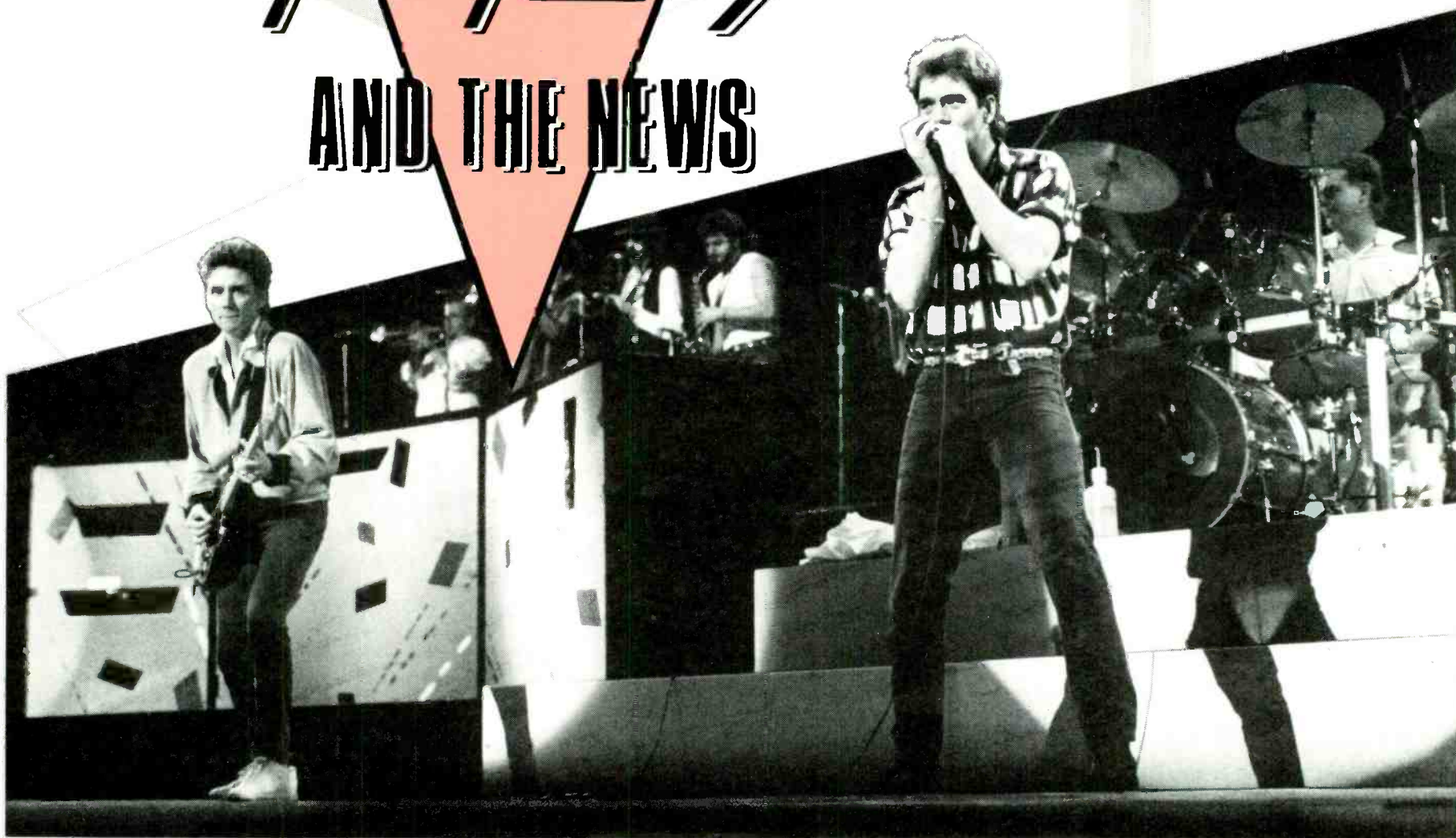
Takin' It To The Highway. Paulette Carlson from the Warner Bros. act Highway 101 pauses to talk with WSM Nashville PD Bruce Sherman, left, and MD Bobby Yarborough. All three agreed to bend ears, not fenders.



WESTWOOD ONE PRESENTS

HUEY LEWIS

AND THE NEWS



SUPERSTAR CONCERT SERIES invites you and your listeners to rock out with Huey Lewis & The News the weekend of Friday, March 27, when the band stars in an *exclusive* 90-minute show airing on more than 400 Westwood One Radio Networks affiliates worldwide. You'll hear Huey and the guys workin' for a livin' doin' what they do best – delivering live versions of all your favorites from their four albums, including the *Fore!*-players "Stuck With You," "Hip To Be Square" and "Jacob's Ladder." That's the power of Huey Lewis & The News on the *Superstar Concert Series* – radio's most listened-to live performance program. For details, contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.



T H E J O S H U



A T R E E U 2



POWERPLAYLISTS

PLATINUM—Stations with a weekly... GOLD—Stations with a weekly... SILVER—Stations with a weekly...

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

PLATINUM POWER 93 WPLJ-FM RADIO

New York P.D.: Larry Berger. Playlist with 29 songs including 'The Jets, You Got It All' and 'Bon Jovi, Livin' On A Prayer'.

4100 WHTZ FM

New York P.D.: Scott Shannon. Playlist with 29 songs including 'The Jets, You Got It All' and 'Bon Jovi, Livin' On A Prayer'.

WLS AM 89

Chicago P.D.: John Gehron. Playlist with 30 songs including 'Crowded House, Don't Dream It's Over' and 'Huey Lewis & The News, Jacob's Ladder'.

WBBM-FM 104.1

Chicago P.D.: Buddy Scott. Playlist with 29 songs including 'Club Nouveau, Lean On Me' and 'Dead or Alive, Brand New Lover'.

KUIS AM 102.7 FM 1150

Los Angeles P.D.: Steve Rivers. Playlist with 29 songs including 'Beastie Boys, (You Gotta) Fight For Your Right' and 'The Jets, You Got It All'.

108 FM

Boston P.D.: Sunny Joe White. Playlist with 30 songs including 'Janet Jackson, Let's Wait Awhile' and 'Huey Lewis & The News, Jacob's Ladder'.

96 TIC-FM

Hartford P.D.: Lyndon Abell. Playlist with 29 songs including 'Expose, Come Go With Me' and 'Club Nouveau, Lean On Me'.

107

Washington P.D.: Chuck Morgan. Playlist with 30 songs including 'Club Nouveau, Lean On Me' and 'Bon Jovi, Livin' On A Prayer'.

98! WCAU-FM

Philadelphia P.D.: Scott Walker. Playlist with 30 songs including 'L.Ronstadt/J.Ingram, Somewhere Out There' and 'Expose, Come Go With Me'.

PowerHits B94 FM

Pittsburgh P.D.: Jim Richards. Playlist with 30 songs including 'Starship, Nothing's Gonna Stop Us Now' and 'Club Nouveau, Lean On Me'.

Z-93 Atlanta's Hit Radio

Atlanta P.D.: Bob Case. Playlist with 30 songs including 'Beastie Boys, (You Gotta) Fight For Your Right' and 'Bruce Hornsby & The Range, Mandolin R'.

Q103 TAMPA BAY

Tampa P.D.: Mason Dixon. Playlist with 30 songs including 'Bon Jovi, Livin' On A Prayer' and 'Bruce Hornsby & The Range, Mandolin R'.

4100 MIAMI

Miami P.D.: Rick Stacey. Playlist with 30 songs including 'Club Nouveau, Lean On Me' and 'Bruce Willis, Respect Yourself'.

Wmms 100.7 FM

Cleveland P.D.: Brian Phillips. Playlist with 30 songs including 'Huey Lewis & The News, Jacob's Ladder' and 'Crowded House, Don't Dream It's Over'.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. Playlist with 30 songs including 'Club Nouveau, Lean On Me' and 'Ready For The World, Love You Down'.

93Q HOT HITS 103.5 FM

Houston P.D.: John Lander. Playlist with 30 songs including 'Beastie Boys, (You Gotta) Fight For Your Right' and 'Bon Jovi, Livin' On A Prayer'.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. Playlist with 30 songs including 'Club Nouveau, Lean On Me' and 'Ready For The World, Love You Down'.

Wmms 100.7 FM

Cleveland P.D.: Brian Phillips. Playlist with 30 songs including 'Huey Lewis & The News, Jacob's Ladder' and 'Crowded House, Don't Dream It's Over'.

93Q HOT HITS 103.5 FM

Houston P.D.: John Lander. Playlist with 30 songs including 'Beastie Boys, (You Gotta) Fight For Your Right' and 'Bon Jovi, Livin' On A Prayer'.

Furs Got Trapped In Boss Backup New Album Delayed By 'Bruce Deluge'

BY JEFF TAMARKIN

NEW YORK As their title track from the soundtrack to the movie "Pretty In Pink" was making its way up the Hot 100 Singles chart last spring, the Psychedelic Furs were already at work on their new Columbia album, "Midnight To Midnight." Yet that album, the group's fifth, has only just emerged. Blame it on the Boss, says the Furs' manager, Les Mills.

"We got caught in what can only be called the Springsteen vinyl deluge," says Mills. "We delivered the album in October and could have come out with it at that time; Columbia is a big enough company to work more than one record. However, we felt it would be wiser to wait until the new year. That gave us the opportunity to put everything in the right order: make the right videos, come up with the right packaging, and prepare."

Included in the restructuring of plans was the postponement of a tour of Japan and Australasia from last fall to this spring and the decision not to accept any of several offers from filmmakers to contribute to soundtracks.

The success of the John Hughes film "Pretty In Pink," based on the Furs' 1981 composition of that name,

and the subsequent chart action of the re-recorded song brought many invitations to the group. But, says Mills, the Furs felt their participation in another soundtrack would draw attention away from their own album.

The band extended a U.S. tour of outdoor venues last summer to include some fall college dates. Despite the lack of product to support, Mills says the move was not in vain.

"I felt it gave us the chance to reintroduce ourselves to our audience and showcase some of the new songs," he says. "It was a case of sowing the seeds, then allowing the dust to settle and people to absorb."

Richard Butler, the Furs' lead singer and chief composer since the group's 1976 formation, says the band will return to the U.S. in May. He adds that he noticed a younger audience during last year's tour, which he attributes, at least partially, to the success of the film. According to Mills, almost 25% of the group's current audience was introduced to the Psychedelic Furs via "Pretty In Pink." Now, he says, the challenge will be to keep those new fans.

"We accept the fact that some of these young kids saw the film and were intrigued and will actually go away," says Mills. "But we'll probably suffer less for it than some of the more pop-oriented bands might. Our

audience seems to double with each successive album anyway."

Both Mills and Butler deny that the group will tailor its music to please a younger audience.

"For our first two albums we weren't remotely concerned with being commercial," says Butler. "Then, midway through the third, I felt that we had something important to say, and I wanted to get that across to more people, to get it played on the radio. But we've never sold out to be a sappy pop band. I couldn't look in the mirror if we did that."



Power Play. A&M has set a March 23 release date for Joe Jackson's new instrumental album, "Will Power," which was recorded at New York's RCA Studios. Pictured at the control desk are, from left, co-engineer Michael Frondelli, Jackson, and co-engineer Paul Goodman. (Photo: Laura Levine)

Beacon's Back In N.Y.C.—For A While; New Whitesnake LP R-O-C-K-S Hard

NEW YORK Good news for New York concertgoers: Live music is coming back to the Beacon Theatre—at least for a few months. Plans still call for the venue's new owners to convert the place into a nightclub. During the interim, however, they are renting it out for concerts.

Gotham-based promoter **Ron Delsener** has already lined up three shows, starting with a March 16 date for the **Kinks**. Coming March 19 is **Eddie Money**, with **Kansas** due March 27. Delsener says he expects to be promoting shows at the Beacon until June.

Though it may only be for three months, the return of concerts to the Upper West Side theater is particularly significant, since the Big Apple is in desperate need of a midsize theatrical venue.



summer seems to be correct... **Alison Moyet's** upcoming Columbia album is titled "Raindancing."

LONDON CALLING: After the Beastie Boys' call for a "rainbow assortment of condoms" in their touring contract, we now hear that **Frankie Goes To Hollywood** has launched a condom campaign to tie in with the release of its new U.K. single, "Watching The Wildlife." Selected retailers and media types have been sent packets of extra-strong Red Stripe condoms with the accompanying message from the band: "Frankie Protection—For A Wilder Time."

A group spokesman told U.K. press that during the record's stay on the charts, "Frankie will make it clear that they absolutely recommend the use of strong condoms throughout all forms of love play."

On a more serious note, **Duran Duran's Simon LeBon**, **Peter Gabriel**, and **Moyet** all appeared on an AIDS education television special, "First Aids," aired Feb. 27 on Britain's ITV network.

HOT ITEM: **Beatles** addicts will be interested to learn about a special collector's item that has surfaced in Britain. As part of its campaign for the group's first CD releases, EMI U.K. has collaborated with the HMV record chain and produced a limited-edition boxed set featuring the four CDs as well as a special booklet. There are only 2,500 copies of the package, each selling for about \$75. Import copies, already surfacing here, are expected to fetch about \$200.

SHORT TAKES II: Check out "La La La, Hee Hee Hee," the B side of **Prince's** new single. The lyrics were co-penned by **Sheena Easton**. For the record, His Royal Purpleness' new double album is set for March 23 release... Former Island recording artist **Danny Wilde** has switched to Geffen and is cutting tracks in Los Angeles with producer **Jimmy Iovine**... **Foreigner's Mick Jones** and **Mark Knopfler** are in London working on **Ben E. King's** upcoming Manhattan album... Former Styx guitarist **Tommy Shaw** is cutting a new album with **Terry Thomas** (ex-Charlie) producing... Nothing's confirmed yet, but **a-ha** looks set to record the theme song for the next James Bond movie. The trio wrapped a nine-month world tour last month with dates in its hometown of Oslo, Norway... **Peter Cetera** will perform his Oscar-nominated "The Glory Of Love" at the March 30 Academy Awards ceremony... **Siouxsie & the Banshees'** new Geffen album, "Through The Looking Glass," comprises a collection of tunes originally recorded by the likes of **Sparks**, **Kraftwerk**, **Billie Holiday**, the **Doors**, **Iggy Pop**, and **Roxy Music**. Recorded last fall, the album marks the group's final work to feature ex-guitarist **John Carruthers**.

Twisted Sisterites Bow As Producers Reckless LP A Double Debut

BY STEVE GETT

NEW YORK Twisted Sister guitarist Jay French and bassist Mark Mendoza have made an auspicious bow into the production world with "No Frills," the debut album by new hard rock act Reckless. Initial response to the album, just out on the Atco/Atlantic-distributed Valentino label, suggests that the Twisted members have strong potential behind the control desk.

"Just before the album was released, Doug Morris, the president of Atlantic, stopped me in the corridor and said, 'I don't like that album—I love it,'" says French. "As a first-time producer, that really makes you feel you're on the right track. It certainly gives you confidence."

French was further delighted when Morris told him that he considers the album's first single, "Nitzy Gritty," to be "one of the best things on the label."

"When Mark and I started the album, we didn't want it to end up sounding like a band coming out with their first record," says French. "We wanted Reckless to have a very mature first record, and they delivered. They wrote very good songs, with a lot of hooks—tunes that you can remember and that don't get lost in the mix of a million other heavy bands."

The Reckless project can trace its origins to 1984, when an unknown New York group—featuring Reckless bassist Gary Kriss and singer Chris Cintron—auditioned for Va-

lentino president/artist manager Phil Carson. A couple of years earlier, as head of Atlantic's U.K. operations, Carson had signed Twisted Sister.

Though impressed by Kriss and Cintron, Carson felt they needed a different guitar player and drummer. When he discussed the project with French and Mendoza, they immediately recommended guitarist Bob Gamm.

"Mark and I had made a pledge that when we finally found the time we would go back to the roots and try to help out other bands," says French. "We knew Bob from the Long Island circuit. He was incredibly talented, and we always wanted to find him a band. He had moved down to Florida, where he was in a cover group, literally dying of cultural deprivation."

Kriss and Cintron connected with Gamm and his drummer, B. Smith, in Florida, and soon started gigging. Then, Carson suggested that French and Mendoza produce the group. "Phil provided some development money," says French. "We went into a small studio and did some demos, and then we got a budget."

Commitments to Twisted Sister, however, made it impossible for the producers to start the Reckless album until last summer.

"It was crazy because we were running all over the world, and here was this new band that had no money," says French. "It was very tough, but they held it together."

(Continued on page 26)

SNAKE BITE: Make no mistake, **Whitesnake's** new eponymous Geffen album is unquestionably the finest hard-rock package in a long, long time. Though many critics would doubtless avoid gushing praise on such an album (Well, that's their "we're so-damn-hip-we-don't-know-what-we're-supposed-to-like" loss!), On The Beat won't be held back.

The album's standout cut is the 6½-minute, **Zeppe-lin-esque** "Still Of The Night," which is being serviced to album rock radio as a promo-only compact disk. Also noteworthy is the epic "Crying In The Rain," "Here I Go Again," and "Is This Love." The last title, very much in the **Journey/Foreigner** rock/pop vein, has definite top 40 potential.

Bandleader **David Coverdale** spent more than two years recording "Whitesnake" with two producers—**Mike Stone** and **Keith Olsen**. For the record, a number of noted industryites (managers, label execs, and artists) have called On The Beat raving about this album during the past week. Retailers should note that when the word gets out in hard-rock circles, "Whitesnake" could be a massive-selling album.

Enough said!

SHORT TAKES I: **Paul McCartney** will cut his next album with producer **Phil Ramone**... The **Captain & Tennille** are writing and recording songs for a (potential) comeback album... **Run-D.M.C.** and the **Beastie Boys** are playing four U.K. dates together in May... Ex-Journey drummer **Steve Smith** is on the road with his innovative jazz combo, **Vital Information**, through May 3. The group is promoting its Columbia album, "Global Beat," released last fall... Cuts on **David Bowie's** upcoming EMI America album, "Never Let Me Down," include "87 & Cry," "Glass Spider," and "Day In, Day Out." The last cut is rumored to be the leadoff single... Look for guest licks from **Billy Idol** guitarist and Grammy-winner **Steve Stevens** on the new **Michael Jackson** album. Scuttlebutt that "Wacko" Jacko's record won't emerge before the

Enigma Takes Poison . . . And Together They Thrive

BY LINDA MOLESKI

NEW YORK After breaking acts like Stryper and the Smithereens, Enigma Records has scored again with Poison. The glam heavy metal band's debut album, "Look What The Cat Dragged In," emerged shortly after Enigma inked its distribution deal with Capitol in the spring; it is also the first joint release between the two companies and carries an Enigma/Capitol logo. It was only recently, however, that Poison began to cut through on the national scene.

"We signed the band to Enigma around the same time we were negotiating with Capitol," says Wesley Hein, president of the Los Angeles-based label. "And we decided it was worth holding [the album] off until the deal commenced. The first releases were in May, and Poison was one of them."

According to Hein, the Poison album initially sold some 45,000 copies, mainly on the West Coast. Sales have since spread nation-

wide and are now approaching the 400,000 mark, he says, thanks in part to strong video exposure. The group filmed clips for its first two singles, "Cry Tough" and "Talk Dirty To Me."

"Video was certainly a catalyst in breaking Poison," says Hein. "There was a very strong period of just turning the grind—lots of in-stores, interviews, and regional press—because we were building the base. Then video started to hit; people were familiar with the band because of the press and interviews, then when they saw them on MTV it exploded."

Sales of "Look What The Cat Dragged In" have also been generated by touring. Poison is in the midst of an arena tour opening for Ratt. "The Ratt dates have been very important," says Hein. "They got on the first part of the tour back in December, and it has definitely had an effect."

Poison is managed by Sanctuary, which also represents Iron Maiden.

'Blue Raincoat' Fulfills Several Dreams

BY JIM BESSMAN

NEW YORK Jennifer Warnes' first album in seven years, "Famous Blue Raincoat"—the debut release from the new PolyGram-distributed Cypress label—represents the culmination of a long artistic struggle for the artist.

"It took me 18 years to figure out how to be a woman in this industry," says Warnes, who earns full production credit on the new album for the first time in her career.

"I learned that I had to be absolutely honest with myself—that I had to produce my own records and secure private funding from a small label," she says.

Warnes followed her 1982 Oscar and Grammy-winning duet with Joe Cocker, "Up Where We Belong,"

with a fruitless two-year MCA/Nashville lockup. For Warnes, the launch of Craig Sussman's Cypress label was perfectly timed.

"Craig wanted to bring back a personal feeling to music, geared toward what he called the 'lost audience'—those people who used to buy records but stopped because they didn't know what they liked anymore," says Warnes.

Warnes was in the studio working on compositions under a spec deal when Sussman caught wind of the project and approached her. Sussman discovered that Warnes was interested in recording an album influenced by African music and another consisting solely of material by Leonard Cohen, whom she accompanied as a backing vocalist on a 1973 European tour.

"[Sussman] felt that a high-audio-quality 'Jennifer Sings Leonard' album would be the perfect first record for his label and would indicate to the buying public what to expect," says Warnes.

According to Sussman, 100,000

'It's the perfect first record for the Cypress label'

copies of "Famous Blue Raincoat," which was released in November, were sold through January, and that figure is expected to have doubled for February. The label head says the album proves the existence of a market for similar records.

"We weren't sure how it would go over commercially," says Sussman. "But we sensed that if you put your whole soul into a record, it would attract buyers. And that has happened."

Warnes adds that the Cohen project, which drew immediate critical praise when, as part of a carefully laid-out strategy, it was sent to reviewers before radio, diverges from the usual needs of pop radio.

"It breaks the pattern, which is why the critics have accepted us," says Warnes. "They're burned out by the formula and want music to move to the next phase. Maybe this isn't that, but it's definitely not the same old one."

Anton Fier Gathers Talent From All Corners For New Palominos LP

BY PETER KOBEL

NEW YORK "A little older, a little more confused," sighs Dennis Hopper at the beginning and end of the new Golden Palominos album, "Blast Of Silence/Axed My Baby For A Nickel," on Celluloid. But 30-year-old Palominos bandleader/drummer Anton Fier knows exactly what he wants to do: "I want to make records," he says.

Very much at the center of the downtown Manhattan territory where art and pop meet, Fier has played with a number of different groups—including avant-jazz band the Lounge Lizards and the Feelies. And he has been able to assemble a remarkable pool of talent for his session band: On the previous Palominos album, "Visions Of Excess," were Richard Thompson, John Lydon, and R.E.M.'s Michael Stipe. The current outing includes T-Bone Burnett, Don Dixon, and Carla Bley. Bill Laswell has regularly contributed on bass.

Fier, a college radio and critics' fave, cites early Traffic and Derek & the Dominoes as influences. "By modern standards, the albums are very badly done, but they made a statement about life," says Fier. "That's what's wrong today: Everything is perfect, except that there's no emotional content."

There has been some confusion about the title of the latest Palominos album. "Actually, it's two titles, one at the top ['Blast Of Silence'] and one at the bottom ['Axed My Baby For A Nickel']. I wanted the one at the bottom; I thought 'Blast Of Silence' was too commercial," Fier says.

As for Hopper's voice on the album, Fier says he has been a "huge fan" of Hopper's work ever since he first saw "Easy Rider."

"I decided I wanted Dennis to do something on this record," says Fier. "So I had him do various dialogs, and we decided on the line, 'A little older, a little more confused.'" The line is from the movie Wim Wenders "The American Friend," in which Hopper stars.

A three-week Golden Palominos tour to support "Blast Of Silence" is set to begin in mid-March. Meanwhile, Fier is producing the debut

Warner Bros. album for Longhouse, an 11-member band that includes a six-woman chorus. In addition to the Palominos, Fier has also produced an album by Victoria Williams, due from Geffen in May.

"I like producing a lot," he says. "I like making records. I like the challenge of taking someone else's personal sound and trying to form a record around that."

Special Membership Deals Available Starwood Offers Packages

NASHVILLE In an effort to keep seats filled and support services active, Starwood Amphitheatre here is bowing a series of corporate promotions for its upcoming season. The 15,000-capacity outdoor arena opened in 1986.

Among the offers being touted are a Starseat program, a group-sales package, signage agreements, and facilities and services for special events and private functions.

Starseat is a reserved-seat promotion that offers buyers \$2 off general-admission tickets, free parking,

ticket delivery by mail, a subscription to the Starwood newsletter, involvement in special promotions, a personalized nameplate on designated seats, and right of first refusal on membership renewals. Fees for the 1987 season are \$875 per seat, with a two-seat minimum.

Under the group-sales plan, organizations can choose from a variety of packages, ranging from purchases of 25-50 tickets per event (\$1 off all general-admission tickets, two complimentary tickets for the group coordinator, and free parking) to purchases of 301 or more tickets per event (\$2 off general admission tickets, eight complimentary tickets, and free parking).

Starwood is offering three signage packages. For \$10,000 per season, buyers are offered three back-lit signs, one by the main entrance and two in the lower plaza on each side of the amphitheater entrance. A second package, selling for \$7,500, provides two back-lit signs in the lower plazas on each side of the pavilion. Package three, at \$5,000, offers one back-lit sign in the upper plaza.

On days when there are no concerts scheduled, Starwood books summer games, graduations, fashion shows, private meetings, private parties, and picnics. The facility management also offers to book, coordinate, and produce concerts for private functions and provide decorating and catering services.

A spokeswoman for Starwood says the 1987 concert calendar will not be released until later this month because confirmations are still going on. She does say, however, "There will be a little more rock'n'roll than last year."

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Talent in Action

CAMPER VAN BEETHOVEN
Cat Club, New York
Tickets: \$10

CAMPER VAN BEETHOVEN makes the term "genre" obsolete. The Santa Cruz, Calif.-based quintet thrives on piecing together seemingly incompatible musical styles, often within a single song, and creating a sound that is both natural and effortless.

At this recent date, the Campers seemed to be trying extra hard to prove they know no limits. Drawing on material from its three Pitch-A-Tent/Rough Trade albums (the group is now linked with I.R.S.), the band spliced jazzy chord changes into country instrumentals, grafted a reggae rhythm onto a Neil Young-like ballad, and, most intensely of all, moved from a lengthy Pink Floyd instrumental, "Interstellar Overdrive," into Ringo Starr's "Photograph."

This is all in a night's work for Camper Van Beethoven, and it's not done without a sense of humor, which is most likely why the alternative media have taken to the group so quickly. The band's chops are on par with any fusion act you'd care to name, but no fusion act ever performed songs like "Take The Skinheads Bowling" or "(We're A) Bad Trip." Or stuck a Led Zeppelin riff into middle of a Middle Eastern-flavored instrumental best described as a hoedown hora.

Camper Van Beethoven has been pinpointed by some critics as the American underground band to watch in 1987. While it's true that the group's unorthodox and low-key approach is far from mainstream, it is Camper Van Beethoven's time to move up from the indie ghetto.

JEFF TAMARKIN

THE CHIEFTAINS

Bridges Auditorium
Claremont, Calif.
Tickets: \$13.75, \$11.75

IN MORE THAN 20 years of playing traditional Irish music, the Chieftains have captured an Oscar (for their 1976 "Barry Lyndon" score), recorded 14 albums, and performed for the Pope and 1.3 million people in Dublin (in 1979).

Yet in their appearance here last month before a packed house, the six-man ensemble still played with

an engaging enthusiasm that made every tune (even those centuries old) seem fresh and alive.

Paddy Moloney and the boys, relaxed and obviously having a good time on-stage, can imbue any concert hall with the intimacy of an Irish pub as they throw playful jibes at each other, tell stories, and spin masterfully through a well-crafted repertoire of reels, airs, and jigs.

Each Chieftain is a virtuoso on his instrument: Derek Bell (harp), Matt Malloy (flute), Sean Keane (fiddle), Martin Fay (fiddle), Kevin Conneff (bodhran and vocals), and Moloney (uilleann pipes, tin whistle). The latter is the heart of the band, letting out yelps, wisecracks, and cheers, then magically eliciting squeaks, squawks, laments, and sprightly leads from the pipes.

The Chieftains' intricate music is rich in improvisation, foot-stomping rhythms, and melodies full of elation, sadness, and wistfulness. In their 100-minute set (with one intermission), the Irishmen energized an initially staid audience with old and new favorites, gave Celtic interpretations of Breton, Texan, and Chinese tunes, and encored with the achingly beautiful "Tabhair Dom Do Lamh" ("Give Me Your Hand").

CHRIS MCGOWAN

RECKLESS ALBUM

(Continued from page 24)

Now that "No Frills" has emerged, French is highly optimistic that Reckless will make its mark. Radio play on the single "Nitty Gritty" is building, and an accompanying videoclip has been lensed.

"Video has proved to be important for a lot of bands right now," says French, "especially new metal acts like Poison and Cinderella. MTV has always been an important force. It went through a shake-out period, but I was always a believer. And it's really returned to that cutting edge. MTV has supported Twisted Sister, and I hope they get behind Reckless."

As for future production work, French says, "We've been approached on a number of things, and it's definitely something we want to continue. The problem is where to fit it in with Twisted Sister's schedule."



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Orange Bowl Miami, Fla.	March 1	\$1,160,000 \$17.75	65,356 82,000	Cellar Door Concerts
PATTI LABELLE WILLIE TYLER & LESTER PAUL RODRIGUEZ THE RASPYNI BROTHERS	Forrest Theatre Philadelphia, Pa.	Feb. 10-15, 17-22, March 1	\$822,503 \$30/\$25/\$22.50	32,706 sellout	Electric Factory Concerts
NEIL DIAMOND	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 24-26	\$569,360 \$17.50/\$15	32,839 33,189	American Concerts
IRON MAIDEN VINNIE VINCENT INVASION	Long Beach Convention & Entertainment Center Arena Long Beach, Calif.	Feb. 16-18	\$567,366 \$17.50/\$16	33,956 39,690	Avalon Attractions
GENESIS	The Omni Atlanta, Ga.	Feb. 25-26	\$560,368 \$17.50	32,021 sellout	PACE Concerts
BILLY JOEL	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 27-28, March 2	\$537,232 \$17.50	30,699 sellout	Fantasma Prods.
FREDDIE JACKSON RAY, GOODMAN & BROWN NAJEE	Radio City Music Hall New York, N.Y.	Feb. 26-27	\$375,405 \$22.50/\$20	17,622 sellout	Radio City Music Hall Prods.
PAUL YOUNG LUBA	Maple Leaf Gardens Toronto, Ontario	Feb. 27	\$295,080 (\$212,288 Canadian) \$22.50	9,435 10,000	Concert Prods. International
DAVID COPPERFIELD	Warner Theatre Washington, D.C.	Feb. 20-22	\$294,920 \$22.50	14,945 15,000	Festival Ventures Washington Theatre League
BILLY JOEL	Kemper Arena, American Royal Center Kansas City, Mo.	Feb. 13	\$267,278 \$17.50	16,382 sellout	Contemporary Prods. New West Presentations
ALABAMA JOHN SCHNEIDER	Freedom Hall Coliseum, Kentucky Fair & Exposition Center Louisville, Ky.	Feb. 28	\$249,101 \$16.50	15,097 sellout	Keith Fowler Promotions
DAVID COPPERFIELD	Riverside Theatre Milwaukee, Wis.	Feb. 26-March 1	\$248,230 \$20.50	14,461 16,271	in-house
ANITA BAKER DURRELL COLEMAN	Circle Star Theatre San Carlos, Calif.	Feb. 6-8	\$238,000 \$22.50	11,100	Turning Point Prods. (John Ray)
PRETENDERS IGGY POP	Los Angeles Sports Arena Los Angeles, Calif.	Feb. 21	\$226,839 \$17.50/\$16	14,057 sellout	Avalon Attractions
BON JOVI CINDERELLA	Myriad Convention Center Oklahoma City, Okla.	Feb. 24	\$216,750 \$15	14,450 sellout	Beaver Prods. Little Wing Prods.
ALICE COOPER SWORD	Maple Leaf Gardens Toronto, Ontario	Feb. 26	\$196,978 (\$273,800 Canadian) \$20	13,690 14,000	Concert Prods. International
THE PRETENDERS IGGY POP	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 28	\$196,119 \$16.50	11,886 13,000	Bill Graham Presents
NEIL DIAMOND	Pensacola Civic Center Pensacola, Fla.	Feb. 20	\$182,271 \$17.50/\$15	10,567 sellout	Arch Angel Concerts Fantasma Prods.
ANITA BAKER DURRELL COLEMAN	Saenger Arts Center Inc. New Orleans, La.	Feb. 18, 20-21	\$181,000 \$22.50	8,400 sellout	Turning Point Prods. (John Ray)
GALLAGHER	Holiday Star Theatre Merrillville, Ind.	Feb. 12-15	\$179,500 \$14.95	13,000 13,600	in-house
NEIL DIAMOND	Tallahassee-Leon County Civic Center Tallahassee, Fla.	Feb. 22	\$163,103 \$17.50/\$15	10,311 sellout	Cellar Door Concerts
HUEY LEWIS & THE NEWS DELBERT MCCLINTON	J.S. Dorton Arena North Carolina State Fair, Raleigh, N.C.	Feb. 28	\$162,459 \$16.50	10,338 11,000	Cellar Door Concerts
HUEY LEWIS & THE NEWS SOUTHERN PACIFIC	Rupp Arena, Lexington Center Lexington, Ky.	Feb. 23	\$161,073 \$12.50	10,347 12,500	Sunshine Promotions
HUEY LEWIS & THE NEWS SOUTHERN PACIFIC	Stokely Athletic Center Univ. of Tennessee-Knoxville Knoxville, Tenn.	Feb. 24	\$153,203 \$16/\$14	10,086 sellout	Mid-South Concerts
PAUL YOUNG LUBA	Maple Leaf Gardens Toronto, Ontario	Feb. 27	\$152,725 (\$212,288 Canadian) \$22.50	9,435 10,000	Concert Prods. International
BON JOVI CINDERELLA	Barton Coliseum Arkansas State Fairgrounds, Little Rock, Ark.	Feb. 28	\$150,000 \$15	10,000 sellout	Mid-South Concerts
ALABAMA JOHN SCHNEIDER	Centennial Hall Univ. of Toledo Toledo, Ohio	Feb. 27	\$149,193 \$16.50	9,248 sellout	Keith Fowler Promotions
PAUL SIMON	Berkeley Community Theatre Berkeley, Calif.	Feb. 27-28	\$137,900 \$20	7,182 sellout	Bill Graham Presents
HUEY LEWIS & THE NEWS DELBERT MCCLINTON	Littlejohn Coliseum Clemson Univ. Clemson, S.C.	Feb. 27	\$129,461 \$16	7,983 10,700	Cellar Door Concerts
ANITA BAKER DURRELL COLEMAN	Paramount Theatre of Arts Oakland, Calif.	Feb. 4-5	\$129,000 \$22.50	5,600 sellout	Turning Point Prods. (John Ray)
CHICAGO	Memorial Auditorium, Dallas Convention Center Dallas, Texas	March 1	\$127,614 \$16.50/\$15	8,158 sellout	PACE Concerts
HUEY LEWIS & THE NEWS DELBERT MCCLINTON	Augusta-Richmond County Civic Center Augusta, Ga.	Feb. 26	\$119,753 \$16.50	8,081 sellout	Cellar Door Concerts
IRON MAIDEN VINNIE VINCENT INVASION	El Paso County Coliseum El Paso, Texas	Feb. 27	\$117,207 \$15.50/\$14.50	8,050 sellout	Stardate Concerts PACE Concerts
GALLAGHER	Carlton Celebrity Theatre Minneapolis, Minn.	Feb. 19-22	\$116,493 \$16.95/\$12	8,160 sellout	in-house
PRETENDERS IGGY POP	San Diego Sports Arena San Diego, Calif.	Feb. 19	\$115,816 \$15.50/\$14.50	7,984 14,063	Avalon Attractions
THE JUDDS LEE GREENWOOD THE BELLAMY BROTHERS	Charlotte Coliseum Charlotte, N.C.	Feb. 28	\$112,631 \$13.50	8,985 10,000	Stellar Entertainment
RICHARD NADER'S VALENTINE'S DOO WOPP SHOW LITTLE ANTHONY FRED PARIS & THE LITTLE SATINS THE BELMONT'S & MARVELETTES	Aspen Hotel Parsippany, N.J.	Feb. 14	\$108,750 \$25/\$20	5,252 sellout	Richard Nader Entertainment
ALABAMA JOHN SCHNEIDER	Arena, Freedom Hall Civic Center Johnson City, Tenn.	March 1	\$106,937 \$16.50	6,481 sellout	Keith Fowler Promotions

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Girlfriend? MCA's Bobby Brown hugs up with Sutra's Nayobe backstage at Philadelphia's popular music television show "Dancing On Air." Brown was promoting his single "Girlfriend," and Nayobe was plugging her song "Good Things Come To Those Who Wait."

ASCAP Schedules Songwriting Workshop

NEW YORK ASCAP will hold a black-music workshop at 7 p.m. on April 21 at the Record Plant, 321 W. 44th St., in New York. The two-hour workshop will feature panelists from all areas of the music business discussing the industry and reviewing material submitted by participants. Writers interested in participating in the workshop should submit a cassette containing two original songs along with lyric sheets and a brief biography to ASCAP Black Music Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is March 30.

RHYTHM & BLUES

(Continued from page 27)

the soul standard "If Loving You Is Wrong (I Don't Wanna Be Right)," has a nice mix of material and a supple style . . . Earl Klugh is back on Warner Bros. with "Just For Your Love" . . . Traci Carmella-Johns, star of Spike Lee's "She's Gotta Have It," is the love interest in Robert Brookins' video for his MCA single "Come To Me." The video, shot in a multimillion-dollar New York penthouse, was directed by the black production team of Warrington & Reggie Hudlin. Ironically, the "heavy" in the video, Larry Fishburne, has the leading role in Lee's new film, "School Daze."

April College Radio Meet Set

NEW YORK The ninth annual Black College Radio convention is scheduled for April 17-18 at Paschal's Hotel in Atlanta. The two-day conference is organized by Lo Jelks, who publishes Black College Radio News. The convention site is only a few blocks from Atlanta's University Center, where a number of prominent black colleges, including Morehouse and Spellman, are located. For more information, contact the BRC's offices at 404-523-6136.

FOR WEEK ENDING MARCH 14, 1987

Billboard

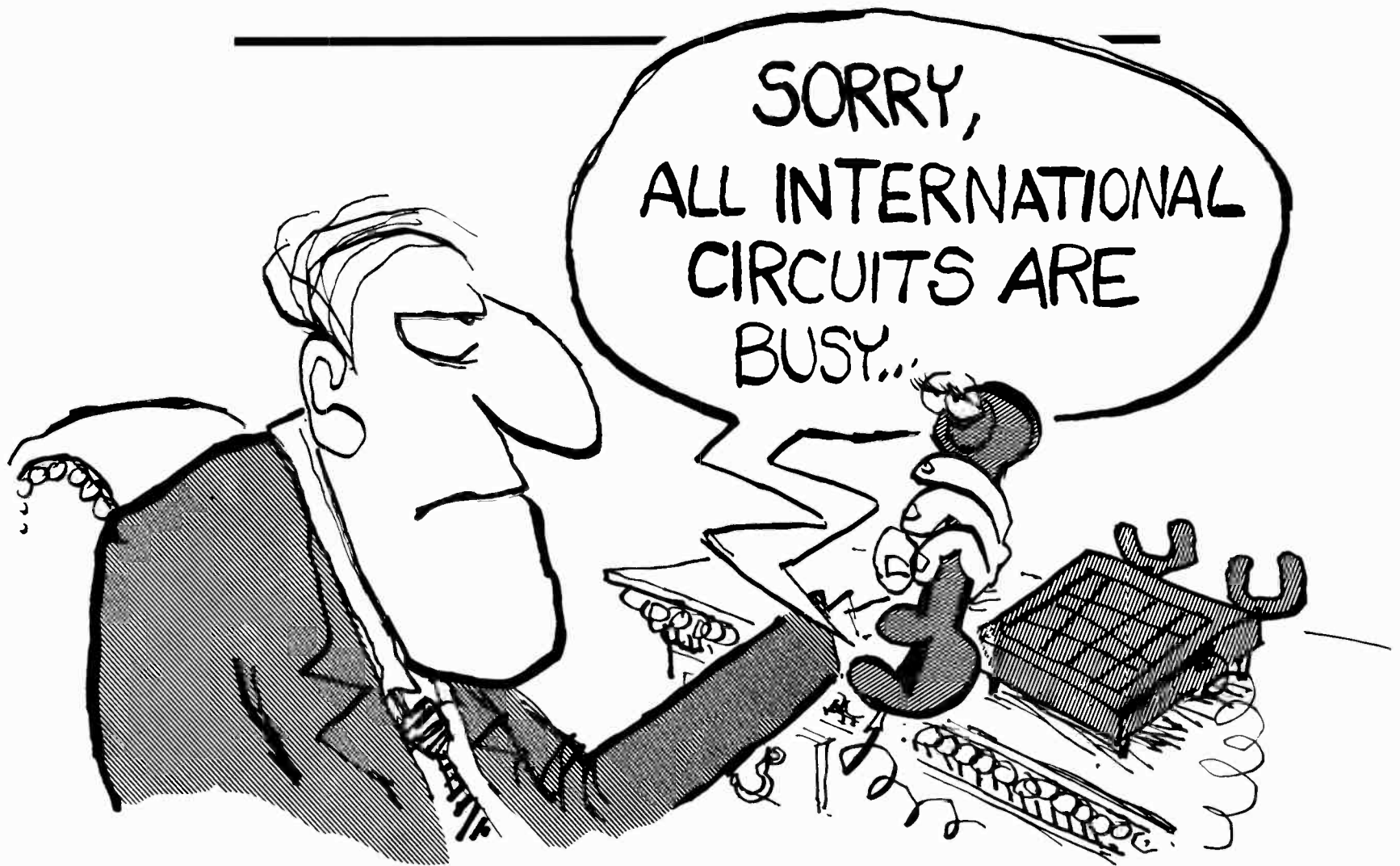
TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	19	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME 15 weeks at No. One
2	2	2	16	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	3	3	21	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
4	5	5	13	CLUB NOUVEAU WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
5	4	4	25	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
6	7	7	55	JANET JACKSON ▲ A&M SP-5106 (9.98) (CD)	CONTROL
7	8	8	49	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
8	6	6	16	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
9	9	10	29	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
10	10	14	21	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
11	11	9	32	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
12	14	11	18	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
13	13	12	24	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
14	12	13	27	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
15	16	15	15	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
16	15	17	27	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
17	22	23	18	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
18	18	20	12	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
19	21	21	13	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
20	17	16	13	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
21	28	30	53	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
22	23	25	36	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
23	19	18	16	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
24	20	19	40	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
25	26	26	8	ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
26	27	28	27	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
27	54	—	2	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
28	29	27	8	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
29	24	22	13	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
30	40	46	3	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
31	49	58	3	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
32	25	24	12	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
33	43	41	18	ONE WAY MCA 5823 (8.98)	ONE WAY XI
34	35	36	15	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS . . . THE ALBUM
35	38	37	102	WHITNEY HOUSTON ▲ ⁷ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
36	30	31	10	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
37	55	55	5	EGYPTIAN LOVER EGYPTIAN EMPIRE/MACOLA DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
38	39	39	5	DONNA ALLEN 21 RECORDS 90548/ATCO (8.98)	PERFECT TIMING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	73	—	2	DJ JAZZY JEFF & FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
40	47	44	21	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A	GRAVITY
41	42	40	20	CHICO DEBARGE MOTOWN 6214ML (8.98)	CHICO DEBARGE
42	31	35	26	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
43	44	45	25	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
44	45	38	15	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
45	NEW ▶	1	1	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
46	52	56	30	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
47	48	49	17	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
48	34	34	23	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
49	33	33	34	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
50	32	29	12	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
51	53	53	4	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
52	69	—	2	BUNNY DEBARGE MOTOWN 6217 ML (8.98)	IN LOVE
53	41	43	18	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
54	57	48	18	JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
55	46	54	6	SYLVESTER MEGATONE/WARNER BROS. 25527/WARNER BROS. (8.98)	MUTUAL ATTRACTION
56	37	42	9	ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
57	60	57	22	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
58	51	51	5	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
59	56	50	26	FIVE STAR RCA AFL1-9501 (8.98) (CD)	SILK & STEEL
60	62	59	16	ISAAC HAYES COLUMBIA FC 40316	U-TURN
61	36	32	21	JESSE JOHNSON A&M SP-5122 (8.98) (CD)	SHOCKADELICA
62	64	—	2	2 LIVE CREW LUKE SKYWALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
63	67	66	17	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
64	58	47	26	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98) (CD)	WHILE THE CITY SLEEPS . . .
65	68	52	6	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
66	NEW ▶	1	1	STEADY B JIVE 1020-J/RCA (8.98)	BRING THE BEAT BACK
67	66	67	25	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
68	NEW ▶	1	1	THE SYSTEM ATLANTIC 81691 (8.98)	DON'T DISTURB THIS GROOVE
69	63	70	37	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
70	50	68	14	THE CRUSADERS MCA 5781 (8.98) (CD)	THE GOOD AND BAD TIMES
71	59	63	13	GRACE JONES MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
72	61	64	33	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98) (CD)	ALWAYS IN THE MOOD
73	70	69	31	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
74	72	60	22	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
75	65	61	43	BILLY OCEAN ▲ ² JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
①	1	2	5	FASCINATED ATLANTIC 0-86731	COMPANY B
2	3	4	7	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
③	8	17	4	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
4	2	1	8	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
5	5	5	9	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
⑥	7	14	5	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
7	4	8	9	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
⑧	9	20	4	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN
⑨	12	22	4	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
10	10	13	7	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
⑪	29	40	3	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
12	13	15	7	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
⑬	18	23	5	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
⑭	16	21	5	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
⑮	21	30	4	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	◆ HIPSWAY
16	6	3	9	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
⑰	23	28	4	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
⑱	37	—	2	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
⑲	30	49	3	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
⑳	31	45	3	HEARTBREAK BEAT (REMIX) COLUMBIA 44-05969	◆ PSYCHEDELIC FURS
㉑	24	36	4	DO THE DANCE (REMIX) EPIC 49-06746	TRANCE-DANCE
22	20	18	8	INFECTED (REMIX) EPIC 49-05982	◆ THE THE
⑳	36	—	2	CONTENDERS (REMIX) VIRGIN 0-96790/ATLANTIC	◆ HEAVEN 17
㉒	26	26	5	LICENSED TO ILL (LP CUTS) DEF JAM BFC 40238/COLUMBIA	BEASTIE BOYS
㉓	34	39	3	WHATCHA GONNA DO QUARK QK-001	BLAZE
26	15	11	9	DESIRE (COME AND GET IT) (REMIX) GEFLEN 0-20568/WARNER BROS.	◆ GENE LOVES JEZEBEL
㉕	35	43	3	SO COLD THE NIGHT (REMIX) MCA 23715	◆ COMMUNARDS
㉖	33	37	3	SOMETHING ABOUT YOU (REMIX) A&M SP-12221	VESTA WILLIAMS
29	17	16	6	WE LOVE YOU (REMIX) A&M SP-12215	◆ ORCHESTRAL MANOEUVRES IN THE DARK
30	27	24	17	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
31	14	10	10	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
32	11	6	15	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
⑳	NEW ▶	1	1	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
34	19	7	12	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
⑳	NEW ▶	1	1	IOU (THE '87 REMIXES) CRIMINAL CRIM 00007	FREEEZ FEATURING JOHN ROCCA
⑳	NEW ▶	1	1	NEVER GONNA LEAVE YOU POW WOW PW 420	SUBJECT
⑳	NEW ▶	1	1	CROSS THAT BRIDGE (REMIX) A&M PROMO	WARD BROTHERS
⑳	49	—	2	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
39	32	35	6	IF YOU ONLY KNEW D.J. INTERNATIONAL DJ 779	CHIP E.
⑳	NEW ▶	1	1	RIGHT ON TRACK (REMIX) MCA 23687	BREAKFAST CLUB
⑳	43	—	2	LET'S GO! (REMIX) GEFLEN 0-20602/WARNER BROS.	WANG CHUNG
⑳	50	—	2	LET'S GET BRUTAL CUTTING CR-210	NITRO DELUXE
⑳	NEW ▶	1	1	SOMETHING IN MY HOUSE EPIC 49-06750	DEAD OR ALIVE
⑳	NEW ▶	1	1	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
⑳	NEW ▶	1	1	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
⑳	47	—	2	SEXAPPEAL PICTURE PERFECT PPR-3563/MACOLA	GEORGIO ALLENTINI
⑳	NEW ▶	1	1	AIN'T NOTHING BUT A HOUSE PARTY (REMIX) CHRYSALIS 4V9-43096	PHIL FEARON
48	22	12	10	PICK IT UP KLUB KR 511	SOFONDA C
49	28	19	9	KNOCK ME SENSELESS VINYLMANIA VMR-006	EASTBOUND EXPRESSWAY
50	38	33	6	DON'T NEED A GUN (REMIX) CHRYSALIS 4V9-43090	BILLY IDOL

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

1. LAST CHANCE CYRE FRESH
2. YOU BETTER QUIT ONE WAY MCA
3. STONE LOVE (REMIX) KOOL & THE GANG MERCURY
4. LOVE IS ALL THAT MATTERS (REMIX) THE HUMAN LEAGUE A&M
5. EARTH TO MICKEY (REMIX) CHAKA KHAN WARNER BROS.
6. SIGN 'O' THE TIMES PRINCE PAISLEY PARK
7. DOMINOES (REMIX) ROBBIE NEVIL MANHATTAN
8. HEY ROCKY BORIS BADENOUGH TRAX

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
①	3	3	8	FASCINATED ATLANTIC 0-86731	COMPANY B
2	2	2	14	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
3	1	1	14	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
④	7	17	4	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	◆ JODY WATLEY
⑤	5	30	3	LEAN ON ME (REMIX) TOMMY BOY TB 894	◆ CLUB NOUVEAU
6	6	7	9	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
7	4	9	8	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
⑧	11	12	7	BOOM BOOM ZYX 5571	PAUL LEKAKIS
⑨	17	—	2	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE
⑩	14	14	6	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
⑪	16	20	8	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
12	13	18	6	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
⑬	21	23	5	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
⑭	18	21	5	DO THE DANCE (REMIX) EPIC 49-06746	TRANCE-DANCE
15	10	4	12	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
⑰	25	31	4	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	◆ SINITTA
⑰	20	24	4	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
⑱	26	37	4	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
⑲	36	44	3	KEEP YOUR EYE ON ME (REMIX) A&M SP-12226	◆ HERB ALPERT
20	8	6	17	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
⑳	28	45	3	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
㉑	32	41	3	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN
23	12	5	16	WE CONNECT (REMIX) ATLANTIC 0-86757	◆ STACEY Q
24	19	11	10	KNOCK ME SENSELESS VINYLMANIA VMR 006	EASTBOUND EXPRESSWAY
25	23	13	16	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
26	22	16	7	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
27	27	32	5	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
⑳	29	27	6	LOVE LETTER CUTTING CR-211	GIGGLES
⑳	37	46	3	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
30	15	10	10	PICK IT UP KLUB KR 511	SOFONDA C
⑳	43	43	3	HOLD ME PAISLEY PARK 0-20579/WARNER BROS.	SHEILA E.
⑳	33	38	4	WHATCHA GONNA DO QUARK QK-001	BLAZE
33	24	33	5	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	◆ MADHOUSE
34	9	8	14	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
35	31	29	12	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
36	34	35	6	CRY WOLF (REMIX) WARNER BROS. 0-20610	◆ A-HA
37	38	—	3	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
⑳	NEW ▶	1	1	THEY'RE PLAYING OUR SONG JAM PACKED JPI-2007	TRINERE
39	30	25	14	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	◆ DONNA ALLEN
⑳	49	—	2	I KNEW YOU WERE WAITING (FOR ME) ARISTA AD1-9560	◆ ARETHA FRANKLIN & GEORGE MICHAEL
41	45	22	18	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
⑳	48	—	2	SOMETHING ABOUT YOU (REMIX) A&M SP-12221	VESTA WILLIAMS
43	40	19	12	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
44	41	36	5	(I KNOW) I'M LOSING YOU OAK LAWN OLR 121	UPTOWN
45	42	—	2	LET'S GO! (REMIX) GEFLEN 0-20602/WARNER BROS.	WANG CHUNG
⑳	NEW ▶	1	1	SAVE THE BEST FOR ME (BEST OF YOUR LOVIN') (REMIX) MOTOWN 4575MG	BUNNY DEBARGE
47	39	26	14	BOY TOY (REMIX) RCA 5769-1-RD	TIA
⑳	RE-ENTRY	—	—	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
49	44	28	10	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
⑳	NEW ▶	1	1	LAST CHANCE FRESH FRE-008/SLEEPING BAG	CYRE

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

1. DON'T LET IT BE CRACK CLAUSELL EASY STREET
2. YOU BETTER QUIT ONE WAY MCA
3. LOVE IS ALL THAT MATTERS (REMIX) THE HUMAN LEAGUE A&M
4. DOESN'T HAVE TO BE THIS WAY ROSE ROYCE OMNI

○ 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.

An All-Too-Hasty Look At Some Deserving Records

WE'RE CLEANING UP a backlog of releases predating our recent retreat to Florida: Give the records the thorough once-over that the relatively crowded space here precludes my doing.

In heavy-duty club stuff: Touch's "Without You" (Supertronic) revives a classic New York beat and soul-group vocal; the lyrics and music meander but are held tightly from a sonic standpoint in Tim Regisford's mix ... Pandella's "Tell Me (What You Gonna Do)" (Easy Street) is a zippy combination of peak-tempo rhythm and impassioned lead vocal; sort of a cross between "Weekend" and "Memories" in producer Winston Jones' mixes and dense and dreamlike in Paul Simpson's B-side mixes ... Liz Torres' "Can't Get Enough" (State Street) is a cut above typical up-tempo house with its compulsive, powerful dub and a shrewd Spanish version; it's very well-recorded for the form.

In the crossover category: Patrice Rushen's "Watch Out" (Arista) revisits her sparse, cleanly produced style, basically unchanged since "Forget Me Nots"; Francois Kevorkian and Ron St. Germain mixed ... Same is true of Gino Soccio, whose "Magic" (ZYX) is a reassuring helping of his disco-pop taken at a slightly faster, harder pace than his funkier hits for RFC years ago. The first 12-inch from the U.S. Virgin label is Heaven 17's "Contenders," extensively redone from the pop-style album version by Bruce Forest: He changes its complexion with the shifting bass drum cross-rhythm in the long version, and the cut takes off in a different direction entirely in a reproduced go-go mix.

BRIEFLY: Nasty Boys' revival of Kiss' 1979 "I Was Made For Lovin'

You" (ZYX), familiar in sound to us in clubland, will still sound fresh to those in radio who've only heard Dead Or Alive much more recently ... Elaine Charles' "Lay It On The Line" (Pizazz, 305-556-9333) is a very stylish Teneen Ali production; it starts off with a bass line out of Carol Jiani but ends up in mainstream hi-NRG land ... Erotic Exotic's "L.O.V.E." (Atlantic) has a characteristic Miami sound, which is becoming more finessed and pop ... Taylor Williams' "Back To Heaven" (Jump Street) combines a hi-tech track with a Michael McDonald-sounding vocal.

Hugh Masakela's "Bring Him Back Home" (Warner Bros.) is festive and militant; a whole passel of Americans added postproduction ... Oran "Juice" Jones' "1.2.1" (Def Jam/Columbia) is astutely labeled "A Dance Song"; very catchy and pop ... New City Rockers' remake of Led Zeppelin's "Black Dog" (Critique) suggests what would happen if the sample machine could do an entire song; it's very good sound-alike work.

RAPS: The Classical Two's "New Generation" (Rooftop, 212-862-8840) achieves perfect simplicity with a bouncy snare beat and drop-in hook ... Spyder D's "My Whole Life Flashed ..." (Fly Spy, 718-479-3175) is in the tall-tale mode of Dana Dane and Jazzy Jeff/Fresh Prince; it may be the first rap record to credit the beat used in the backing track (Vaughan Mason's "Bounce, Rock, Skate, Roll"). "B-Boys Don't Fall In Love" follows the ballad tack of Doug E. Fresh's "Play This Only At Night" ... Juice Crew All-Stars' "Evolution" (Cold Chillin') is based on impressive and very witty history-writing, with tributes to Harriet Tubman, Malcolm X, Maya Angelou, and Martin Luther King. Make



by Brian Chin

no mistake: there are real youth manifestoes coming out of rap, and we don't mean the Beastie Boys.

REMIXES: A very strong bunch this week. Run-D.M.C.'s "It's Tricky" (Profile), remixed by Shep Pettibone, gets a poppier touch from Emulator work, though its overall sound is still hardcore ... General Public's "In Conversation" (I.R.S.) has a big, meaty reggae-funk beat, with good, jungly breaks added in Steve Beltran's remix and especially in the instrumental "small talk" version ... Kraftwerk's "Telephone Call" (Warner Bros.) was remixed by Francois Kevorkian and Ron St. Germain with the group; could be their pop breakthrough. The B-side version, "House Phone," gets a surprisingly wide beat out of the track.

"It's Too Late (For Love)" by Stardom Groove featuring Tonya Wynne won't be signed to a major after all, but New York Groove has issued a very strong new Emulator version, very punchy and dynamic, segued now into the organ version; the main mix, too, has some good added keyboard work ... The Voice In Fashion's "Only In The Night" (Atlantic) will be a new record to most, although it first broke in Florida last fall; it lands hard on the hip-hop side of the Miami pop/Latin/street fusion in four new mix/edits, two space-pop-style by Freddie Bastone/Chep Nunez and two that might have been called "break-dance" a couple of years ago, by

producer Lewis A. Martinee/"Little" Louie Vega.

WHOOOPS, WRONG AGAIN: Of course you read the entire magazine, but just in case you missed the recent news item that contradicted our note that ran just beforehand, Motown is re-releasing the 50 most popular of its midline albums as vinyl LPs after having deleted the entire catalog in that format.

And, regarding our story about

the, um, explosion of "Boom Boom" by Paul Lekakis, we should clarify two things: First, although there was no independent regional promotion involved in the spontaneous national radio breakout of the record, there is, obviously, promotion out of the Long Island, N.Y.-based Mikulski/ZYX office itself. Also: It's Jem Records (not Gem) that we should have listed among ZYX's regional distributors.

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<p>Z Y X - records domestic releases</p> <p>ZYX 1266 — US PAUL LEKAKIS: Boom-Boom (7 inch)</p> <p>ZYX 5571 — US PAUL LEKAKIS: Boom-Boom (12 inch)</p> <p>ZYX 6603 — US MIKE MAREEN: Love Spy</p> <p>ZYX 5558 — US NASTY BOYS: I Was Made For Lovin' You</p> <p>ZYX 5559 — US GINO SOCCIO: Magic</p>	<p>ZYX 5607 — EDDY HUNTINGTON: Up and Down</p> <p>ZYX 5600 — SILVER POZZOLI: Pretty Baby</p> <p>ZYX 5604 — KB CAPS: Julia</p> <p>ZYX 5593 — TRIPPLE G.: Nervous</p> <p>ZYX 5591 — T. ARK: Count On Me</p> <p>ZYX 5587 — ROBBY HOOD: Movin, On</p> <p>ZYX 5585 — FACTS & FICTION: Give Me The Night</p> <p>ZYX 5580 — SINEY: Don't You Know</p> <p>ZYX 5578 — ALBERT ONE: For Your Love</p> <p>ZYX 5573 — ATTACK: Can't Stop</p> <p>ZYX 5572 — KINKY GO: I'm A Winner</p> <p>ZYX 5570 — LINDA JO RIZZO: Heartflash</p> <p>ZYX 5569 — ALEPH: Fire On The Moon</p> <p>ZYX 5567 — MIKE MAREEN: Agent Of Liberty</p> <p>ZYX 5548 — OFF: Electrica Salsa (Rmx)</p> <p>ZYX 5545 — PATTY RYAN: Stay With Me Tonight</p> <p>MEM 8049 — ARGENTINA: Baby, Don't You Break My Heart</p> <p>MEM 8048 — KOTO: The KOTO-Mix</p> <p>ARS 3695 — TASHA: Don't Let Go</p>
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Winter Music Conference Grows Rapidly Event Will Continue To Offer Unique Focus

BY BRIAN CHIN

FORT LAUDERDALE, Fla. About 400 delegates attended the Feb. 17-21 Winter Music Conference (WMC) here, with representation from the local and national dance music industry and a near-doubling of registration from the event's first year. (See Dance Trax, March 7.)

Conference directors Bill Kelly and Lou Possenti of Fort Lauderdale/Miami Record Pool and Flamingo Record Pool, respectively, hope to double registration at next year's event, but they will be careful to limit the size of the conference and maintain a coherent focus.

"It shouldn't get out of hand," says Kelly. "We don't plan on engaging any panels outside the scope of studying the 12-inch market. We think publishing and legal subjects are best left to something like the New Music Seminar."

For 1988's WMC, an outside staff will probably be hired to oversee the administrative aspects, handled by Kelly and Possenti the first two years. This will enable them to concentrate more on the conference seminar agenda. But, says Kelly,

that will necessitate a larger turnout to justify the greater overhead and longer advance organization period planned for next year's conference.

"This year's numbers were OK for four months' worth of work," says Kelly. Planning for the 1988 conference will probably commence in April.

"We'd like a better cross-section from all areas of the industry," says Kelly. "Our a&r panel had excellent representation for the first year we offered it." Still, he adds, the need for greater understanding of the 12-inch market, especially in light of the now all-inclusive nature of the term dance music, is one that WMC expects to fill for label personnel who are not specialized in that marketplace.

According to Kelly, the development of singles artists into album artists is another key agenda item that will be maintained and improved for the benefit of attendees not directly involved in dance.

Nightly showcases at this year's event—held at Pizazz, the Copa, and Backstreet—presented two dozen performers, including such local

stars as Trinere, Company B, the Voice In Fashion, Nice & Wild, Connie & Genuine Parts, along with artists whose records had broken early in the south Florida market, including TKA, Nancy Martinez, Cyre, and Uptown. Showcases may also be modified in the future, Kelly says, with even newer artists presented, so that a&r representatives may be able to consider them for signings.

Concluding the 1987 WMC was the presentation of several awards: best area radio station to WHQT; best area retail store to Uncle Sam's; best area nightclub to Pizazz; best area DJ to Bob Miro; best new artist to Nu Shooz; best artist to Janet Jackson; best 12-inch record to Jackson's "When I Think of You"; best independent label to Sleeping Bag; best major label to A&M; best major-label promoters to A&M's Leslie Doyle and MCA's Bobby Shaw; best independent-label promoter to Sleeping Bag's Michael Scott; best independent promoter to ProMotion's Brad LeBeau; and best producer/remixer to John "Jellybean" Benitez.



Buffett Goes Top Gun. Tropical rocker Jimmy Buffett fulfills a lifelong dream earning his wings as a civilian fighter pilot trainee with the 45th Adversary Group in Key West, Fla. Buffett, nicknamed "Brillo" because of his hair, completed a weeklong "boot camp" at the Naval Aviation survival school in Norfolk, Va. Upon graduation Buffett donned flight gear and, with the assistance of squadron pilots, took off for the wild blue yonder at the controls of a TA-4 Skyhawk.

Final Ballots Mailed For ACM Awards; Program To Be Aired On NBC-TV April 6

NASHVILLE Reba McEntire, Ricky Skaggs, Alabama, Hank Williams Jr., and George Strait will battle for entertainer-of-the-year honors at the 22nd annual Academy of Country Music (ACM) Awards.

Final ballots for the academy's Hat Awards poll have been mailed to voting members. Winners will be announced during the awards show to be aired April 6 on NBC-TV live from Knott's Berry Farm near Los Angeles. The Judds and Patrick Duffy will host the telecast, which will be produced by Dick Clark Productions.

Strait and Williams are also in the running for top male vocalist, along with Earl Thomas Conley, George Jones, and Randy Travis. McEntire is up for female vocalist, vying against Crystal Gayle, Marie Osmond, Juice Newton, and Janie

Frickie.

Nominees for top vocal group are Alabama, Larry Gatlin & the Gatlin Brothers, the Statler Brothers, Restless Heart, and the Forester Sisters. Vocal duet finalists are the Bellamy Brothers, the Judds, Sweethearts Of The Rodeo, Marie Osmond & Paul Davis, and Crystal Gayle & Gary Morris.

The ACM Awards have often been the springboard for rising new artists, and this year's competition will showcase some exceptional new talents. Steve Earle, Michael Johnson, Dwight Yoakam, Tom Wopat, and Lewis Storey will duke it out for top new male vocalist. On the female side will be Pam Tillis, Rosie Flores, Darlene Austin, Lisa Childress, and Holly Dunn.

Balloting by the academy's membership is based on such factors as recording and personal-appearance achievement.

Awards will be presented to the artist, producer, and record label of the single of the year. The finalists are "Always Have Always Will," by Janie Frickie, produced by Norro Wilson, Columbia; "Rockin' With The Rhythm," by the Judds, produced by Brent Maher, RCA/Curb; "On The Other Hand" by Randy Travis, produced by Kyle Lehning and Keith Stegall, Warner Bros.; "Whoever's In New England" by Reba McEntire, produced by McEntire and Jimmy Bowen, MCA; and "Touch Me When We're Dancing" by Alabama, produced by Alabama and Harold Shedd, RCA.

Artists, composers, and publishers vying for song-of-the-year honors are "Everything That Glitters (Is Not Gold)" sung by Dan Seals, written by Seals and Bob McDill, published by Pink Pig and Jack & Bill; "Whoever's In New England" by Reba McEntire, written by Kendall Franceschi and Quentin Powers, published by Silverline and W.B.M.; "On The Other Hand" by Randy Travis, written by Paul Overstreet

and Don Schlitz, published by Writers Group, Scarlet Moon, MCA, and Don Schlitz; "Grandpa" by the Judds, written by Jamie O'Hara, published by Cross Keys and Tree Group; and "Living In The Promiseland" by Willie Nelson, written by D.L. Jones, published by Mighty Nice, Victrola, Skunk, and DeVillie.

Nominated for the album of the year are "Live In London," performed and produced by Ricky Skaggs, Epic; "Rockin' With The

Competition has great new talent

Rhythm" by the Judds, produced by Brent Maher, RCA/Curb; "Storms Of Life" by Randy Travis, produced by Kyle Lehning, Warner Bros.; "#7" by George Strait, produced by Strait and Jimmy Bowen, MCA; and "Guitars, Cadillacs, Etc., Etc." by Dwight Yoakam, produced by Pete Anderson, Reprise.

The award for country video of the year will be presented during the TV broadcast. The winner will be selected by a vote of the academy's board of directors.

Final nominees for instrumentalist awards have been named, and the winners will be announced approximately two weeks prior to the show. Guitar nominees are Chet Atkins, Al Bruno, Jack Daniels, Lou Martin, Danny Michaels, and Rick Wayne. Specialty-instrument nominees are James Burton, Jerry Douglas, Charlie McCoy, Max McGuire, Jerry McKinney, and Ricky Skaggs. Drums: Eddie Bayers, Larrie Londin, and Tommy Rivelli. Keyboards: John Hobbs, Drew Sexton, and Morgan Stoddard. Bass: Emory Gordy Jr., Sonny Lemaire, and Red Wooten. Fiddle: Doug Atwell, Harold Hensley, and Mark O'Conner. Steel guitar: Buddy Emmons, Sonny Garish, and J.D. Mannes.

(Continued on next page)

1,300 Industryites Attend Fiery Roast

MC Charlie Monk Sparks Radio Seminar

FLOTSAM FROM THE Country Radio Seminar, held Feb. 19-21: One of the annual flavorings of the seminar's New Faces Show is the spice added to the event by MC Charlie Monk. His rapid-fire roasting of the big names in radio and the music business has become an unintentional highlight of the seminar's closing event. From great ones to groaners, Monk mixes a potent potion of acerbic wit and deadly dialog.

To the accompaniment of strains of "Hillbilly Heaven," Monk, a former country broadcaster himself, treated the banquet-hall crowd of some 1,300 industry figures with his version of the lyrics. Here's how it went:

"Last night, I dreamed I went to country music heaven, and when I got there, guess who met me at the golden gates? Why that wiley old coyote himself, Col. Bill Hall. He said, 'Monkee, I'm glad you're here. Some of your old pals will be glad to see you. I'm sorry the Big Guy's not here to meet you, but he's out on the course trying to beat Wally Cochran and Bob Jennings. Wally's still picking up 20-foot gimmies, and Jennings is complaining about the Big Guy's handicap.'

"The first person we ran into was Gentleman Jim Reeves. He asked if I knew when RCA was going to stop releasing them damn demos. Then I heard this great familiar country voice. Sure enough, it was Mel Street. Mel asked about Nelson Larkin. Said he expected him a long time ago. Heard several people threatened to choke him.

"I asked the colonel to introduce me to Hank Williams. He said that Hank was out on the lake fishing and trying to figure out how his kid became Hank Jr., when his real name was Randall.

"About that time we ran into Marty Robbins. Marty said he didn't care if his son became Marty Jr., as long as he didn't sing. Red Sovine pulled up in his Phantom 409. I told him his son Roger was running BMI. Red chuckled and said that Roger never did want to work.

"All of a sudden I heard the voice of King Ed Smith. King Ed was telling Elvis he could stay but he couldn't have the title.

"I overheard Hubert Long, Shorty Lavendar, and Tiny Hughes discussing the CMA Awards Show and their concerns about acts like Amy Grant, Anita Pointer, and Bobby Jones. About that time, Jack

Stapp joined them and said he was more worried about the possibility of Buddy Killen singing.

"I got a chance to hear Rod Brasfield telling funny stories to Hawkshaw Hawkins, Jack Anglin, and the Duka of Paducah. We stopped in at Patsy Cline's bungalow for some unleavened bread and grape juice. I asked Patsy what she thought about Sweet Dreams. She had a few choice words about Jessica Lange and Charlie Dick.

"We were joined all of a sudden by Sammy Taylor and Dave Olson and just as quick, we were sitting in the biggest honky-tonk in heaven. On the bandstand was a band led by Bob Wills and featuring great acts like Lefty Frizzell, George Morgan, Mother Maybelle Carter, Don Rich, Jack Drake, Red Foley, and Ernest Tubb. Ernest casually mentioned he always knew he was going to heaven because Justin worried the hell out of him.

"We stopped in at the Daily Halo to see Bill Williams and Red O'Donnell. Red was getting the facts confused and Bill was trying to make them rhyme.

"The colonel whispered to me that he thought the Maggie Cavender roast was nice, but he was glad he wasn't a roaster because all the roasters had to kiss Maggie.

"Then the colonel took me over to the platinum gates where the future charts are kept. He said that they knew who was coming in advance by eavesdropping on Frances Preston's dreams.

"He started to read me some of the great names of great country music stars that will be coming to country music heaven in the next 100 years—Julio Iglesias, Lionel Richie, the Pointer Sisters, Alan Bernard... Jimmy Bowen? Well that's when I woke up because I couldn't take any more carpetbaggers. Anyway, I don't believe Bowen will con the angels into digital."

LAST WORDS ON THE Country Radio Seminar: The Opryland Hotel receives bad marks for its monumental mess-up at check-in time, which resulted in registrants waiting for as long as four hours. The reasons given were computer problems combined with a convention. Frank Mull of the Country Radio Seminar called it "constipation with a bullet."

(Continued on next page)



by Gerry Wood

FOR WEEK ENDING MARCH 14, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

138 REPORTERS			NEW	TOTAL
			ADDS	ON
DAN SEALS	I WILL BE THERE	EMI-AMERICA	57	82
JANIE FRICKIE	ARE YOU SATISFIED	COLUMBIA	37	39
THE FORESTER SISTERS	TOO MANY RIVERS	WARNER BROS.	37	65
KEITH WHITLEY	HARD LIVIN'	RCA	35	35
CONWAY TWITTY	JULIA	MCA	35	90

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

RETAIL BREAKOUTS

43 REPORTERS			NUMBER
			REPORTING
THE JUDDS	DON'T BE CRUEL	RCA/CURB	12
REBA MCENTIRE	LET THE MUSIC LIFT YOU UP	MCA	8
M. MURPHY/H. DUNN	A FACE IN THE CROWD	WARNER BROS.	8
DON WILLIAMS	SENIORITA	CAPITOL	6
PARTON, RONSTADT, HARRIS	TO KNOW HIM IS TO...	W.B.	6

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ALREADY
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Next, we have promotions. We've just extended our highly successful Good Stuff Videotape Rebate through June 30th. And we have a line-up of other new promotions that will keep delivering customers. We'll also be helping sales with merchandising programs that include Fuji multi-packs and all kinds of p.o.p. materials.

In addition, Fuji Super XG was recently rated #1 by the leading consumer testing magazine. A fact that won't escape your customers' notice.

There's also a lot to hear about in audio. In 1987, we're supporting the full line of Fuji

audiocassettes with a full line of spring and summer promotions, including our current

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FOR WEEK ENDING MARCH 14, 1987

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	24	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	7 weeks at No. One THE WAY IT IS
2	3	3	26	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	2	2	20	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
4	4	5	35	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
5	6	7	31	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
6	5	4	37	PETER GABRIEL GEFEN 2-24088/WARNER BROS	SO
7	NEW ▶		1	THE BEATLES CAPITOL CDP 46437	A HARD DAYS NIGHT
8	NEW ▶		1	THE BEATLES CAPITOL CDP 46435	PLEASE PLEASE ME
9	NEW ▶		1	THE BEATLES CAPITOL CDP 46436	WITH THE BEATLES
10	NEW ▶		1	THE BEATLES CAPITOL CDP 46438	BEATLES FOR SALE
11	8	12	4	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
12	7	8	23	HUEY LEWIS & THE NEWS CHRYSLIS VK-41534	FORE!
13	10	13	26	ANITA BAKER ELEKTRA 2-60444	RAPTURE
14	13	16	6	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
15	9	6	19	BOSTON MCA MCAD 6188	THIRD STAGE
16	18	—	2	GEORGIA SATELLITES ELEKTRA 2-60496	GEORGIA SATELLITES
17	11	11	7	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
18	16	14	94	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
19	15	18	20	JANET JACKSON A&M CD 5106	CONTROL
20	12	10	17	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
21	14	9	17	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
22	19	17	27	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
23	28	20	19	BOSTON EPIC EK 34188	BOSTON
24	RE-ENTRY			ANDREAS VOLLENWEIDER CBS MASTERWORKS EK 42255	DOWN TO THE MOON
25	NEW ▶		1	LED ZEPPELIN SWAN SONG 2-200/ATLANTIC	PHYSICAL GRAFFITI
26	NEW ▶		1	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSED TO ILL
27	25	25	5	THE ALAN PARSONS PROJECT ARISTA ARCD 8448	GAUDI
28	17	19	25	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
29	20	15	16	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C3K 40558	
30	27	22	90	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	18	HOROWITZ IN MOSCOW DG 419-499	15 weeks at No. One VLADIMIR HOROWITZ
2	2	2	29	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
3	3	3	51	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
4	4	4	32	SYNCPATED CLOCK PRO ARTE CDD-264	ROCHESTER FOPS (KUNZEL)
5	7	7	27	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
6	5	5	19	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
7	6	6	58	BACHBUSTERS TELARC 80123	DON DORSEY
8	8	8	39	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
9	9	10	17	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
10	18	26	3	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
11	12	16	6	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
12	10	9	13	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
13	11	11	18	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
14	13	12	24	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
15	14	14	94	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
16	15	13	94	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
17	16	15	83	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
18	17	17	59	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
19	19	19	15	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
20	21	21	26	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
21	27	27	36	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
22	20	18	94	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
23	23	25	4	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
24	24	22	94	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
25	26	—	2	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS
26	22	20	49	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
27	25	24	5	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN
28	NEW ▶		1	CLASSICAL EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
29	29	29	8	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
30	30	30	38	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS

Record Dealers Advised To Enter Computer Age

BY GEOFF MAYFIELD

MIAMI BEACH To go on line or not to go on line?

That was the question addressed here by the National Assn. of Recording Merchandisers (NARM) convention Feb. 13-17 at a seminar titled "The Computerized Record Store." And the consensus of the panel discussion was a resounding yes.

The session was aimed primarily at smaller music dealers who have not yet computerized their operations.

"It's the last day of the convention, and now that you've run your credit lines to the limit, it's time to figure out what to do with all that product when it comes to your back door," said moderator Bob Schneider, executive vice president of retail/wholesale firm Western Merchandisers and a member of NARM's operations committee.

The panel, made up of retail data-processing specialists and computer-service vendors, sought to translate the hi-tech lingo of computer systems into the practical dollars-and-cents benefits that can be derived from automated systems. Among those advantages:

- Accounting and general ledger procedures.
- Sales analysis of specific product and improved inventory management.
- Faster returns processing.
- For stores that add video rental, computerization simplifies the tracking of inventory turns and customers' accounts.

The bottom line for music dealers, however, is that data-processing systems make it easier to run a store or chain.

"It can take the drudgery out of the work, and there's nothing to be afraid of. It's another tool, just like a vendor's catalog," said Dennis

Young, president of service firm Young Systems Ltd. (Billboard, July 26, 1986).

Bruce Ogilvie, president of Los Angeles-based one-stop Abbey Road, cited a more specific benefit, which drew an enthusiastic response from one attendee, when he noted that his firm's Music Software Inc. program enables an indie store to process as many as 2,000 returns an hour.

"That's at least five or six times faster than if you were to do your [returns authorizations] manually," said Ogilvie.

Most of the seminar was a walk-through of the processes that a smaller chain or independent store should anticipate when that retailer decides to go on line. Mixed in with that information were subtle pitches from Young and Jim Belson, president and CEO of Los Angeles-area service firm Bonafide Management Systems, who were both rich with helpful suggestions but had difficulty divorcing themselves

from their roles as salesmen for their firm's services. Belson's Bonafide claims some 500 clients, many of them video dealers. Belson described his customer base as being "largely multistore, high-volume superstore chains." Young's firm, which is geared specifically for chains that have a central distribution system, services 10 firms, representing some 200 stores.

Ogilvie's Abbey Road also sells its Music Software system, which is designed specifically for independent stores that deal with a one-stop. He noted that his wholesale operation offers the software package for \$9.95 to customers who buy from Abbey Road (Billboard, July 25), with a higher price offered to non-Abbey Road customers.

Also on the panel were Peter Blei, chief financial officer of Miami 33-store combo chain Spec's Music, and Bill Hartill, director of management information systems for 70-store Long Island-based Record World. Like Western's Schneider, both Blei



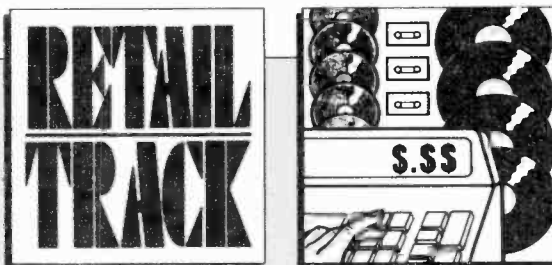
Sign 'Em Up! A special panel on the ins and outs of a&r was among the featured symposiums at the recent NARM convention. Shown here are, from left, panelists Don Grierson, vice president of a&r, E/P/A Records; Tom Silverman, chairman, Tommy Boy Records; moderator Bob Sherwood, senior vice president of marketing, Columbia Records; and Cecil Holmes, vice president a&r, black music, Columbia Records.

and Hartill serve on the NARM operations committee.

Belson gave perhaps the simplest—and soundest—advice about how one goes about plugging into

the computer age: "Find a friend." He and other panelists noted that many retailers have a bad experience when they first attempt computerization because the systems they buy into are not capable of handling future growth. Thus, it is smart to gain insight from another retailer who has already gone on line.

Emphasizing that point, while
(Continued on page 44)



by Earl Paige

HOW HOT? HOW LONG? The Beatles' compact disk set will do less volume than the Bruce Springsteen package in a much shorter time span, according to Jack Conroy, general manager of the 10-store Midland Records in Warwick, R.I. With that prediction, Conroy says he's more optimistic than some. "There's a lot of doubting Thomases out there on this one. They'll change their mind quick enough." Another Eastern chain confident on the Beatles is Strawberries, where advertising director Pamela Molloy spearheaded things with a special preorder offer for the chain's mailing list.

THE DOCTOR IS IN: Here's a scoop. After 43 years in the record business, Radio Doctors in Milwaukee is bowing its first satellite retail stores, according to Stuart Glassman, president, although the firm has always maintained a retail outlet. These three satellites, as yet unnamed, will all be in Milwaukee and freestanding, facing shopping centers. Stores will each contain 2,000 square feet and will also feature prerecorded music video and CD video. Glassman, however, isn't ruling out a combo format. "Our lease contains a first refusal for video."

MORE FROM GLASSMAN: "Some of us were reminiscing at Scottsdale, [Ariz.], last fall at the NARM meeting, debating where the term 'one-stop' came from. I put a date on a piece of paper, 1944. They all agreed. Radio Doctors was the first to use the term." Radio Doctors & Records Ltd. actually dates back 57 years, to when Stuart's father, Lazar, started a radio-repair business. Stuart added records. Radio Doctors services accounts in 14 states with its staff of 108, which includes veterans Jerry Friebert (30 years), Mark Olson (22), and Annette Jankowski (19). Also with the firm is Stuart's niece Jackie, daughter of Stuart's brother Gerald.

LIVING THE LEGEND: There's still a Stan's Record Shop in Shreveport, La. Two, in fact. One is owned and operated by Lenny Lewis, 35, son of the legendary blues and gospel godfather. The other, in the East Gate Shopping Center, has been owned for

seven years by his daughter Susan Garriga, 30, who inspired the classic hit "Susie Q." Stan Lewis, 59, is semiretired. Lenny's store, which he bought two years ago, is at the original 728 Texas St. site. After 40 years, it's being moved in May to a larger building. Lenny has never worked anywhere else, but he has done it all—from running eight stores at one time to producing albums on the Jewel, Ronn, and Paula labels. (Ronn was named after Stan's brother, Ronnie; Paula, after his wife, Pauline.) Lenny says the stores receive requests daily for such classics as "Judy In Disguise" by John Fred & His Playboy Band.

SILVER STREAK: Leonard Silver, head of one of the most vertical firms in the business, inspires awe in his two sons, Larry, 36, and Steven, 34. Says Larry of his father's appearance in the Los Angeles Marathon—his second one—March 1 in a field of more than 30,000 runners: "He runs every morning, 365 days a year. Even in the worst snowstorms, and we get snow here in Buffalo. It's incredible. He's 60. He won't run inside or on tracks. He's been running the New York Marathon for five years." Dad is the veteran president of Transcontinent Music Sales Inc., which encompasses store division Record Theatre, distributor arm Action Music, and the Amherst label.

MORE ACTION AT ACTION: Larry Silver, these days executive vice president and general manager of the Transcontinent, is bubbling about the amount of happening product retailers are receiving from independent distribution. "We received our first Grammy for the Doc Severinsen album, and Glenn Medeiros' 'Nothing's Going To Change My Love For You' is charting strong," says Larry of action on Amherst. Larry describes the 30-year-old firm in truly dynastic terms. Even Mrs. Silver, Joyce, works there. Larry oversees the 18 stores "and more or less runs Amherst," while brother Steven is in charge of video.

BOSTON BOOMING: Look for Strawberries Records & Tapes to launch a major expansion of its Boston store base, tips Ivan Lipton, general manager. And hey, Strawberries is at 60 stores now. Most are freestanding and are steadily moving to combo, with 14 already doing the video thing... By no means a video-only operation but a player in the rental market, New England retail firm Stop & Shop Co. is consolidating. The firm has shut its 17 Almys units, a web acquired two years ago. S&S still operates 162 Bradlees discount stores and 113 supermarkets.

Have any hot news or views for Retail Track? Call Earl Paige: 213-273-7040.

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Audio Plus

BY EDWARD MORRIS

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

COMPACT DISC INC. (301-384-0012) has developed a new portable CD storage system for use with portable and car CD players.

Called FLIP-CiDy, the product features a flip-top box, which opens to give access for up to 10 CDs in a 6- by 6- by 1½-inch case. Each CD is stored in a dust-proof and moisture-proof clear sleeve, with a sealable flap.

Users can label the transparent sleeves by inserting the original CD label in the top sleeve flap. There is also room in the sleeve for the printed information that comes in regular CD packages. Suggested retail price: \$12.50.

From **Jasco** (405-752-0710) comes the Endless Loop Cassette and the Leaderless Cassette Tape, each in a two-pack format. The Model 1948's endless loops are each 30 seconds long and designed specifically for recording outgoing messages. The two-packs each retail for a suggested \$11.08.

The Model 1949b features 30-minute leaderless cassettes for capturing



Jasco answers answering machine needs with two-packs of endless loops cassettes. Also available are packs of leaderless tapes.

ing incoming calls. Suggested price for two: \$2.55.

Bib (303-985-1565) has launched two new audio gift packs for retailers' shelves. Each is in a luggage-style case, with a hinged lid, snap-lock closing, and carrying handle.

The BK-2 CD care system includes the Bib radial CD cleaner, cleaning fluid in a pump spray, blower brush, 10 cotton swabs, and cleaning cloth. Suggested price: \$29.95.

ALBUMS

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

POP/ROCK

ANGRY SAMOANS
Yesterday Started Tomorrow
LP PVC PVC6915/PARAS Group/\$6.98
CA PVCC6915/\$6.98

ATLANTIC STARR
All In The Name Of Love
LP Warner Bros. 1-25560/WEA/\$8.98
CA 4-25560/\$8.98

JOCELYN BROWN
One From The Heart
LP Warner Bros. 1-25445/WEA/\$8.98
CA 4-25445/\$8.98

BETTY BUCKLEY
Betty Buckley
LP Rizzoli 1003/NA
CA 1003/NA

THE DEL FUEGOS
Stand Up
LP Warner Bros./Slash 1-25540/WEA/\$8.98
CA 4-25540/\$8.98

▲ **FARRENHEIT**
Farrenheit
LP Warner Bros. 1-25564/WEA/\$8.98
CA 4-25564/\$8.98
CD 2-25564/\$15.98

▲ **PHIL MANZANERA**
Guitarissimo
LP EG EGPL69/PARAS Group/\$8.98
CA EGMC69/\$8.98
CD EGGD69/NA

BOB PFEIFER
After Words
LP PVC PVC8955/PARAS Group/\$8.98
CA PVCC8955/\$8.98

ICHABOD STOWE
The Legendary Ichabod Stowe
LP Gaffly G-102859/NA

WILLIAMS BROS.
Two Stories
LP Warner Bros. 1-25547/WEA/\$8.98
CA 4-25547/\$8.98

ROLLER RINKS

(Continued from preceding page)

ord areas."

QMARK has built an account list of 40 rinks across the country, and Quintin hopes to bring that number to 300 by the end of the year.

Quintin says 65% of the one-stop's business is in singles and predicts that the cassette single configuration will take hold among skaters who bring along personal stereos.

As for their record company, the duo has recorded an eponymous album by Spyke. The release, along with a forthcoming single, will be sold only through the rinks. Also, the pair plans to take the group on a rink tour, on which it would perform during a 20- or 30-minute break in skating. "It'll be reminiscent of the record hops of old," says Barkan. "And we'll guarantee any rink that takes one of our acts that should they become successes, they would return at the original price."

With penetration of roller rinks under way, Quintin is looking ahead. He would like to break through to bowling alleys, of which there are 10,000 in the U.S. alone. He admits to having a "few ins with bowling-alley proprietors."

IRV LICHTMAN

COMPACT DISK

THE BIG DISH
Swimmer
CD Warner Bros. 2-25519/WEA/\$15.98

DEPECHE MODE
People Are People
CD Sire 2-25124/WEA/\$15.98

FLYING BURRITO BROTHERS
Live From Europe
CD Relix RRCD 2022/NA

SAMMY HAGAR
Three Lock Box
CD Geffen 2-2021/WEA/\$15.98

HOT TUNA
Splashdown
CD Relix RRCD 2004/NA

ROBERT HUNTER
Amagalin Street
CD Relix RRCD 2003/NA

CHRIS ISAAC
Chris Isaac
LP Warner Bros. 2-25536/WEA/\$15.98

MATTHEW KELLY
Wing And A Prayer
CD Relix RRCD 2010/NA

VARIOUS ARTISTS
Relix Records Sampler
CD Relix RRCD 2015/\$9.98

CLASSICAL

▲ **MOZART**
Marriage of Figaro Overture; Concerto in C Major for Flute and Harp Finale; Magic Flute Overture
John Rutter, City of London Sinfonia

LP American Gramophone A586/NA
CA AGC586/NA
CD AGCD586/NA

POULENC, RAVEL, DUPARC
Calligrammes; Deux Melodies Hebraiques; Seven Songs
Glenda Maurice, Dalton Bladwin
LP Rizzoli 2003/NA
CA 2003/NA

FOLK

RICHARD GILEWITZ
Somewhere In Between
LP Hacker Backer HB-1001/\$8.98

JAZZ

▲ **BILL BRUFORD**
Earthworks
LP EG EGED48/PARAS Group/\$8.98
CA EGEDC48/\$8.98
CD EECGD48/NA

▲ **KEIKO MATSUI**
A Drop Of Water
LP Passport Jazz PJ88024/PARAS Group/\$8.98
CA PJC88024/\$8.98
CD PJC88024/NA

NEW AGE

WENDY CARLOS
Beauty In The Beast
LP Audion/Jem/NA

MICHAEL RIESMAN
Formal Abandon
LP Rizzoli 2004/NA
CA 2004/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 Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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- SPECIAL INTEREST VIDEO

BILLBOARD COVERS IT ALL!

Local VSDA Chapter's Closure Raises Questions About Small Dealers' Health

BY EARL PAIGE

LOS ANGELES The shuttering of Southern California's high-profile Inland Empire chapter of Video Software Dealers Assn. (VSDA) is raising new questions about how small video-specialty dealers are faring.

Issues of chapter growth and viability were addressed March 4-5, when VSDA chapter leaders convened at the trade group's Marlton, N.J., national headquarters. The conference was the first of its kind.

The folding of the 2-year-old Inland Empire chapter is viewed as dramatic because its founder and president, Joan Weisenberger, is a national VSDA board member.

"There just was not enough support, and I couldn't find anyone to turn it over to," says Weisenberger, who heads the two-store In Home Video.

Weisenberger also notes that with three other chapters nearby, Southern California dealers "have more than [their] share of meetings."

Representatives from 35 chapters—the same number VSDA had six months ago—attended the VSDA confab in Marlton.

"We're hoping to find out what the problems are," says Dave Ballstadt, owner of the 10-store Adventures In Video in Minneapolis.

Ballstadt, a national board member of VSDA and chairman of the VSDA

regional committee, refutes those who say flat chapter growth portends the long-anticipated shake-out of small video stores.

"There has been a leveling off [of chapter growth], that's true," says Ballstadt. "But we feel it relates to the lack of aggressive dealers who can get a regional going, or keep it going. Many don't know how or don't have the time."

Rick Karpell, new VSDA director of regional activities, has been examining national chapter growth. He says that in the four months since he arrived "there have been two chapters [in Indiana and Idaho] started up, and about 10 have indicated interest."

Only three chapters—in Nashville, south Florida, and the Delaware Valley—have been taken off the VSDA list; these appeared to be functionally inactive, according to Karpell.

Across the country, chapter presidents enumerate various reasons for success, from regular meetings and distributor sponsorship to good programs and a galvanizing issue.

Joe Gasparich, head of B.A.C. Video in Belleville, Ill., and president of the St. Louis chapter, notes that five stores in St. Louis are embroiled in an adult video prosecution—an issue that has united dealers in the area.

Charles McCauley, owner of Video Ventures, Hingham, Mass., president of the Boston chapter, and a member

of Ballstadt's regional committee, contends that many chapters are stronger than ever.

"[Chapter growth] is level right now, but we're not going backwards," McCauley says. "Chapters are the backbone of the mom-and-pop video store business. What we're seeing is the filtering out of weaker dealers."

One area of strength is the number of chapters holding trade exhibits, McCauley says. His chapter just held its first exhibit.

(Continued on next page)



A Berger To Go. Ron Berger, right, president of the National Video web, accepts the International Franchise Assn.'s top honor for franchise relations during the 1987 IFA convention in Acapulco. Presenting is Postal Instant Print's Bonnie LeVine, an IFA board member.

FOR WEEK ENDING MARCH 14, 1987

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	20	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	76	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	5	71	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	3	39	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	4	76	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	6	48	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
7	7	22	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
8	11	13	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
9	10	38	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
10	8	39	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	9	34	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
12	13	39	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	20	17	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
14	16	14	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
15	21	9	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
16	NEW ▶		TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
17	15	10	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
18	17	26	LEARNING ABOUT LETTERS ▲	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
19	18	8	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
20	19	21	LEARNING ABOUT NUMBERS ▲	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
21	14	63	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
22	NEW ▶		TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
23	12	18	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
24	NEW ▶		TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
25	22	2	THE ADVENTURES OF THE AMERICAN RABBIT	Paramount Pictures Paramount Home Video 2348	1986	59.95

● 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.

Outlet Bets On Sell-Through Specialty Tapes Viewed As Viable

BY CHRIS MCGOWAN

LOS ANGELES The How To Do Anything Store, which opened Feb. 13 in Seattle, is placing its bets on the sell-through potential of special-interest video.

The new outlet, which may be the lead wagon for a nationally franchised chain, focuses on instructional media and carries more than 2,000 special-interest, nontheatrical video titles as well as a large selection of instructional and specialty books, audiotapes, and magazines.

At least a dozen How To Do Anything stores should be open by the end of this year, according to Sally Lasater, president of Monterey-based Sallyforth Inc., which owns the copyright on the store's name. "We will open a store in Encinitas, Calif., in March and one in La Jolla, Calif., in May. We will franchise stores and possibly own some outlets as well." The Video Schoolhouse, a distributor of nontheatrical videos, is another division of Sallyforth Inc.

The Seattle How To Do Anything Store is owned by Allen and Kathleen Weiner. Says Allen Weiner, "We have tons of new specialty video titles coming in every day, and we expect to be up to 4,000-5,000 individual titles by this summer."

The Weiners' 2,100-square-foot store is in the Capitol Hill neighborhood of Seattle. There are 25 sections in the store, including In The Kitchen, Health And Fitness, Busi-

ness And Finance, Self-Improvement, Computers And Electronics, Sports, Boating And Skiing, and Potpourri. This last section is a catchall for everything from gold-dredging videos to tarot-card tapes.

The store's video emphasis is on sales. Rentals are limited to 25-30 titles featured in the section called Rent To Own. Customers can apply the rental fee on a tape toward its purchase.

"We have four monitors going at all times with a separate video on each one," says Allen Weiner. "One monitor is in the window, and when we put a chef Paul Prudhomme tape on, it really attracts attention."

He adds, "There's a learning period people go through. They come into the store and they just can't believe that tapes actually exist on certain subjects. If someone is interested, I'll show them any tape they want to see on the monitor. Customer service is very important."

"The first week was a great success. We had calls from as far away as Vancouver, Wash., and Portland, Ore. We advertised heavily on radio and in print and had a number of opening-week specials."

Before his leap into the world of alternative video, Weiner was a newspaper columnist covering the media for the Everett Herald in Everett, Washington. "We could have opened a theatrical-oriented store and made a lot of money, because I have been a film critic and know a

(Continued on next page)

OUTLET BETS ON SPECIALTY SELL-THROUGH

(Continued from preceding page)

lot about movies.

"But Kathleen, who has an M.B.A. from Northwestern, and I looked at the market data, including a Merrill Lynch report that came out last year, and we saw a great future in specialty videos."

The Weiners got in touch with Sally Lasater and obtained permission to utilize the name in return for their marketing information. Then they obtained a loan. "Anybody could probably do what we've done, except that we've really done the research and know how to do it," says Allen Weiner.

The concept behind How To Do Anything stores derives originally from the How To Do Anything Bookstore in Carmel, which opened in 1977 and was purchased by Sallyforth Inc. in 1985. Notes Lasater, "It had the copyrighted name, and we amended that to include the How To Do Anything Store name."

The small bookstore carries some 10,000 how-to books as well as more than 800 how-to video titles. "We've

used it as a marketing source," says Lasater.

She expects that most of the forthcoming How To Do Anything Store outlets will carry at least 4,000 video titles, a similar number of book titles, and 1,000 how-to audiotapes. In studying the sales of the Carmel store and The Video Schoolhouse business, Lasater has found that price points on the specialty videos should be neither too high nor too low.

"The very low price points, such as \$9.95, generally don't do as well as the higher-price titles, such as the \$39.95 and \$49.95 videos. We usually raise the \$9.95 videos to \$12.95 or \$14.95. The customer has a preconceived notion of value."

The How To Do Anything outlets that open this year will probably be located in major metropolitan areas. Says Lasater, "We've been besieged by people who want to franchise. How many we open in 1987 will depend on how fast we move. We're deciding that right now."

COMPUTER AGE

(Continued from page 41)

beating Bonafide's drum, Belson added, "Eighty percent of our customers used another system before they bought ours." The reason those initial installations failed, he said, "wasn't so much that they were bad systems," as much as the fact that the stores that contracted for those packages outgrew the service.

He also indicated that the retail computer-service field has undergone a shake-out, saying that a year ago there were some 200 such vendors, compared with the 50 or so that are still in business today.

Service, too, is another key consideration. "Anyone can answer your call from 9 a.m.-5 p.m. during the week, but think about a company that can offer you service when your system goes down at 7 p.m. on a Saturday night, when you have customers stacking up at the counter," said Belson.

Other key observations from the panel:

- Both Record World's Hartill and Abbey Road's Ogilvie said their companies are receiving increasing pressure from vendors to imple-

ment telecommunication capabilities—as other customers have—that allow for direct computer-to-computer transactions.

- Ogilvie noted that he is particularly interested in the benefits his one-stop will realize from telecommunicating returns.

- "Forget the graphics, forget spread sheets, and to some extent, forget about color screens," advised Belson. "Buy the bells and whistles second, not first."

- Hartill noted it is easier to build an inventory data base than it once was because manufacturers now provide tapes. If the vendor's computer language is incompatible with that of the account, those tapes can easily be translated.

- There was split opinion on estimated start-up costs for an indie dealer to go on line. Ogilvie said the "optimal" hardware lineup that he recommends for his Music Software package costs a minimum of \$2,995. But Belson said that the initial outlay for computer equipment could cost as much as \$12,000, depending on the number of work stations in a store and other considerations.

VSDA CHAPTER CLOSES

(Continued from preceding page)

On the other hand, many local presidents echo Weisenberger's sentiments about the difficulty of holding a chapter together.

Dan Briggs, head of Sacramento Video, declined nomination for a second term as president of the Sacramento chapter.

"I formed the chapter almost single-handedly," Briggs says. "It got so I felt like a Fuller Brush salesman, pounding on doors trying to sell VSDA."

All the same, the Sacramento group, one of five California chapters, is flourishing under its new

president, Linda Forsythe, head of Instant Replay in Sacramento. The Sacramento branch recently co-sponsored a charity drive with Media Home Entertainment.

Chapter presidents are often stuck with a considerable amount of work, says Chris Neey, head of the Southern California VSDA chapter. Neey and her husband, Rudy, who is a national VSDA board member, just closed their store after six years.

"I offered to resign, but they begged me to stay on until we have our Casino Night. That will be a week's work for me," she says.

FOR WEEK ENDING MARCH 14, 1987

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	5	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	2	4	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
3	12	2	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
4	8	5	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
5	3	4	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
6	5	4	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
7	6	4	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
8	7	4	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
9	4	13	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
10	10	3	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
11	11	6	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
12	9	6	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
13	NEW ▶		HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R
14	17	2	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R
15	19	4	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
16	14	6	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
17	NEW ▶		ABOUT LAST NIGHT	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
18	13	23	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
19	NEW ▶		FRIDAY THE 13TH PART VI: JASON LIVES	Paramount Pictures Paramount Home Video 31982	Thom Mathews Ron Palillo	1986	R
20	15	14	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
21	16	10	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
22	25	9	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
23	18	17	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
24	21	20	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
25	20	20	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
26	24	23	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
27	22	15	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
28	23	14	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
29	NEW ▶		RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
30	26	7	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R
31	29	25	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
32	28	15	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
33	NEW ▶		ARMED AND DANGEROUS	RCA/Columbia Pictures Home Video 6-20724	John Candy Eugene Levy	1986	PG-13
34	35	40	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
35	33	13	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
36	37	9	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
37	27	21	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
38	30	2	REFORM SCHOOL GIRLS	New World Pictures New World Video 86160	Sybil Danning Wendy O. Williams	1986	R
39	31	16	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
40	32	16	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG

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New Releases

HOME VIDEO

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

AMATEUR NIGHT
Geoffrey Deuel, Dennis Cole, Allen Kirk
♠♥ Vestron 4494/\$69.95

THE BEST FAT BURNERS
Exercise
♠♥ Prism/AFAA/no list

BULLIES
Janet Laine Green, Dehl Berti, Stephen Hunter
♠♥ MCA 80431/\$79.95

CAPTAIN BLOOD
Errol Flynn, Olivia De Havilland, Basil Rathbone
♠♥ CBS/Fox/\$59.98

GEORGE CARLIN: PLAYIN' WITH YOUR HEAD
George Carlin
♠♥ Vestron 3154/\$59.95

A COMPLETE GUIDE TO HOME SECURITY
Ray Johnson
♠♥ Winning Visions 00126/\$29.95

THE CURSE OF THE WEREWOLF
Clifford Evans, Oliver Reed, Yvonne Romain
♠♥ MCA 80543/\$39.95

DEADLY FRIEND
Matthew Laborteaux, Kristy Swanson, Michael Sharrett
♠♥ Warner 11601/\$79.95
♣ 11601/\$34.98

THE EVIL OF FRANKENSTEIN
Peter Cushing, Peter Woodthorpe, Duncan Lamont
♠♥ MCA 80544/\$39.95

DER FREISCHUTZ
Caterina Ligendza, Dennis Russell Davis, Staatsoper Orchestra And Chorus
♠♥ Home Vision/no list

THE FLY
Jeff Goldblum, Geena Davis
♠♥ CBS/Fox/\$89.98

THE FLY
Vincent Price
♠♥ CBS/Fox/\$59.98

THE INVISIBLE RAY
Boris Karloff, Bela Lugosi
MCA 80545/\$39.95

KIDS IN MOTION
Scott Baio, Julie Weissman, Greg Scelsa
♠♥ Banana Moon/Playhouse/\$19.98

TO KILL A MOCKINGBIRD
Gregory Peck, Robert Duvall, Mary Badham
♠♥ MCA/\$39.98

LOVE SONGS
Catherine Deneuve, Christopher Lambert
♠♥ Vestron 5126/\$79.95

THE MOVING PICTURE
Instructional
♠♥ Bekins Van Lines/no list

THE NO STRESS WORKOUT
Exercise
♠♥ Prism/AFAA/no list

ORFEO ED EURIDICE
Dame Janet Baker, Raymond Leppard, London Philharmonic Orchestra
♠♥ Home Vision/\$49.95

PHANTOM OF THE OPERA
Nelson Eddy, Susanna Foster, Claude Rains
♠♥ MCA 80399/\$39.95

PSYCHO III
Anthony Perkins, Diana Scarwid, Jeff Fahey
♣ MCA/\$34.98

REBEL
Matt Dillon, Debbie Byrne, Bryan Brown
♠♥ Vestron 5184/\$79.95

A ROOM WITH A VIEW
Helena Bonham Carter, Maggie Smith, Julian Sands
♠♥ CBS/Fox/\$79.98

THRASHIN'
Josh Brolin, Robert Rusler, Chuck McCann
♠♥ Virgin/Continental/no list

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

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—Roger Ebert, NEW YORK POST & CHICAGO SUN TIMES —Robert Osborne, KTTV-LOS ANGELES —Desmond Ryan, PHILADELPHIA INQUIRER
—James Verniere & Nat Segaloff, BOSTON HERALD —Robert Trussel, KANSAS CITY STAR

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Director of Photography ROGER DEAKINS ■ Editor DAVID MARTIN ■ Music JOE STRUMMER, PRAY FOR RAIN AND THE POGUES
■ Co-Producer PETER MCCARTHY ■ Written by ALEX COX & ABBE WOOL ■ Producer ERIC FELLNER ■ Director ALEX COX ■



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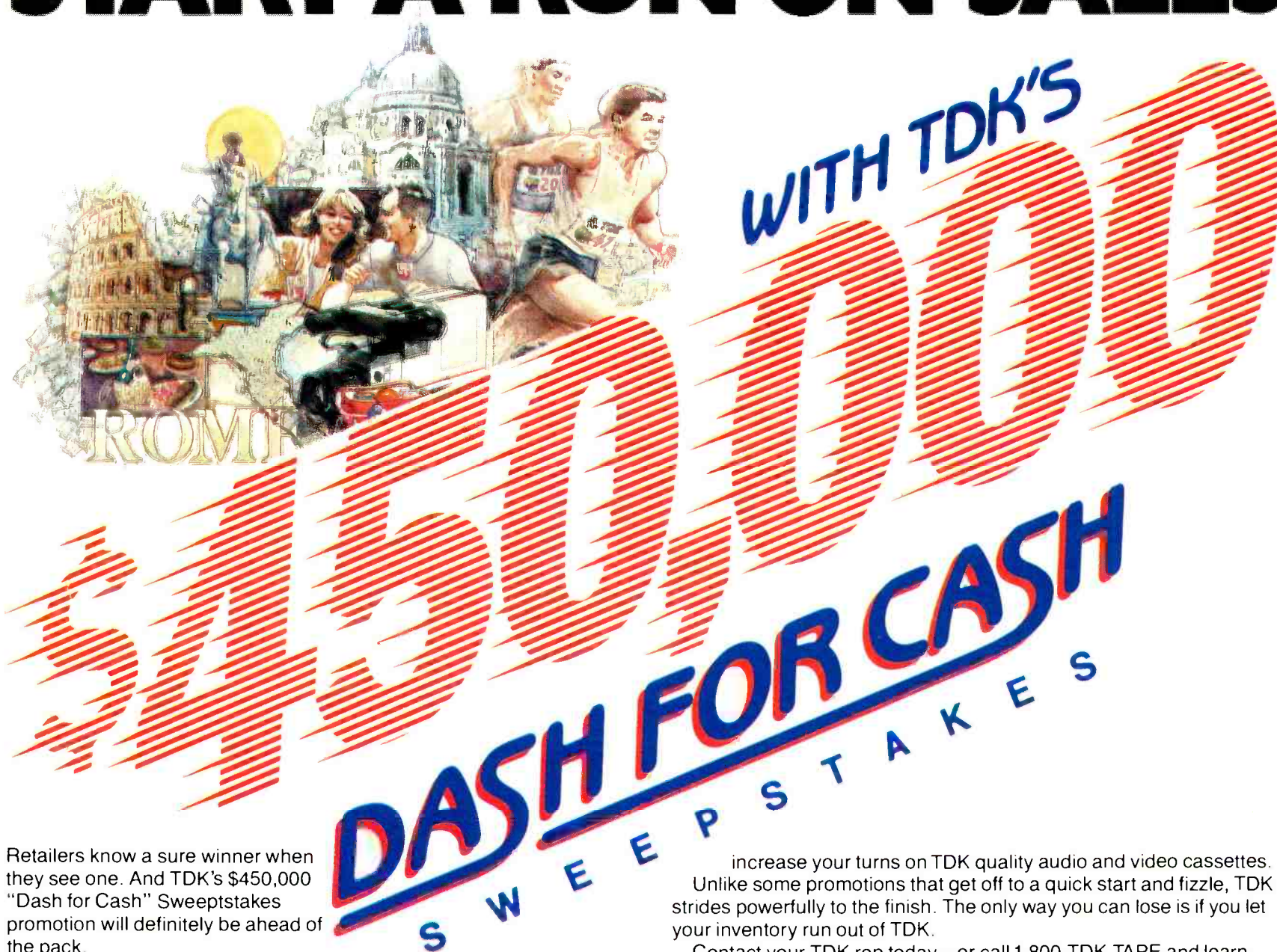


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MARKET CONCEPTS Pittsburgh, PA
15237 412/366-3044
LIENAU ASSOCIATES Columbia, MD
21045 301/621-4113



Groovin'. Atlantic act the System is shown on a break during the shooting of its latest video, "Don't Disturb This Groove." Holding the camera is director Jim Hershleder; David Frank is in the center next to Mic Murphy.

VH-1 Plans Beatles Month CD Tie-In Numerous Other Outlets Adopt Promo

BY JIM BESSMAN

NEW YORK A monthlong Beatles promotion at VH-1 is the biggest video music tie-in with the just-released initial Beatles compact disks, but scores of other national and local outlets are also participating in the latest round of Beatlemania (Billboard, March 7).

Capitol Records director of national video promotion Michelle Peacock already counts some 60 local video shows that have embraced the Beatles CDs as a promotional or programming hook and sees more signing up daily.

She says that these outlets have been reservised with the black-and-white "Love Me Do" archival clip, which was originally released in September 1982, in support of The Beatles' "Twenty Greatest Hits" album. Local stations and programs, she adds, are also providing Beatles CD reports during news breaks and are frequently giving away CDs in on-air promotions.

On the national video music service side, Peacock notes that the Houston-based Hit Video USA is launching a "massive" 10-day Beatles promotion tying in the CDs with MPI Home Video's two Beatles movie videocassettes—the just-released "Help!" and catalog title "Hard Day's Night." She adds that the promotion involves a national write-in p-o-p retail campaign.

Other national-outlet participants in the Beatles CD launch are NBC-TV's "Friday Night Videos," which Peacock says has shown "Love Me Do" and clips from the MPI movies, and Black Entertainment Television. The latter service, she says, is formulating a promotion based on the CDs and movie videocassettes and in doing so is underscoring the universal interest in the new Beatles product.

The biggest Beatles CD push is being made by VH-1, where April's Beatles Month promotion will greatly overshadow sister network MTV's weekend promotion of Feb-

ruary 13-15. The MTV event gave out CDs, MPI videos, and programmed clips from the two films at the rate of two per hour; VH-1's schedule includes a major contest, increased airplay of 16 Beatles videoclips, and airing of an original one-hour Beatles special.

The write-in contest, which runs from March 23-April 15, will award a grand-prize trip to historic Beatles locations in the U.K. together with CD hardware and complete Beatles software. Additionally, 100 sets of Beatles CDs and 100 sets of MPI Beatles movies will be given away.

On the weekend of April 11-13, VH-1 will air an hourlong segment called "Silver Anniversary Tribute to the Beatles, A-Z," which is currently in production. According to Jeff Rowe, VH-1's vice president, the special is being produced by in-house Beatles buffs and will go beyond "run-of-the-mill" documentary bits to include unusual facts and rarely shown footage.

Rowe adds that in addition to increased rotation of the Beatles clips already in VH-1's library, it is likely that new, heretofore unseen clips will be programmed pending prospective agreements.

Noting that the Beatles campaign was constructed specifically to support the CD release, Rowe says that the MPI connection was made when "Help!" "popped up." Waleed Ali, MPI's chief economic officer, says that he engineered publicity regarding the release of "Help!" to coincide with the CDs and hired a Los Angeles public relations firm to set up interviews with "Help!" and "Hard Day's Night" producer Walter Shenson.

Capitol's Peacock, noting the "special arrangement" with MPI—whereby six clips from both films were supplied for promotional use together with giveaway product—adds that an "exclusive" interview with George Martin has been taped for MTV and VH-1 use. She hopes additional Martin recollections can be kept "in the can" to support the forthcoming Beatles CDs and expects that both networks—and local outlets—will continue to feature Beatles CD news as these disks become available.

Video Track

LOS ANGELES

ELEKTRA RECORDING ACT Dokken's video for "The Dream Warriors," the title track to the soundtrack of the upcoming motion picture "Nightmare On Elm Street Part 3: The Dream Warriors," blends footage from the film with performance sequences. It features **Robert Englund**, who plays the film's main character, Freddy Krueger, as well as actress **Patricia Arquette**. **Fisher & Preachman** directed. **Brent Bowman** produced. **Roy Wagner** served as director of photography.

"Hairstyles And Attitudes," the latest video from I.R.S. recording duo **Timbuk 3**, spotlights an array of unusual coiffures. It was shot on location in Los Angeles, New York City, and Austin, Texas, with director **Carl Grasso**, who was behind the camera for the group's last two clips, "The Future's So Bright, I Gotta Wear Shades" and "Life Is Hard." **Jessica Cooper** produced. **Grasso** and **Scott Lindgren** served as cinematographers. **Michael Gross** edited. The clip supports the band's debut album, "Greetings From Timbuk 3."

Other activities for I.R.S. include a video for "True" by **Concrete Blonde**. It's made up of a series of conceptual footage, filmed down the coast of California from Playa Del Rey to Long Beach as well as in local railroad yards and the desert. **Jane Simpson** directed. **Tina Silvey** produced for **Silvey-Lee Productions**.

group member's soul-searching walks into the night. **Stephen Surjik** directed. **Philip Mellows** produced. **Chris Cooper** edited. The clip supports the second single from the group's "Bridges Over Borders" album.

Swedish rockers **Europe's** video for "Rock The Night," currently on MTV, was filmed on location at the Hard Rock Cafe in Stockholm. It's a performance/conceptual piece that was directed by **Nick Morris**. **Fiona O'Mahoney** produced for **MGMM Productions**. **Adrian Wilde** was director of photography. The clip is the follow-up to the group's hit single "The Final Countdown," on Epic.

Hit Video USA, the Houston-based 24-hour-a-day music video network, has added to its growing list of U.S. affiliates TV Cable of Brenham, Texas, the Cablevision Corp. of Luling and Bastrop, Texas, Comcast Cablevision of Philadelphia, and United Cable of Los Angeles, among others. The network reportedly serves more than 2 million viewers nationwide.

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

Small Production Cos. Band Together In Umbrella Group

NEW YORK Responding to the stated policy of record labels to lower video budgets and seek fresh, creative talent, three independent East Village production companies here have formed an umbrella group in order to generate more work through shared resources.

Reigning Images, the new entity, brings together C Films, Manic/Tango Ltd., and LV International. All are streetwise operations with long experience in Lower Manhattan's underground music and art scene. Their videos, while averaging in the \$10,000 range, have nevertheless enjoyed wide distribution to club and television outlets, including MTV.

"By combining our talents and resources and negotiating as a group, we'll be able to cut down on costs and produce more product," says Cindy Keefer, who heads C Films and directs there with Jason Bran-

denberg.

Specifically, notes Manic/Tango's Abigail Simon, Reigning Images members can now together afford such equipment as a soon-to-be-acquired off-line editing system. Equally important, they can deal with other video suppliers and servicers from a united front, develop joint publicity and promotional programs, and merge their individual lists of label and production personnel into a shared computer file.

"We have access to amazing art directors, gaffers, lighting designers, and other video people who work big budgets all the time but who love working with us because they know we work creatively," says Simon. "Money is an issue for them, but it's a side issue."

Tal Yarden, Simon's partner, notes that another benefit from Reigning Images' ability to deliver
(Continued on next page)

New Videoclips

OTHER CITIES

CHAMPAGNE PICTURES of Toronto was responsible for Lee Aaron's clip for "Only Human," a track off her eponymous album on Attic/Virgin. Lensed in black-and-white film, the piece is said to portray the artist with an "aura of sophistication with a rock'n'roll edge." **Robert Quartly** directed. **Angela Ryan** produced. **Daphne McAfee** edited.

The production company also completed a video for "Be Alone Tonight" by Anthem/PolyGram recording group **Spoons**. Playing on the lyrics of the song, the clip's story line centers on one of the

ATLANTIC STARR

Always
All In The Name Of Love/Warner Bros.
Silvey & Lee Productions
Jane Simpson

BERLIN

You Don't Know
Count Three & Pray/Geffen
Toby Courlander/Mark Freedman Productions
Greg Masuak

BREAKFAST CLUB

Right On Track
Breakfast Club/MCA
Michael Oden/Vivid Productions
Jeff Stein

JOCELYN BROWN

Ego Maniac
One From The Heart/Warner Bros.
Joe Nardeli/Warner Bros.
Tony Vandenberg

CLUB NOUVEAU

Lean On Me
Life, Love & Pain/Warner Bros.
Ross/Levine
Ross/Levine

DEL FUEGOS

Long Slide For An Out
Stand Up/Slash/Warner Bros.
Libman/Moore
Peter Nydrle

FARRENHEIT

Fool In Love
Farrenheit/Warner Bros.
Paul Flattery
Jim Yukich

ARETHA FRANKLIN & GEORGE MICHAEL

I Knew You Were Waiting (For Me)
Arista/Arista
Daniel Stewart/Vivid Productions
Andy Morahan

GLASS TIGER

I Will Be There
The Thin Red Line/EMI America
Mark Gowitz
Dermot Shane

EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT

Those Memories Of You
Trio/Warner Bros.

John Caldwell/Modern Productions
White Copeman

JANET JACKSON

Let's Wait Awhile
Control/A&M
Dominic Sena
Howard Wolfenden

LONE JUSTICE

I've Found Love
Shelter/Geffen
Rabia Dockray
Marty Callner

PAUL SIMON

Diamonds On The Souls Of Her Shoes
Graceland/Warner Bros.
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Women In Music Seminar Seeks Changes Panelists Say Visual Monotony Is Plaguing Clips

BY JIM BESSMAN

NEW YORK In an industry whose lifeblood is creativity, that commodity is in desperately short supply, said panelists at a "State-Of-The-Business Seminar" sponsored by Women In Music Inc. here on Feb. 18.

While panelists credited record companies for increasing production schedules and allowing clips to be planned further in advance, the end product was generally seen as suffering from a sameness that is breeding viewer disinterest.

Director Martin Kahan said that artists, managers, and record companies are shortsighted when it comes to video production.

Kahan said that after he directed Bon Jovi's first two clips, the act's management shifted from Kahan's concept-oriented style to a plain performance video. While this obviously didn't affect record sales of the multiplatinum band, Kahan feels that in the long run, it only narrowed the potential audience for those videos and others by inevitably boring viewers.

Observing current videos, Kahan said that production is now so predictable that an arena-level artist is nearly always represented by a performance video, a black artist by a "plush club" setting, and a "new-wave-esque" artist by "Charlex special effects."

Performance videos were especially singled out by Kahan and others as a major culprit behind the perceived stagnation in today's clips.

"There's too much Madison Avenue and 10,000 too many performance videos," said director Julia Heyward. She said she resents the lower budgets offered to conceptual clip-makers like herself compared with those given to performance clip directors who simply "throw in a few Veri-lites and have

the band just jump around."

As for those creating interesting video work, she continued, they were being copied so extensively that "Godley & Creme's 'Zbigniew's' are almost better than his [director Zbigniew Rybczynski's] own."

'There is too much Madison Avenue'

Gayle Sparrow, vice president of marketing and project development for Screen Link, also decried the "flavor-of-the-month" nature of the music video business and said that it is particularly important to nurture new directorial talent.

Sparrow further objected to what she and others see as a lack of recognition by large segments of the record industry of video's continued promotional value.

"After five years, we still have [video] success stories like Robert Cray, Europe, Smithereens, World Party, and Cinderella," said Sparrow, claiming that in many of these stories, the success could be attributed solely to video.

A major video success story of last year, Run-D.M.C.'s "Walk This Way" was held up by Profile Records video promotion manager Chris LaSalle as a risky investment that paid off handsomely. But Heyward condemned the clip as being "completely unoriginal" and "conservative."

Originality, according to other panelists, is often a product of cost. Kahan, echoing Heyward's earlier comments, said that the bigger budgets generally go to the bigger artists for less creative performance pieces. Conversely, lower budgets were said to be going to new artists and directors with fresher ideas.

Peter Baron, associate director of video production/promotion, Arista Records, said that his label is spending less money per video in order to produce more of them and that he encourages his artists to use new directors.

Screen Link's Sparrow said she hopes that \$15,000-\$20,000 budgets would be used more as "stepping-stones" for new directors and bands.

Karen Bellone, head of Bell One Productions, suggested that new artists help their own cause by aligning themselves with a director and producer before negotiating their video production to ensure better than a "run-of-the-mill" clip.

From the programming side, "New York Hot Tracks" associate producer Vinnie Rubino reported that he is receiving more product from record companies.

"They're coming back and spending more money, and [the product] looks that way," he said, adding that the video industry on a whole is getting "better and better" every year.

Tima Surmelioglu, head of the Sound & Vision club distribution service, said she has been encouraged by a monthly "alternative" video reel that she has been compiling and sending to 10 clubs for the last six months.

She said that she has received "hundreds" of extremely low-budget submissions from small independent labels and unsigned bands that are "every bit as good in creativity" as those made with major-label budgets.

Sparrow agreed that the business is healthy but said it could be a "tinge" more so.

"I think it's sad that with lower budgets, people who started at the bottom in the business still can't get paid more," she said.

footage from several sources.

As Johnson notes, he likes to juxtapose "realistic, cinéma-vérité" elements with "crazy, fantastic" video effects. Simon says that she is interested in live performance embellished by Yarden's film techniques. Their videos, like the \$10,000 production for Maniacs' "Scorpio Rising," offer "rhythmic, off-the-beat cutting as counterpoint" as well as "internal edits" created through lighting design.

Keefer says that her work incorporates various graphic effects but is primarily concerned with the primacy of the image itself. Her self-produced and self-directed video for the Special Guests' "Paul Cezanne," which cost under \$2,000 and incorporates cubist imagery, was sold last year to New York's Museum of Modern Art and the Metropolitan Museum of Art for art history educational uses.

C Films also packaged the three-hour "Damned Special" for MCA Records, footage from which will be included in an upcoming "Damned

Archives" videocassette. Keefer says that she is in preproduction for an RCA Records' "VH-1-oriented" video for Benny Goodman's "Moonglow." She is also developing a half-hour longform for the Dead Milkmen to be released on Enigma Music Video.

Manic/Tango, meanwhile, is producing "Notes From the Underground," an independently financed documentary involving unsigned rock artists.

"We've been part of the music scene for years and years," says Keefer. "We pursued the musicians we were interested in and then went to the labels because we liked the bands and songs."

Such musicians, adds Simon, are wrong to think they can't afford a music video.

She says, "A video doesn't have to cost more than \$2,000. We're telling labels that if they're serious about making cheaper and more creative videos, here we are."

JIM BESSMAN

MUSIC TELEVISION PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	BERLIN YOU DON'T KNOW Geffen	LIGHT
	BREAKFAST CLUB RIGHT ON TRACK MCA	LIGHT
	DEEP PURPLE CALL OF THE WILD Mercury/PolyGram	SNEAK PREVIEW
	FROZEN GHOST SHOULD I SEE Atlantic	LIGHT
	DARYL HALL SOMEONE LIKE YOU RCA	LIGHT
LOVE AND ROCKETS BALL OF CONFUSION RCA	MEDIUM	
SNEAK PREVIEW VIDEOS	CINDERELLA SOMEBODY SAVE ME Mercury/PolyGram	3
	DURAN DURAN SKIN TRADE Capitol	5
	GEORGIA SATELLITES BATTLESHIP CHAINS Elektra	2
	GLASS TIGER I WILL BE THERE Manhattan	3
	LOU GRAMM MIDNIGHT BLUE Atlantic	5
	BILLY IDOL DON'T NEED A GUN Chrysalis	3
	ROBBIE NEVIL DOMINOES Manhattan	4
	BEN ORR TOO HOT TO STOP Elektra	2
	ALAN PARSONS PROJECT STANDING ON HIGHER GROUND Arista	5
	RUN-D.M.C. IT'S TRICKY Profile	3
SIMPLY RED THE RIGHT THING Elektra	2	
TINA TURNER WHAT YOU SEE IS WHAT YOU GET Capitol	5	
PETER WOLF COME AS YOU ARE EMI	2	
HEAVY ROTATION	THE BARBUSTERS LIGHT OF DAY CBS	6
	THE ROBERT CRAY BAND SMOKING GUN Hightone/PolyGram	17
	CROWDED HOUSE DON'T DREAM IT'S OVER Capitol	10
	DEAD OR ALIVE BRAND NEW LOVER Epic	19
	DAVE EDMUNDS BAND THE WANDERER Columbia	9
	*PETER GABRIEL BIG TIME Geffen	12
	GENESIS TONIGHT, TONIGHT, TONIGHT Atlantic	2
	*SAMMY HAGAR WINNER TAKES IT ALL Columbia	5
	BRUCE HORNSBY & THE RANGE MANDOLIN RAIN RCA	6
	LONE JUSTICE SHELTER Geffen	13
	LOS LOBOS SHAKIN' SHAKIN' SHAKES Warner Bros.	6
	*EDDIE MONEY I WANNA GO BACK Columbia	9
	PRETENDERS MY BABY Warner Bros.	8
	REO SPEEDWAGON THAT AIN'T LOVE Epic	5
	PAUL SIMON BOY IN THE BUBBLE Warner Bros.	12
*STARSHIP NOTHING'S GONNA STOP US NOW RCA	8	
*WANG CHUNG LET'S GO Geffen	8	
STEVE WINWOOD THE FINER THINGS Warner Bros.	9	
ACTIVE ROTATION	GREGG ALLMAN BAND I'M NO ANGEL Epic	2
	BANGLES WALKING DOWN YOUR STREET Columbia	2
	CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin	4
	EUROPE ROCK THE NIGHT Epic	3
	CYNDI LAUPER WHAT'S GOIN' ON Epic	2
	*TALKING HEADS LOVE FOR SALE Warner Bros.	5
	TESLA MODERN DAY COWBOY Geffen	12
MEDIUM ROTATION	CONCRETE BLONDE TRUE I.R.S.	2
	DAVID & DAVID AIN'T SO EASY A&M	3
	ARETHA FRANKLIN/GEORGE MICHAEL I KNEW YOU WERE WAITING Arista	4
	HIPSWAY THE HONEYTHIEF Columbia	6
	THE KINKS LOST AND FOUND MCA	2
	POISON TALK DIRTY TO ME Capitol/Enigma	11
	PSEUDO ECHO LIVING IN A DREAM RCA	8
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	6
	ANDY TAYLOR I MIGHT LIE MCA	2
LIGHT ROTATION	ARROWS TALK TALK Avion	4
	BEAT RODEO NEW LOVE I.R.S.	2
	BIG DISH SLIDE Warner Bros.	4
	BROKEN HOMES STEELTOWN MCA	3
	JULIAN COPE WORLD SHUT YOUR MOUTH Island	14
	DOKKEN DREAM WARRIORS Elektra	3
	EIGHT SECONDS KISS YOU PolyGram	10
	FLESH FOR LULU I GO CRAZY MCA	4
	BOB GELDOF LOVE LIKE A ROCKET Atlantic	6
	HEAVEN 17 CONTENDERS Virgin	2
	HUSKER DU COULD YOU BE THE ONE Warner Bros.	5
	IDEOLA IS IT ANY WONDER A&M	4
	LITTLE AMERICA WALK ON FIRE Geffen	3
	METAL CHURCH WATCH THE CHILDREN PLAY Elektra	2
	MISSION U.K. WASTELAND Mercury/PolyGram	4
	SAINTS JUST LIKE FIRE WOULD TVT	3
	SMITHEREENS IN A LONELY PLACE Enigma	4
	SPOONS BRIDGES OVER BORDERS Mercury/PolyGram	7
STRANGLERS ALWAYS THE SUN Epic	7	
WAYSTED HEAVEN TONIGHT Capitol	2	

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

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CHAIRMAN, Applause Video

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Applause's 660 square foot 3-dimensional "Pinocchio."

Applause Video billboards; a common sight in Omaha. "Visibility is all-important to impulse business."

Marketing the Magic of Video Rental with Allan Caplan

We're in Nebraska, so we're supposed to know how to grow corn," says Allan Caplan, Founder and Chairman of Applause Video. "I don't know how to grow corn, so I rent and sell lots of videos."

Omaha-based Applause Video does indeed rent—and sell—lots of videos. The 19 corporate-owned stores plus their franchise locations, celebrated their third anniversary last September, grossed \$10 million last year, and expect to increase that figure to \$12-\$14 million this coming year. Caplan figures Applause commands 80% of Omaha's video business; some 93,000 families are already signed up for the retailer's video club. Applause Video also serves as rackjobber to 31 Nebraska and Iowa grocery and other retail locations, contributing to its overall volume.

Through an aggressive, entertaining, eclectic and exciting mix of advertising, promotion, and just plain high-quality high profile, Applause has video fans all over eastern Nebraska and western Iowa standing up and cheering. With the company's recently begun franchise rollout picking up steam, Applause Video is now getting set to make its mark in selected markets around the country.

The growth of Applause Video is a study in sound business practices and savvy marketing. Many a fledgling retailer could benefit from Caplan's story, and many have, as Applause's chief is more than willing to tell all, through seminars, lectures, and personal contact. "There aren't any trade secrets," Caplan insists.

The Pittsburg-born Caplan graduated from Youngstown State Univ. in 1970, where he had majored in advertising and marketing, and minored in merchandising and public relations—"the four basic ingredients for running a business," as he puts it. While in college, he edited a community newspaper, brokered for a printing company, and ran his own ad agency, and upon graduation, Caplan went straight to New York's Dow Jones and Company as an ad space salesman. He stayed on for a year and a half.

One night in Philadelphia, inspired by a session held by motivational cassette pioneers The Nightingale/Conant Corp., Caplan decided to take on part of the New York territory selling Nightingale cassettes. By 1972, Caplan was in Chicago, working for a multimedia packaging company Vinyl Weld, one of whose accounts was W. Clement Stone's Success Unlimited. Caplan offered to manufacture a series of four cassettes for Stone if he'd buy his cassette albums, which he did—and Vinyl Weld's sales tripled. Caplan joined Success Unlimited on a fulltime basis as Vice President of Sales and Marketing from 1974 to spring 1977.

THE MISSION OF APPLAUSE: STRIVING TO BE THE BEST VIDEO CHAIN IN THE WORLD

By MOIRA McCORMICK

His next venture was with toll-free telemarketing business Ring America, which in the two years he was there saw sales rise from \$400,000 to \$3 million. That led to Caplan's buying floundering telemarketing firm Arizona National Marketing, which necessitated a move to Omaha in November 1979. He renamed the company Team Telephone, and made such strides with it that American Express' WATS division purchased Team for several million dollars in 1981. Caplan remained for another two years, but after finally deciding "I'm not an American Express person," took his full payout and left in June of 1983.

"I looked around," he recalls, "and said, 'Now what to do with the rest of my life?' I liked toys—I had a VCR, a big-screen television and I liked the video store at 84th and Dodge."

Caplan ended up taking over the location of that store, and on Sept. 2, 1983 opened Applause Video # 1 with 500 titles from a defunct video retailer.

Allan Caplan, Chairman.



The name Applause, incidentally, was wife Arlene's idea; it suggested the excitement and glamor of a Broadway play, affording great and flexible use of a neon logo. "And it's first in the phone book, which was just an accident," notes Caplan.

Applause President Bruce Shackman remembers vividly the day Caplan opened for business. Shackman was serving as National Sales Manager at Chicago-based distributor Sound Video Unlimited, a position he held for four years. "Allan had found out about Sound Video, and called asking if we could send him a 'urgent shipment' of 500 Beta tapes for the next morning," Shackman recounts. "Our salesman said, 'You have no credit with us, and we have no way of getting the product to you,' [because it was Friday]. Allan Caplan being Allan Caplan, said, 'I want to speak to whomever's in charge.'"

Shackman got on the phone with Caplan, agreed that he was "aggressive and had noble desires, but we couldn't give him \$18,000 worth of product over the phone." Caplan offered to have \$25,000 wire transferred to Sound Video's account, and to have a truck at the distributor's door by 5 p.m. Caplan had the product at his location at 8 a.m. Saturday. "He's not real good at understanding the word no," Shackman says. "In the following weeks he started opening stores," says Applause's President, "and he continued to grow."

"My contact with Allan Caplan was ongoing as the account became larger," Shackman goes on. "Every month he needed a larger credit line." Eventually, Caplan asked Shackman to serve as Applause's President, which he agreed to do in spring 1985. "I've never been sorry for a second," he declares. "Allan's the creator, the force that makes it go, a right-side-brain person with new sales and customer motivational ideas all the time."

"When it comes to executing, we have a great management team behind him. My job is I'm the bottom line guy, who sees everything we do has profitability attached."

Today, Applause Video encompasses 19 corporate stores, mostly in Omaha and suburbs, with three in Lincoln and one in Council Bluffs, Iowa, across the Missouri River from Omaha. With franchises operating throughout Nebraska, Shackman sees that number increasing steadily. Applause Video is planning to go public within the next two years. Says Shackman, "One of the things we want to do is roll out slowly, to make sure we're not making mistakes with someone else's money."

"We know of markets today that are ripe for Applause. With proper marketing, merchandising techniques, and our overall formula of putting stores together, we could go in and dominate overnight—but

(Continued on page A-10)

Applause Video

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Allan Caplan's Formula for Success Draws National Applause

HE'LL MAKE YOU LAUGH, MAKE YOU CRY, MAKE YOU THINK—AND MAKE YOU MONEY

By WILLIAM ATKINSON

The day that "The Empire Strikes Back" was released on video, Allan Caplan rushed his first copy over to a young boy dying of cancer in an Omaha hospital. Two days later, the child passed away, but thanks to Caplan, he had seen his movie. A special situation? Not at all. Caplan's policy: free video rentals to all terminally ill children in Omaha hospitals—any and all that they want, anytime they want. "When you take something out of a community, you have to put something back in," insists Caplan, Chairman of Applause Video Corp., Omaha, Neb.

There is another side to Caplan, though. An inveterate traveler, speaker, and problem-solver in the video industry, "Uncle Allan" (as he's known by most) promises his SRO convention audiences, "I'll make you laugh, I'll make you cry, and I'll make you think. And tomorrow, you'll be able to use what I've told you to make money." He then disrobes in front of the well-dressed crowds, dons guerilla fatigues, and screams, "You all look like white bread! If you want to beat your competition, you can't look like them. You have to be different."

And different Caplan is. In 1983, the then 36-year-old former rising star at W. Clement Stone's Success Unlimited magazine purchased a floundering video rental location in Omaha. By 1986, his chain was grossing \$10 million annually. Caplan now owns 19 such stores in Nebraska and Iowa and rackjobs over 30 chain stores. In Omaha, his stores garner a major chunk of video hardware business and an astounding 80% of all video software business. Caplan's biggest problem: securing enough parking space for his customers. On a typical Saturday night, the 50-spot-minimum lots are overflowing, and customers are inside the stores renting thousands upon thousands of tapes.

Caplan, a devotee of Stone's Positive Mental Attitude (PMA) philosophy, attributes his success to a number of things, among them:

- **A comprehensive market survey.** While many retailers don't even bother surveying their own communities to see if their stores will be needed or how to run such ventures successfully, Caplan criss-crossed the nation, visiting hundreds of video stores. He grabbed at least one good idea from each and built Applause Video around them. (If you own a successful video store, chances are you've received an anonymous visit from Caplan.)

- **Realistic pricing.** Caplan has no intention of cut-

ting his own throat by slashing rental prices to beat his competition. He beats his competition with higher prices. Customers are indeed willing to pay Applause's \$2.99 per video for the opportunity to select from the immense stock (7,400-plus titles), while competitors are sweating to get by—finding that their low prices ultimately destroy their cash flow and eliminate their ability to bring in the depth of new titles the customers demand.

- **Customer Contact.** Applause's 93,000 customers receive a minimum of 18 annual mailings (12 "Take One" newsletters and six special mailings), which highlight new releases, sales, etc. Each also contains a special offer targeted at drawing readers back into their favorite location.

- **Advertising.** Applause ads consistently run near the newspapers' TV or movie listings. "When people interested in entertainment see the trash being offered there and then spot my ads, they realize a rental is a much better choice," he states.

- **Signage.** It always amazes Caplan when he drives by a store with a huge "going out of business" sign in its window but is barely able to find or read the store's original name signage. Applause customers never have a problem finding its stores. At some locations, signs are 11 feet tall, and all sport the company's distinctive logo. And passing motorists all looked twice when the stores' giant outside 3-dimensional wall murals touting the arrivals of "Pinocchio," "Sleeping Beauty," "Return Of The Jedi," or "Top Gun."

- **A Relaxed Environment.** If someone were to compute and publicize the total number of rental dollars lost due to over-active children running and yelling in the aisles, causing their harried parents (and other angry customers!) to cut their visits short, tears would undoubtedly be shed. Caplan sheds no tears, though. At Applause stores, customers can browse in contentment, while children sit in rapt attention inside large Disney-like castles that show continuous-running movies. "And if they don't like the movies, they can play with the toys that we have available just for that purpose," he

(Continued on page A-14)



Below left: Standing 12 feet above the roof, this revolving sign can be seen for two miles in any direction.

17 Tips for Retailers of Any Size

THE QUOTATIONS OF CHAIRMAN ALLAN

1 ATTITUDE: "Everyone should say, 'I'm the best retailer in America,'" Caplan declares. "If you don't, don't open your doors."

2. STUDY: Caplan owns "every advertising book ever written," as well as a wealth of film literature, copies of most of which he hands out with regularity to anyone who can use them. Useful titles: "Guerilla Marketing," "Marketing Warfare," "Public Relations Handbook," "Film Encyclopedia," "Roger Ebert's Movie Home Companion," "Think And Grow Rich," Dale Carnegie's "How To Win Friends And Influence People," and, of course, W. Clement Stone's "Success Through A Positive Mental Attitude."

3. WHOLESALING: Develop a good relationship with your distributors. "Find out what's booking," Caplan advises. "Have an objective view of the market."

4. QUALITY HELP: "We use the largest, best law firm in Omaha, and a Big Eight accounting firm, Touche Ross," says Caplan. "It gives you credibility. At the summer Consumer Electronics Show, I was approached by two Chicago girls who had one store, and wanted to open another. They said, 'Banks don't lend video stores money,' I said, 'Wrong. Let me guess—you're using a CPA who's a good friend and a great guy, but banks don't know him.' They took my advice and went with a Big Eight firm and now they've opened their second store...Most people wait two to three months for a Small Business Assn. loan. With a Big Eight firm, it may take only three weeks."

5. EMPLOYEE RELATIONS: "I'm Chairman of the Board," says the chairman, "but that doesn't mean a thing if you're not having a good time. My employees and I have a good rapport; we kid each other a lot. I have a complete open door policy."

6. CUSTOMER RELATIONS: "The customer is responsible for getting us our paychecks," says Applause President, Bruce Shackman. "We emphasize the customer. We continually enroll our employees in a Dale Carnegie course, to get them to understand the customer is the reason they're there."

7. SIGNS: "Signage is your life," declares Caplan. "If they don't know where you are, they can't spend any money with you. You can always lease signs, if you're starting out. We spend a 'fortune' on our exterior and interior signage. Put your name on plastic bags. We get ours co-oped. Call your distributor, ask them for their assistance in getting bags, lots of studios also give them out."

(Continued on page A-15)



Above left: Applause Video's Children's Castle holds an air of mystique for all children, young and old, who enter.

Above right: Glass showcases have always been a mainstay for sale product. It is very difficult to see product behind formica counters.

Right: Open floor concept provides greater customer service as well as flexibility for sale and rental product.

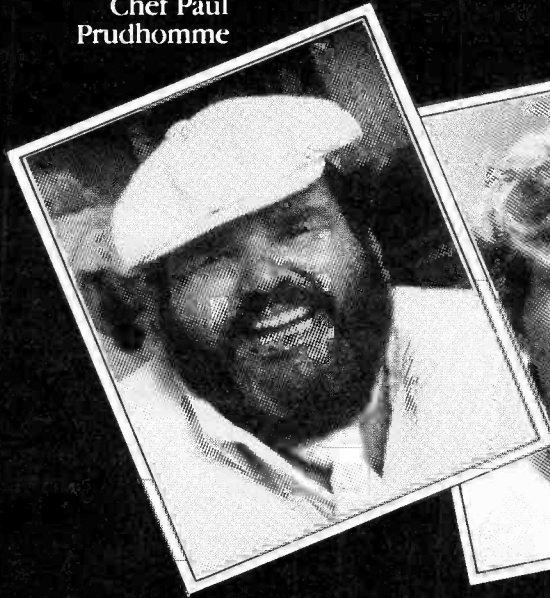
Above: Half of the chain's stores carry hardware, which is handsomely displayed.

Above left: Breadth and depth of product as well as a clean, exciting atmosphere, bring people into Applause stores.

Above right: Bright, inviting and exciting, all help to extract additional rental activity.

Congratulations, Allan

Chef Paul Prudhomme



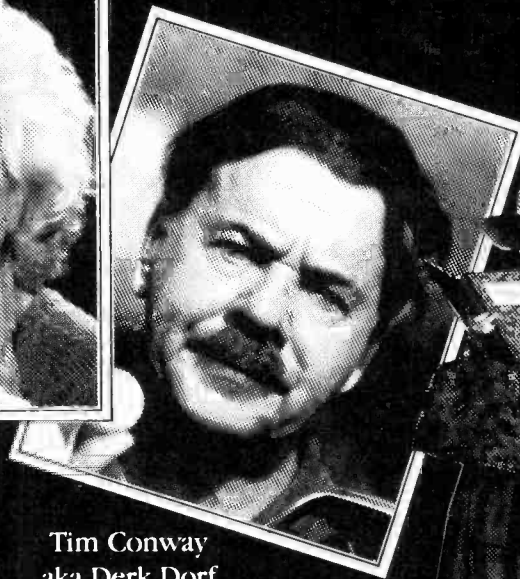
Phyllis Diller



Sonya Friedman



Tim Conway
aka Derk Dorf



Mother Goose
& Bertram



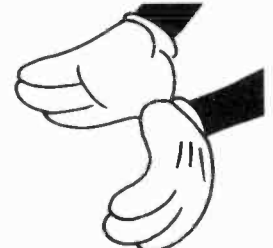
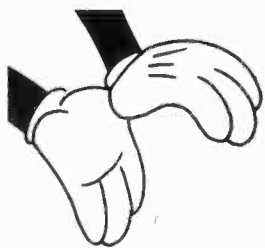
From the gang at J2 Communications

J2 Communications
10850 Wilshire Boulevard Suite 1000 Los Angeles, CA 90024



© 1987 J2 Communications

A BILLBOARD ADVERTISING SUPPLEMENT

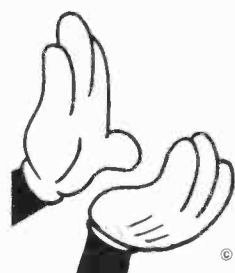
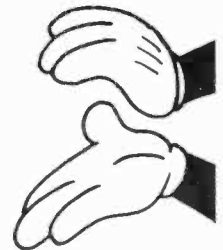
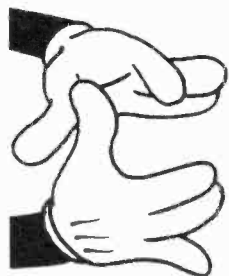


WALT DISNEY
HOME VIDEO

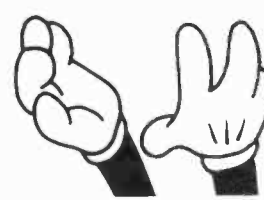
Applauds

ALLAN CAPLAN

and APPLAUSE VIDEO!



© 1987 The Walt Disney Company.



At Applause's Omaha Headquarters CORPORATE STAFF EXEMPLIFIES EXCELLENCE IN ALL AREAS OF THE BUSINESS

A little over a year ago, Applause Video's corporate office was spread out in different locations around the city. "When Allan Caplan and I wanted to conduct a staff meeting, we had to call three offices," recalls Applause President Bruce Shackman.

Deciding that the need for a single, all-encompassing corporate headquarters was priority one, Caplan, Shackman and DeRoy went out and found one in the process of being built. "We brought in an architect as the foundation was being laid," describes Shackman, "and designed it ourselves."

The whole structure encompasses 9,400 square feet, including 2,200 square feet on the second level. A pleasant, airy workspace, the office's rose walls and plethora of framed artwork and posters was designed by Allan's wife Arlene. (She also serves as Applause's troubleshooter).

Thirty people now work in the corporate facility, double last year's number. As Allan Caplan points out, all specialized positions were created as the company grew and the need arose.

Applause Video's Chief Financial Officer is Joe Riha, who came on in October after serving for sev-

en and a half years as CFO for a 25-store regional electronics retailer. "My background is accounting," says Riha, "but my blood runs retailing."

Riha's biggest project is the installation of a revolutionary new computer system, developed for Applause Video by Information Management Systems. "They have data processing experience and we have video store experience," says Riha. "We wanted something that would work in a straight retail environment. Our computer system is designed to operate our stores but will also serve our financial needs."

Called the Diamond Tracking System, it is "totally functional on any IBM-compatible unit," says Riha. The computer system is currently being installed in
(Continued on page A-16)

Below top: Discussing signage on new store, from left: Colleen Clark, Director of Special Projects; Bruce Shackman, President; Martin DeRoy, Vice President of Advertising.

Below middle: Movie Department, from left: Pam Pierce, Jill Lich, Kim Carritt.

Below: "Corporate Staff Meeting," from left: Joe Riha, Vice President of Finance; Allan Caplan, Chairman; Bruce Shackman, President; Martin DeRoy, Vice President of Advertising.

INTRODUCING A NEW SERVICE TO KEEP CUSTOMERS RIGHT IN THE PALM OF YOUR HAND!

We know what it takes to keep customers happy. After all, we've been helping you do it for years with the Video Aid Purchase Protection Plan. And earning a 30 to 50% profit, too!

VIDEO AID JUST MADE THE PURCHASE PROTECTION PLAN EVEN BETTER!

It's important to build customer loyalty to get your customers coming back for all the electronics and appliance products they need. So we've added a new feature that will help you sell more service contracts and keep customers coming back for more.

It's TotalCare!

And it's only available with the Video Aid Purchase Protection Plan.

Sometimes it can be very difficult to find

qualified technicians to service products that may be too old to be under warranty. TotalCare takes care of all that. As long as your customer owns a Purchase Protection Plan for a new purchase, TotalCare can help service any other product. It's our own unique referral service for electronics and major appliance repairs. As long as their older products are registered with us, they just call the same toll-free 800 number that they use for contract repairs.

All you have to do is tell them about this unique service feature for their other products while you're selling a Video Aid Purchase Protection Plan for their new purchase. It'll help you keep your customers right where you want them, in the palm of your hand. To get all the details, just give us a call.



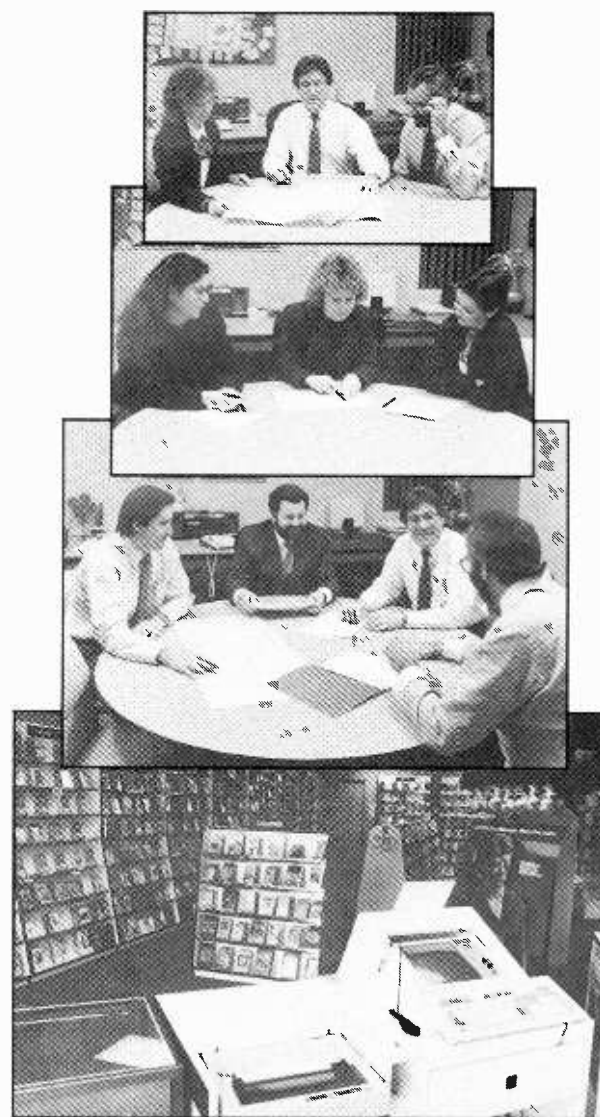
**CONGRATULATIONS
TO ALLAN CAPLAN
ON A JOB WELL DONE!**

Only from:

VIDEO AID CORPORATION™

99 Tower Drive, Middletown, NY 10940

NY, toll-free: 1/800-942-3303 • USA, toll-free: 1/800-431-5843



The "Diamond Tracking System" is currently being installed in all Applause stores. The system is designed to operate stores as well as serve financial needs.

**Applause
VIDEO™**

Karl-Lorimar
salutes the
retailing innovation
of
Applause Video



CONGRATULATIONS
ALLAN CAPLAN AND APPLAUSE VIDEO
YOU'RE TOPS WITH US!



© 1987 Paramount Pictures Corp. All Rights Reserved

Advertising & Promotion Help Sell the Excitement YOU HAVE JUST WALKED INTO A PARTY CALLED AN APPLAUSE STORE

When you walk into an Applause Video store, you might find the equivalent of a party going on, with salespeople in costume, special displays on the walls, and a general air of excitement. As a result, you just might rent an extra movie, and purchase that blank tape you've been needing but hadn't gotten around to buying.

Specialized promotions are an ongoing feature of retailing Applause Video style. Without a doubt, Applause's aggressive, creative promotions and advertising play a most important part in the chain's success.

Making sure the world knows about Applause Video through television, radio, and print is **Vice President of Advertising Martin DeRoy**, who had attended Youngstown State University with Allan Caplan, majoring as Caplan did in advertising with a minor in merchandising. He was working with a large jewelry chain in the south when Caplan hired him in spring 1984.

"Our ad budget varies," says DeRoy. "We'll budget 6% of gross sales, plus co-op. We only use 100% co-op. Last year's ad budget came

close to \$1 million," he notes.

Though Applause is constantly advertising, strongest months are November through February, when the chain spends 60% of its ad budget. "Those are strong winter months, when people are stuck indoors," observes DeRoy.

The ad budget is parcelled with 40% going to print, 20% to TV and radio, and 40% to direct mail, outdoor billboards, and miscellaneous. "For

advertising purposes, we're in one TV ADI," says DeRoy, "so we can advertise all stores through one medium at a time, and spread costs efficiently."

Print ads run full page (40-45 a year) and smaller ones (several hundred annually), are usually in color. Main outlets for print are the Omaha World Herald and daily papers in other markets where Applause is found. One of Applause Video's more renowned print campaigns was its national USA Today ad pullout, which ran in November 1985, a one-time campaign that worked almost too well. It was a six-page, four-color insert, completely copied by studios and distributors, advertising hundreds of titles along with selected hardware items. An 800 number was included for phone orders, and 100,000 extra complimentary copies of USA Today were sent to households in the Omaha area. Entire cost was \$140,000, including production.

The ad was a resounding success—over 5,000 orders all told, according to DeRoy—so much so that "the second time we proposed the package, for spring 1986, the studios had decided to do it themselves . . . We did

(Cont'd on opposite page)

Second from right: Liz Doherty, Training Director.

Right: Martin DeRoy, Vice President of Advertising.



Left: Bruce Shackman, President.

Second from left: Joe Riha, Vice President of Finance.

We at



Give

Allan Caplan

and his
Applause Video Stores

**A
Standing
Ovation**

from the #1 electronics firm . . .

Panasonic

Continued success to Allan Caplan and . . .

Applause VIDEO



THE Diamond VIDEO SYSTEM

presented by

INFORMATION MANAGEMENT SYSTEMS

10824 Old Mill Road
Suite 7 Omaha, NE 68154
PHONE: 402-334-1685



- State-of-the-art bar code reading
- Automatic sales pricing
- Remote diagnostic support
- Compatible with most existing hardware
- Customer maintenance from rental screen
- Late rental analysis
- Flexible matrix rental pricing
- Unlimited reporting capabilities
- Networking
- Reservations
- Many more features

CALL FOR A FREE DEMONSTRATION!

learn about pricing. [The campaign] proved that product priced between \$9.95 and \$29.95 were the biggest sellers."

Other sources of print advertising for Applause Video include the monthly newsletter Take One ("which we customize and mail to our customer base"), flyers and Video Grams, mailers which detail specific promotions of the week.

"Position is very important," says DeRoy of newspaper advertising. "We insist on back pages, right hand pages." Cutlines on all ads feature Applause Video's slogans, "Where the Magic Begins" and "We're the video people."

Applause runs radio spots for 10 months of the year with four to five different commercials per week in busy seasons. Like the TV ads, they are written and placed by a local ad agency. "We use a lot of co-op dollars with radio," says DeRoy. All feature Applause's uptempo, rockabilly-flavored jingle (composed by Las Vegas' George Dare, an Omaha native), whose refrain, "Come on let's go, to Applause Video," is designed to stick in the brain cells. "Come on let's go' is a common phrase," says Allan Caplan. "Whenever you say it, 'Applause Video' will pop into your head, whether you like it or not."

Television spots, which run six months of the year, are 30 seconds long, and range from humorous (a "Saturday Night Live"-inspired "Samurai" takeoff, Allan Caplan dressed as Santa Claus) to straightforward. Omaha actor Tom Wees, who played Debra Winger's doctor in "Terms Of Endearment," is Applause's spokesman. TV spots spotlight contests, such as the chain's giveaway of two Shar Pei puppies, and the chain's Academy Awards contest. In the latter competition, customers sent in "Best Picture" predictions, with the winner drawn by Wees on the air during the Oscar broadcast. First prize was a \$2,000-value Sony VCR and TV.

Franchises, notes DeRoy, are free to use all TV and radio spots, "and we send them print also."

Promotions are ongoing and multifaced. Seasonal promos are popular, such as Applause's Thanksgiving turkey giveaway with every purchase of a VCR, and a free pumpkin pie with each videocassette sale. "Christmas is its own season," says DeRoy, "but we do have specific sales—such as on the Saturday before Christmas when hours are extended to midnight." Last Halloween, Applause had its name along with that of a radio station on plastic treat bags, featuring safety tips for trick-or-treaters. Tremendously popular is Applause's annual Tent Sale which utilizes a 3,500-square-foot tent set up on a local shopping center, home of an Applause store. "It was designed to clear merchandise we didn't want to carry in the summer," says DeRoy, "as well as to get more VCRs out there." Pepsi and hot dog concessions added to the carnival atmosphere, with customers snapping up used tapes for peanuts.

Grand Openings are 10-day sale affairs. Unique to Applause Video are managers' sales, in which the
(Continued on page A-19)



Applause's 660 square foot 3-dimensional "Sleeping Beauty."

CBS/FOX Salutes
Allan Caplan
and Applause Video.
Congratulations
on the success of
Applause Video—
we wish you
continued growth
and more good fortune
in the future!



FUEL INJECTION FOR YOUR MUSIC

SHIFT INTO DIGITAL DRIVE WITH RECOTON'S CD ADAPTER

Accelerate into the digital dimension with Recoton's Compact Disc Adapter. This versatile accessory delivers the full impact of digital sound—with no signal loss.

Just plug into your portable CD player, and insert the adapter into your car's cassette unit. No wiring. No permanent installation. Just pure pleasure—to go. Get one today and you'll never be driven to boredom.

RECOTON
THE PROVEN PERFORMERS

46-23 CRANL STREET LONG ISLAND CITY, NY 11101
1-800-223-6009

GLAD TO
BE THE
ACCESSORY
PART OF
YOUR
TEAM
Congratulations
RECOTON

MARKETING MAGIC

(Continued from page A-2)

you have only x amount of capital.

"Our goal is not just to put out franchises," Shackman stresses. "Applause is not in the franchise business; we're in the video retailing business. We want dedicated people. We believe in hands-on management, not absentee ownership. The world of retailing requires a special individual with a tremendous amount of commitment and dedication, or they won't be successful. They must be dedicated to serve the customer."

Applause Video's corporate mission statement, which is taken to heart by all employees, says it all: "...to be the single finest video chain in the world. All employees must strive for excellence in achieving these goals: 1. Providing the absolute highest quality of customer service and convenience. 2. Maintaining a clean and friendly store environment in which our customers feel welcome and our employees take pride. 3. Working together as a team to build good relationships with our fellow employees and customers. 4. Selling our products and services at fair market prices which will allow Applause Video to grow and innovate in the marketplace."

"You'll notice," says Caplan, "that nowhere does it say our goal is to make money." Yet follow those precepts, he believes, and profits are unavoidable.

Applause Video stores are concrete examples of the mission statement in action. Applause is open from 10 a.m. to 10 p.m., 365 days a year, and even those hours can be stretched a bit to accommodate a last-minute customer. "If someone needs a movie after our doors have closed, we'll open for them," says Caplan. "We're customer-friendly." Managers



are not allowed to close, he adds, until all customers are out of the store.

Rentals are \$2.99 a night, every night (Shackman smiles, "Allan and I are from the KISS school—Keep It Simple, Stupid.") Movies are rented by calendar days, with no time stamping. If a movie is kept an extra day, it's not considered past due; it's simply been rented another day. "It takes the negative out of transactions," explains Caplan.

While Applause's competitors often charge less for rentals, Caplan's certain their days are numbered. Indeed, since Applause hit town, almost a dozen video ventures have closed their doors. "My competitor charges \$2.50, which means I can buy 19% more movies, pay for a higher quality employee, and spend 19% more on fixtures, all of which I do," he says. "The public doesn't care that much about price, as long as you have the movies, and lots of them; customer service as well as a nice, bright and cheery atmosphere."

"Every time we get a dollar in, we invest a minimum of 33% in new movie buys," Caplan stresses. "Other stores 'get away with' spending 25% or less, and that's the wrong attitude. They're spending, I'm investing. They're cheating their customers and eventually themselves." Each store averages 50-75 new titles per month, totaling some 7,400 titles for rental and 600-800 for sale in VHS, Beta and Laser.

When a customer joins Applause Video's rental club, all that is required is a \$100 good faith deposit by check or credit card. There is no fee, which Caplan sees as a ridiculous practice: "I don't have

(Continued on opposite page)

CONGRATULATIONS

ALLAN,
FROM
ONE
VIDEO
PIONEER
TO
ANOTHER!

LASERDISC CORPORATION OF AMERICA

LaserDisc is a Trademark of Pioneer Electronic Corporation.

PIONEER ARTISTS

More than 250 Video Programs Including Pop, Rock, Jazz, Opera, Ballet & More on the Finest Home Video Technology LaserDisc™



Signature

Selective High Quality Image Music and Jazz Video Programming as Only LaserDisc™ Can Capture it.

PIONEER IMPORTS

Many of the Best Laser Video Disc Releases from the Japanese Domestic Market.

© 1987 LDC America, 200 West Grand Avenue, Montvale, NJ 07645

to pay the butcher to shop in his store, so why should anyone pay to shop in a video store?" he asks.

The stores themselves average approximately 3,500 square feet, with the largest located in suburban Bellevue near Offutt Air Force Base, home of the Strategic Air Command, checking in at 7,300 square feet with 700 square feet of warehouse. The Applause look is hi-tech yet friendly, clean and appealing, with gray carpet and walls, stainless steel and off-white formica modular fixtures (custom designed by an Omaha manufacturer), and glass counters. Monitors are placed for optimum viewing from any corner. Point-of-purchase materials are attractively displayed—never in the windows, which blocks the view for passersby—but suspended from the ceiling and attached to the walls, often foam-backed for greater stability and visibility.

Movies themselves are always displayed full face. "You can see everything we sell—it's not library style," notes Caplan. Most stores carry empty movie boxes, foam-cored and shrink-wrapped, but Caplan is currently experimenting with open-flooring. All product is protected by a Sensormatic electronic security strip, which sets off an alarm if the merchandise is removed beyond the checkout point without paying.

There is plenty of product in each store, tastefully arranged to appear exciting, without being cluttered. "We love to use manufacturer's sales displays," says Caplan, adding, "Disney and Paramount are the best." Disney's Enchanted Castle was the inspiration for Applause's latest feature, the Children's Castle. Already set up in many Applause Video stores, each castle is a walk-in structure filled with Disney, HiTops, IVE and other top quality kidvid product, enhanced by tiny chairs, slides, picnic tables and Mickey, Minnie, Big Bird, Pink Panther, My Pet Monster plus color monitors. All stores are soon to be castle-equipped, says Caplan.

Movies are the main attraction at Applause Video, and selection-wise the chain can't be beat. Caplan makes a point of stocking his stores with titles like "Shoah" and the "Berlin Alexanderplatz" series, which never played in Omaha theaters, yet which have become successful rental items. "Victory At Sea" doesn't rent well," Caplan notes, "but because we're Applause Video we have to have it."

Movies are displayed categorically, as they're listed in the Videolog catalog which each store carries. There is also a top 40 section, keyed by the Billboard chart posted on the wall, and adjacent new release sections, which feature 140 of the most recent movies that are not in the top 40 yet.

Contributing to Applause's entertaining atmosphere (the chain's slogan is, "Where the magic begins") are movie snacks and accessories. Free popcorn is given away at all locations, and a gourmet brand, Vic's Popcorn is packaged and sold. Another hugely successful feature is the candy counter, set up to remind the customer of a movie candy counter, with large boxes of Dots, Stars, Junior Mints, and the like. "Candy and popcorn sales can pay light bills, heating, even rent in the smaller stores."

Also on counter display in large, "show of strength" numbers, are the four brands of blank tape Applause carries: Konica, Sony, Maxell, and Scotch. "I want to be the big player to four companies," reasons Caplan. "The more choices you give to customers, the less chance they have to make a choice." That theory is also in practice when it comes to cleaning accessories. "We carry only the Geneva Nortronics head cleaner, which is the best," he states. "It gives us credibility."

Applause does a healthy business in Beta ("There are still 12 million Beta machines out there," Caplan figures), and bangup trade in laserdiscs in two stores. In those two units, Laser News is also carried. "We're the only people in town who sell la-

(Continued on page A-12)

ALLAN CAPLAN

and

ApplauseTM
VIDEO

You're the
best!

And that's the bottom line!

From your premier distributors

SOUND VIDEO

UNLIMITED

and

VTR

Congratulations to Allan, Kim, and the whole Applause Video Family for your leadership in sell-through video



Corporate Offices: 10 East 53rd Street, New York, NY 10022 (212) 371-3939
Manufacturing Facilities: 4520 Beech Street, Cincinnati, OH 45212 (513) 351-5577 / 1 (800) VHS-TAPE



MARKETING MAGIC *(Continued from page A-11)*

sers," says Caplan.

Nine Applause Video units carry hardware at all times, sales of which account for a large percentage of the chain's volume. (All stores stock video machines at Christmastime.) In addition to VCRs, Applause carries camcorders, large-screen televisions, and satellite dishes. "We don't need to sell hardware every two miles," says Caplan. Applause's software-only locations, he notes, are situated near "good hardware stores, both ours and the competition's."

Applause Video also rents video machines, complete with instructions and carrying case, for \$3.95 Sunday through Thursday and \$6.95 Friday and Saturday. Machines—and videos—can be rented or bought on Applause Video's exclusive charge card. "We're the first video store in the country to have our own charge card," says Allan Caplan.

The chain's employees, outfitted in white shirts or sweaters (Applause logo encouraged) are friendly, knowledgeable, and effective salespeople. They are paid both salary and commission, and can receive "spiffs" on top of that.

If anything can be said about Applause Video, it is that you always know where the stores are. Caplan has taken great care to situate his stores on the right hand sides of roads "leading home," and equipped each with eye-catching signs. Signage investment per store runs \$6,500 each on average. Some signs are quite elaborate: the Bellevue unit has a 32-foot long triple neon sign. Another store is marked by a revolving red and blue affair, which features an adjacent restaurant's name on the other side; yet the effect is unmistakably Applause.



- Great for time-shift recording!
- Great for recording movies and other TV specials you want to keep.
- A superior extra high grade tape for all-purpose use.
- Superior hi-fi audio characteristics — nearly equal to compact disc digital recordings.
- Color output superior to all competitive products, combined with low color noise, means better color and better picture quality for you!
- A superior extra high grade tape of professional quality for the most demanding videophile requirements.
- Safe, easy, sure — from the people who invented videotape.

Scotch™

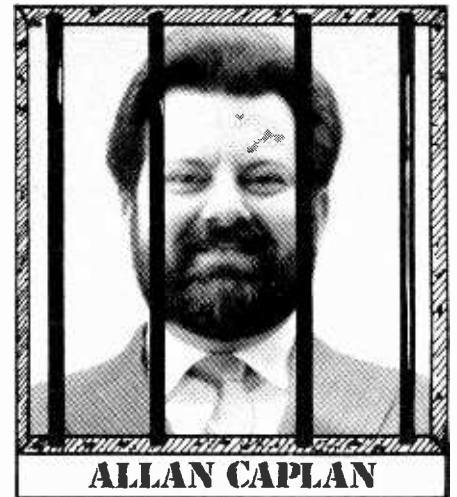


CONGRATULATIONS

APPLAUSE VIDEO

AND BEST WISHES
FOR
CONTINUED
SUCCESS

This Could Be You!



So Play It Smart...

Let **TAX ATTACK 87** Make Dollars
And Sense Out Of The
Tax Laws.





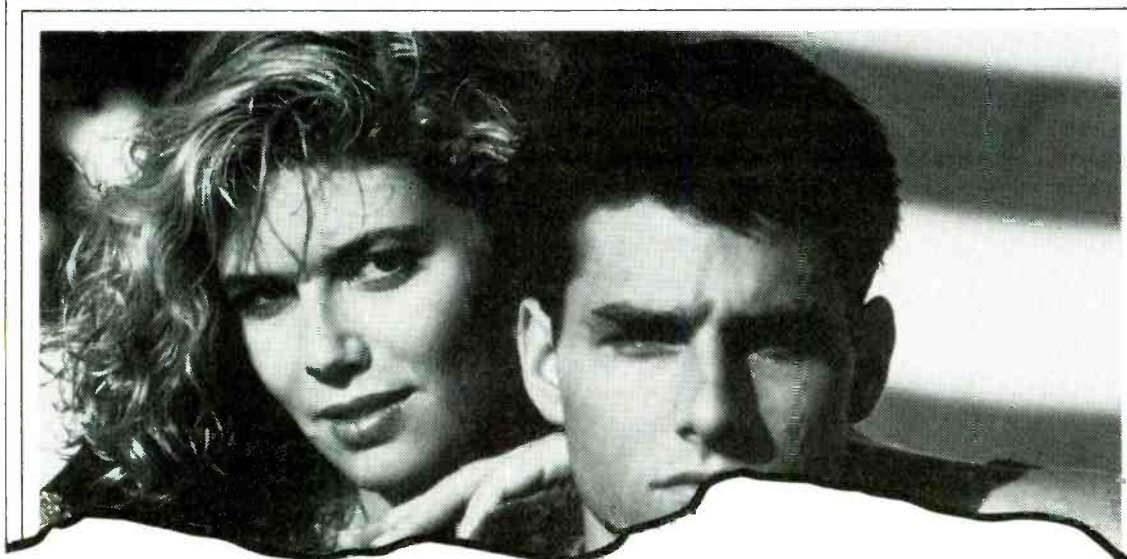
The Video Entertainment Newspaper

TAKE ONE

Volume 6, Issue 9

Special Congratulatory Issue

March, 1987



Here's A Big Hand For Applause Video!

A Salute From Take One To Allan Caplan And His Crew

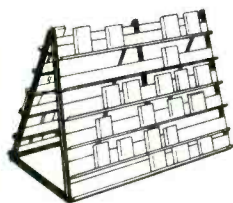
Take One, the world's leading video newspaper, is proud to be a part of the outstanding success story that has been achieved by Applause Video and its dynamic president, Allan Caplan.

Through the years, we've been pleased that Applause has utilized Take One to help promote the new videocassette releases in "During"

Want more information on how Take One can be your video store's best salesperson, too? Call toll-free: 1-800-468-0074. FALCON PUBLICATIONS, INC. P.O. Box 1028 / Little Rock, Arkansas 72203

EVERYTHING YOU NEED for your VIDEO STORE

- Shelving • Cases • Labels • Box Protectors • Popcorn • Poster Hangers
- Indoor & Outdoor Signs • Promotional and Sales Aids • Tags, etc.



"A" Frame Display
Holds 170 Movies
5' x 5' x 24" **\$119.95**

1,000 movies in 7 ft. of your record bins.



Flip 'N' View™
Clear, semi-rigid
**FLAT MOVIE
BOX HOLDERS**
Save Space!
just **79¢**



Flip 'N' View™
BROWSER BIN
Displays 300 Flip
'N' View Holders **\$59.95**



Shrink Wrap System
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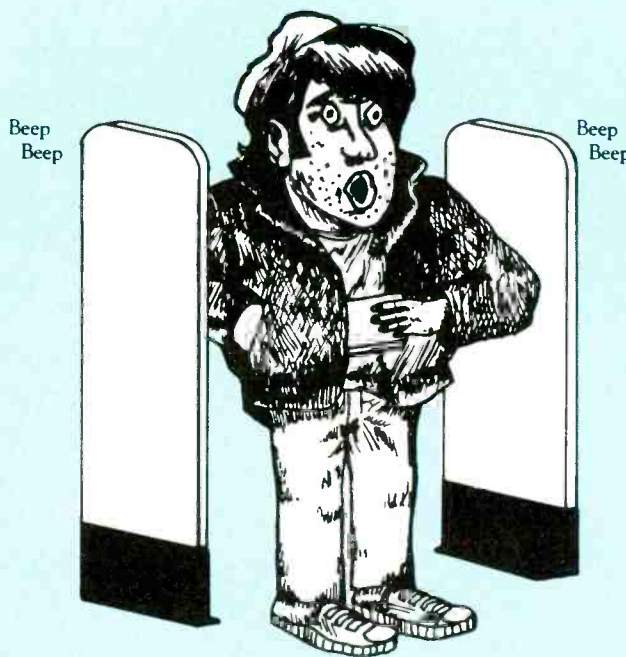
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ALPHA
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We salute Allan Caplan and his staff and "APPLAUD" them for choosing VIC's in their stores. For information on how you can sell VIC's in your stores call 1-800-233-VICS.

ALLAN CAPLAN

(Continued from page A-4)

adds.

•**A Theatre Atmosphere.** Visit your local theatre, and you can stop by the counter to purchase candy, drinks, and popcorn. At Applause, you can stop by the counter, rent your movies, purchase theatre candy, and walk out with *free* popcorn. And even if you don't rent a movie, you can still walk out with free popcorn, compliments of Caplan. "I was in a video store in another city recently and saw a sign, 'Free popcorn with two movie rentals,'" he reports. "That's terrible! If you're one of our customers, you can have free popcorn any time you want it."

•**Customer Feedback.** Were we out of any movies you wanted? Were you treated well? Were your questions answered? Were our employees courteous? Caplan wants to know, so he places customer comment cards in all locations and personally retrieves them from the locked boxes they're placed in. After reading each and every one, Caplan sends individual, personal responses.

Included with each reply is a coupon good for two free movie rentals, Caplan's way of saying, "Thanks for taking the time to let us know what you think." If a customer references a specific employee who was particularly helpful, Caplan takes time to show his appreciation to the employee, too. An employee who takes some extra time to explain the features of a camcorder that the customer eventually purchases as a result may find a little something extra in his or her paycheck as well as receive a personal "thank you" from Caplan during his next visit.

•**Store Visits.** And the employees deserving of such appreciation rarely have to wait long for them. Caplan is anything but a "laissez faire" manager. Although he works harder and longer than two average managers, he insists on reserving time to visit his stores in the evenings, rolling up his sleeves, and talking with customers and employees. "I work at the office until six or seven every evening and then drop in unannounced at one of my stores and work until 10," he explains. "And I love it."

•**Honest Appraisals.** If customers are not sure about certain selections, they need only ask Caplan, an Applause employee, or any of Caplan's management staff who also spend extra time working in the stores. "If a movie is a dog, I'm going to tell them," he warns. "Hollywood makes a lot of dogs, and we'll stock them for customers who want them, but if they want our opinions, we're going to steer them to better selections." The result, of course, is greater credibility. "That makes us the video experts, not just the video 'people,'" he explains.

•**Community Involvement.** Caplan's commitment to hospitals is but one of his multitude of civic concerns. For instance, the tough man who grew up on the streets of Pittsburgh came through at the "11th hour" for Father Flanagan's Boys Town. The organization had just lost its marathon run sponsor and came to Caplan for assistance. "Done!" he quickly replied, and proceeded to print up 18,000 posters and outfit participants with 1,600 t-shirts. Then he took it a step further. "Applause Video offered a free movie rental to every participant who finished before Caplan did," he says with a laugh. He ended up giving out 1,600 rentals—on purpose.

Now that he has conquered Nebraska and Iowa, Caplan has set his sights on the rest of the nation. A six-page ad in USA Today offering videos by mail and an ad in Forbes offering Applause franchises are evidence of his future vision. Some of the likely sites: St. Louis, Chicago, Cleveland, Pittsburgh, Kansas City, Atlanta, Phoenix, Indianapolis, and Dallas.

The message is clear: Learn from Caplan, or perish.

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TIPS FOR RETAILERS

(Continued from page A-4)

8. **PERSONNEL:** "We opened with just me, a general manager, two clerks and one 500-title store," Caplan reminds. "As we grew and needed someone in a special position, we hired them. We didn't start out with a fulltime Point-of-Purchase person—we grew into one. People ask, 'How did you expand so fast and get such good people?' I stole 'em—we were very picky, and we outpaid their former employers. Now, they're training good new people themselves." Adds Bruce Shackman, "Allan Caplan and I hand out our business cards to exceptional salespeople we meet in other retail establishments, and say, 'Please don't hesitate to call—Applause Video would appreciate you.' We are always recruiting."

9. **HANDS-ON MANAGEMENT:** Caplan has "a movie-buying staff that watches the movement of all product—but I'm still involved in every buy."

10. **REINVESTMENT:** "Since day one, we have always reinvested 1/3 of our gross rental revenues into our video library to keep our business growing," says Bruce Shackman.

11. **ADVERTISING:** "We looked as big or bigger two years ago when we were a third this size," says Martin DeRoy, Vice President of Advertising. "We spent 12% of gross sales on advertising, but it worked—we looked bigger than we were. You have to spend what you allocate—if you want to do \$100,000, spend \$6,000-\$7,000. Develop a mailing list, and keep advertising." "If you're not talking to your customer," says Allan Caplan, "someone else is."

12. **COMPUTERS:** "Don't open a store without a



computer system."

13. **P-O-P MATERIAL:** "Use it. I believe studios should hire shoppers to check for P-O-P in stores, and if the stores aren't using it, take 'em off the list."

14. **CHARITY:** Caplan often quotes W. Clement Stone's dictum, "You can't grow unless you're helping others grow." Applause Video contributes to a number of local and national charities, including sponsoring the annual Boys Town Memorial Day Run. Scores of dealer incentive toys and gadgets end up at Father Flanagan's Boys Town. "You have to put back in the community what you take out," says Caplan. In his case, that also means serving gratis as a marketing consultant on numerous municipal boards.

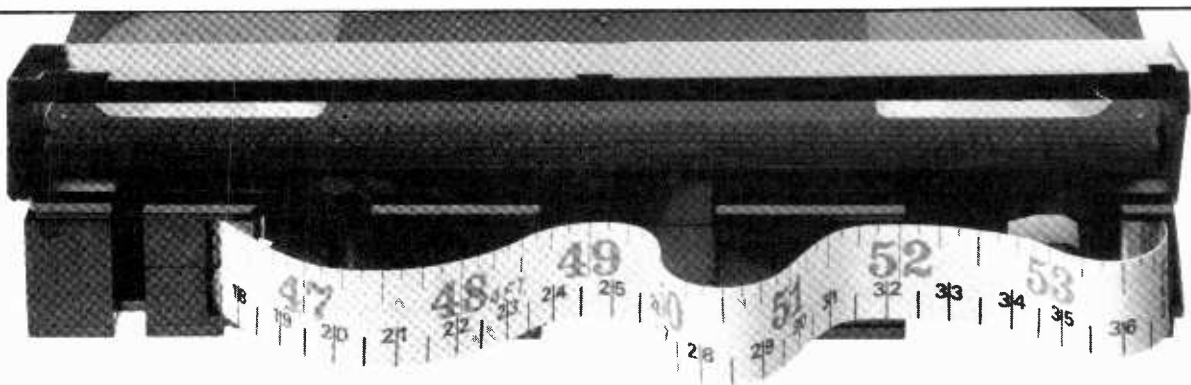
15. **LAST WORD:** The last word belongs to Caplan's old mentor, motivational cassette pioneer Earl Nightingale, and it's one of the chairman's precepts: "As long as you do the exact opposite of your competitors in town, you can't help but be successful."

16. **OOPS, AND...** "90% of all good ideas have already been done so if you're going to steal an idea, steal a good one!"

MOIRA McCORMICK

Sony Tape™

FROM
DAY ONE
A PART OF
APPLAUSE VIDEO'S
SUCCESS



WHEN IT COMES TO AUDIO/VIDEO CARE, NOBODY GOES TO GREATER LENGTHS THAN GENEVA.

Every package of Geneva Wet Type Head Cleaner is packed with enough specially woven, full width cleaning tape to deliver 52 fresh cleanings.

What's more, Geneva has a Head Cleaner for every VCR and camcorder format. And they're all backed by Geneva's exclusive, iron-clad limited warranty.

For more information about Geneva's value-packed line of audio/video care essentials, call 1-800-328-6795, ext. 382.

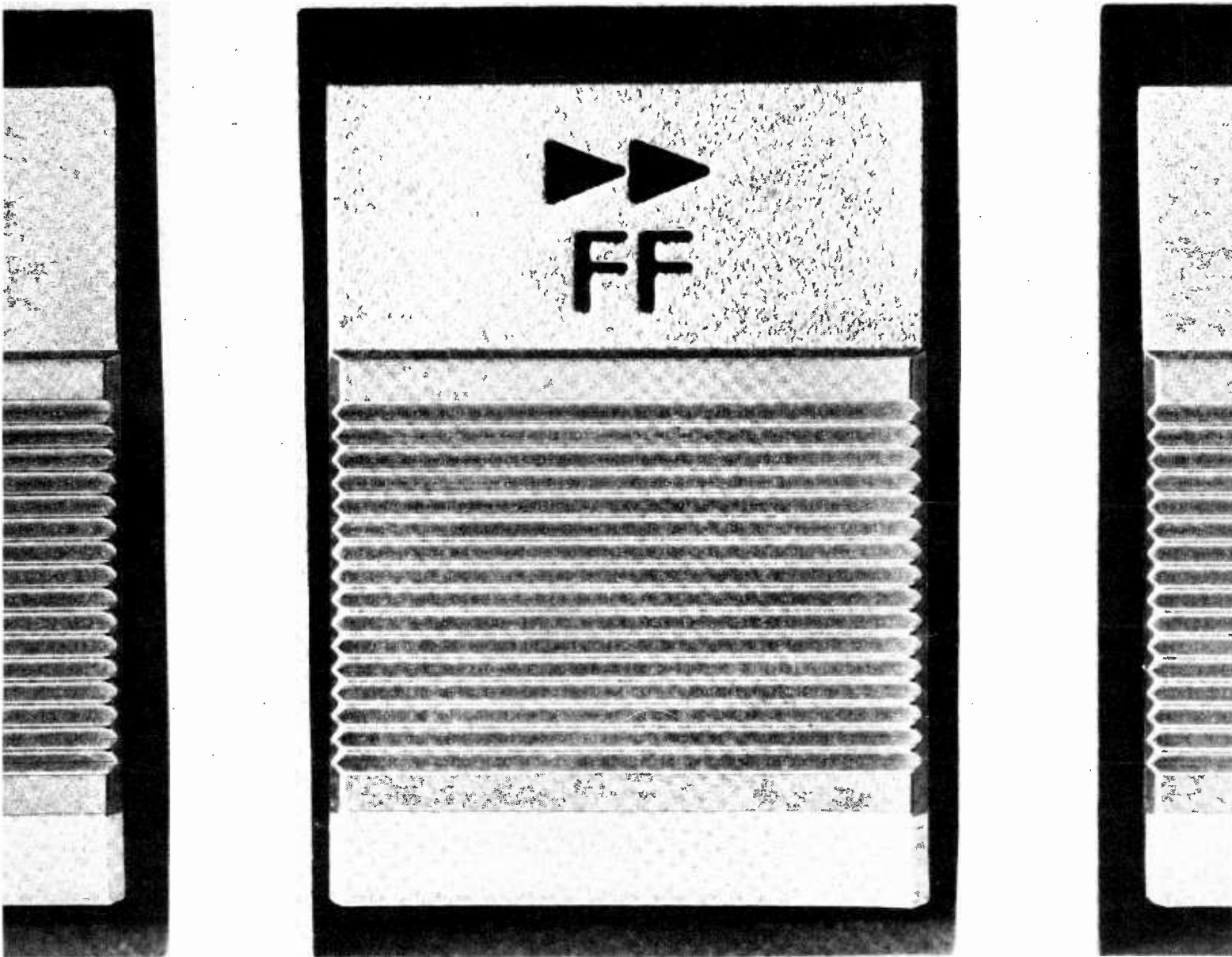
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FOR FEATURING GENEVA PRODUCT!**

FOR THOSE WHO RUN THEIR BUSINESSES AT A DIFFERENT PACE



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STAFF

(Continued from page A-6)

all Applause stores.

The system uses bar codes, with each title having its own unique code. "You can, for instance, tell if the fourth or fifth copies of a certain title aren't renting," says Riha. Resale product, he notes, also has its own unique bar code.

Customers can check in and out on the same transaction, taking much less time than checkouts under Applause's current card system, which is being phased out. Most importantly, the computer system allows rental fees to be collected on return rather than at checkout, which translates into potentially more revenue.

The computer's data retrieval systems are extensive. It shows what times of day business is happening in order to provide proper staff levels; which titles rent at particular times of day; and which specific product is being rented by a specific customer. It is also an "advanced marketing computer system," which because of its ability to track product "helps with direct mail promotions. We can send mailers on a science fiction promotion to heavy sci-fi renters," says Riha. "Over time, we'll learn our customers' buying and renting habits so we can target-market our advertising to people who will respond at a greater percentage."

That information is critical to any video store operating, especially individually owned stores where you often have limited resources for inventory and advertising. The Diamond Tracking System developed for Applause Video is available through Information Management Systems.

Down the hall from Riha is **Colleen Clark, Director of Special Projects.** Clark signed on in January 1986 as administrative assistant to Caplan, and now handles six different special project areas. "As one area grows, I'll determine when to hire extra people to run it," says Clark. She works with Allan Caplan on public relations; oversees new store openings; assists new franchisees; supervises satellite operations; and handles customer service. Clark's real estate background, according to boss Caplan, ensures that she "knows what to look for in dealing with new stores and franchises."

Training Director Liz Doherty
(Continued on opposite page)

STAFF

(Cont'd from opposite page)

ty's background is performing arts—dance in particular—but her affiliation with the local chapter of the American Society of Training and Development enhances her capability at the employee schooling level.

Applause Video's training for store employees is a two-week program, reinforced by periodic refresher courses. "We work with them on their strengths and weaknesses, but especially strengths," says Doherty. "We increase their awareness of what it's like to be a customer in order to make it fun for the customer to come in the store."

The chain's approach to training is strongly motivational, Doherty stresses. "We consistently put people through a Dale Carnegie course," she says. "Nobody invests in their people like we do."

"Once I get the new employee training program down, I'm working on managerial training," says Doherty, who notes, "We rarely hire outside management; management comes up through the ranks." A case in point is **Director of Human Resources, Julie Goetzinger**, who started at Applause Video two and a half years ago as a secretary. Goetzinger has recently completed Applause's new employee handbook.

The movie buying department is headed by **Kim Carritt**, assisted by **Pam Pierce** and **Jill Lich**. "We've always done a significant amount of sell through, long before it became the thing to do," according to Allan Caplan. Much of Applause's sales success can be attributed to pre-selling. "Sell through is not always hit product," says Carritt, who had formerly served as a buyer for a major department store chain. "Sell through is maximized by pre-selling and advertising." A new \$79.95 title will be pre-sold for \$29.95, pushed by an "order yours today" atmosphere. The customer puts 10% down, and when the title is finished renting it is sold to the buyer in the original box, re-shrink-wrapped and guaranteed by Applause Video.

Carritt says a hot sell-through title will sell 350-500 copies on the average. "Back To The Future" holds the record so far at 700 copies sold, with "Indiana Jones & The Temple Of Doom" holding second.

WARNER'S BEST-SELLING BEST OF THE LOT JUST GOT BETTER. PRESENTING 26 FABULOUS FILMS SO GOOD THEY'RE

The
BEST OF THE LOT 2

Warner Home Video congratulates two of the best: Allan Caplan and Applause Video. Give 'em both a big hand!

56 MORE REASONS WHY YOUR STORE WILL BE THE MOST POPULAR PLACE IN TOWN! ALL AT JUST \$24.98* EACH.

- BEST OF THE LOT**
- ALL THE PRESIDENTS MEN
 - BODY HEAT
 - BONNIE AND CLYDE
 - THE BUGS BUNNY/ROAD RUNNER MOVIE
 - CHARIOTS OF FIRE
 - A CLOCKWORK ORANGE
 - DELIVERANCE
 - DIRTY HARRY
 - ENTER THE DRAGON
 - THE EXORCIST
 - GREMLINS
 - GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES
 - THE KILLING FIELDS
 - THE MUSIC MAN
 - PEE-WEE'S BIG ADVENTURE
 - REBEL WITHOUT A CAUSE
 - THE ROAD WARRIOR
 - THE SHINING
 - SUPERMAN: THE MOVIE
 - THIS IS ELVIS
 - THE WILD BUNCH

- SATURDAY NIGHT SPECIALS**
- THE BIG BRAWL
 - BLACK BELT JONES
 - BRONSON LEE: CHAMPION
 - DEATH WISH II
 - FIGHTING BLACK KINGS
 - KUNG FU
 - THE YAKUZA

- COMEDY A TO Z**
- ANY WHICH WAY YOU CAN
 - ARTHUR
 - BEST FRIENDS
 - THE BEST OF DAN AYKROYD
 - THE BEST OF JOHN BELUSHI
 - BLAZING SADDLES
 - CADDYSHACK
 - DEAL OF THE CENTURY
 - EVERY WHICH WAY BUT LOOSE
 - THE IN-LAWS
 - JUST TELL ME WHAT YOU WANT
 - LOCAL HERO
 - THE MAIN EVENT
 - THE MAN WITH TWO BRAINS
 - A MIDSUMMER NIGHT'S SEX COMEDY
 - MISTER ROBERTS
 - MONTY PYTHON'S LIFE OF BRIAN
 - NATIONAL LAMPOON'S VACATION
 - NIGHT SHIFT
 - OH, GOD!
 - POLICE ACADEMY
 - PRIVATE BENJAMIN
 - RISKY BUSINESS
 - SCREWBALLS
 - SO FINE
 - "10"
 - WHAT'S UP, DOC?
 - ZEL

AVAILABLE MARCH 25 ON VHS AND BETA.

© 1987 Warner Home Video Inc. Suggested Retail Price per Cassette. Higher in Canada.



A BILLBOARD Advertising Supplement

APPLAUSE APPLAUSE

Congratulations ALLAN CAPLAN

FROM INTERNATIONAL VIDEO ENTERTAINMENT.
THE PEOPLE WHO BROUGHT THE CIRCUS TO HOME VIDEO.



Exclusively From Family Home Entertainment

STAFF

(Continued from page A-17)

ond place at 500. Then there's "Top Gun," soon to be the new all-time sell-through champ.

"We buy from distributors rather than direct," notes Carritt. "Although we could deal directly, distributors have been more responsive to our needs."

Applause Video's fulltime P-O-P person is **Display Director Claire Moerles**, whose artistic background includes degrees in fine art and commercial design. Moerles oversees P-O-P placement, making sure stores adhere to Applause's high standards: an exciting atmosphere to shop in. New titles are aggressively promoted by multiple-poster displays, standees, etc., with all artwork foam-cored and sturdy, hanging from ceilings and walls. "A multiple display draws the eye," says **Vice President/Advertising Martin DeRoy**. "We put up new posters constantly."

Applause Video's corporate staff exemplifies excellence in all areas of the business, according to Allan Caplan. **Warehouse Manager, Ed Lang**, with just two assistants, has received, priced and delivered as many as 2,200 movies in a single day to the entire chain.

Actually, Caplan adds, when referring to Applause Video's warehouse, he prefers to call it a "distribution warehouse," "A warehouse is for saving things," says Caplan, "and I like to sell them." He points to the many bare shelves, and smiles, "We like to keep our inventory in the stores."

MOIRA McCORMICK



The Applause bus pulls away from the competition while providing ad space for friends.

PROMOTION

(Continued from page A-9)

managers of specific stores are spotlighted in print (with photo), and on radio and TV. There are the t-shirt sales, which allow rental club members to purchase Applause Video shirts and wear them into the store for 50 cent discount on rentals. Last time, says DeRoy, "We sold over 3,000 shirts." There are instores, such as the appearance by Star Trek's James "Scotty" Doohan, which drew a total of 3,000 people to three stores.

Applause Video is rightly famed for its outdoor advertising as well. Applause has its own municipal bus, painted with the Applause logo and co-oped by four software and hardware manufacturers. The bus runs different city routes daily. "It costs \$15,000 for a year, painted and kept up by the city," says DeRoy. "We're considering renewing it for another year." DeRoy, who also serves as Applause Video's layout artist, with Caplan, designed the bus, artwork which is definitely *not* run of mill.



The chain continues to mount an aggressive billboard campaign, which involves both often co-oped paper billboards and the permanent painted boards. Most eye-catching (and traffic-stopping) of all are Applause's 660-square-foot three-dimensional displays for "Pinocchio," "Return Of The Jedi," and "Sleeping Beauty," constructed by Heartland Studios, a local theatrical design house, and placed on the roof area of Applause's two free-standing stores.

Store promotions themselves are generally centered around a new release, and involve costume-wearing by store employees (along with intrastore contests for best costumers). For "Kiss Of The Spider Woman," employees all wore striped shirts. For "Summer Rental," they sported Hawaiian garb, and decorated the stores with sunglasses and other tropical accouterments. On "category days," customers receive \$1 off titles in specified genres, such as western, sci fi, horror, and comedy, and em-

(Continued on page A-20)

ENTERTAINING, EDUCATIONAL, SALEABLE.

Lorne Greene's **NEW WILDERNESS**



Introducing a unique nature series.



HUNTERS OF THE CHUBUT



MASTER HUNTER OF THE NIGHT



OLD DOG, NEW TRICKS



FROZEN EDEN



THE ASCENT OF THE CHIMPS



PRETTY POISON

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SUGGESTED RETAIL PRICE

Six dramatic episodes to make you laugh, cry, and cheer!

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Recommended for viewing by:



PRE-ORDER DATE: APRIL 15, 1987 NATIONAL RELEASE DATE: APRIL 28, 1987

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EXCESSIVE LEVELS OF
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"Redeeming lunacy... the directors and writers are clearly all people of welcome, anarchic humor"
Vincent Canby, *New York Times*.

"Better than Toxic Avenger... nifty effects."
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"Applause" reaches critical mass!
Nuclear-powered
congrats to
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Expose yourself to outrageously profitable doses of science fiction, horror, action, and bizarre humor. This nuclear age movie has something for everyone.

Created by the same lunatics who brought you the smash cult classic, *The Toxic Avenger*, *Class Of Nuke 'em High* is the surprise theatrical hit of 1986-87. Discover profits in the radioactive halls of Tromaville High School, where a dangerous radiation leak turns great minds into mutants.

Your entertainment level will shoot right off the meter. Order by March 10th.



On videocassette

PROMOTION

(Continued from page A-19)

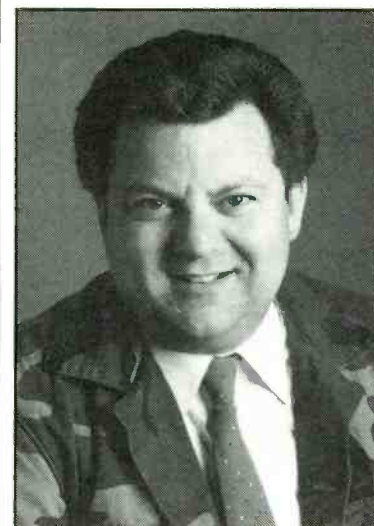
employees garb themselves accordingly. For "RAD" and "Dirt Bike Kid," the Freewheelin' Bike Shop assisted, bringing a freestyle bike exhibition to an Applause Video parking lot. "Promotions like these," says movie buyer Kim Carritt, "boost excitement, and excitement boosts sales and rentals."

Applause also sponsors movie premiers in Omaha, padding theater seats with the chain's flyers. Applause is in the process of becoming official Omaha sponsor for syndicated TV program "At The Movies" as well.

MOIRA McCORMICK



APPLAUSE VIDEO
2622 South 156th Circle
Omaha, Neb. 68144
(402) 330-1000



Adorned in his "Guerilla Marketing" fatigues, Allan Caplan, Chairman of 19 stores.

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WEA, CBS/Fox Join Forces In Music Vid Promo Hardware Suppliers, MTV Will Participate, Too

BY AL STEWART

NEW YORK WEA Corp., distributor of Warner Home Video, has teamed up with rival video supplier CBS/Fox Video Music, two hardware suppliers, and MTV to sponsor a promotion aimed at enlightening the public to music video's potential.

The five companies will participate in a three-week national cross-promotion set to begin March 15 on MTV. Viewers who enter a contest by visiting one of 3,000 participating home entertainment stores will be eligible to win one of 100 prizes. The grand prize will include a party in the winner's home hosted by Howard Jones and broadcast live on MTV.

Participants in the joint effort say the unprecedented undertaking was inspired by early attempts

to promote compact disk technology.

The software suppliers involved are eager to demonstrate that the sound quality of music videos approaches that of a CD when played on an appropriate audio/visual system. Meanwhile, hardware suppliers Zenith Electronics and Bose Corp. believe that exposure from the promotion will help position their products as a logical extension of music video.

"If compact disk can do it, so can we," says Skid Weiss, national director of communications for WEA. "We want to replicate the experience with compact disk, and that means we have to educate consumers. When they see and hear a music video of a favorite artist on a hi-fi VCR they will become excited by it. That's why it's important for us to work with hardware manu-

facturers and continue to promote the concept of music video."

Weiss says that record stores will be a key element in the category's success because video stores "have never been serious about music video." Approximately 70% of the stores that have agreed to participate in the promotion are record stores, according to Weiss.

While WEA's music video product vies for shelf space with product from CBS/Fox Music Video, the two companies cast aside competitive pressures for two reasons, according to Weiss. Aside from their mutual desire to see music video gain greater consumer acceptance, both are promoting different artists. The popularity of those artists, more than anything else, will be the driving force behind their success, Weiss says.

The two hardware suppliers in-

involved say they have seen the effect software can have on their sales. Zenith, the company that claims credit for inventing stereo TV, also pioneered the VHS format hi-fi VCR. Bose, a highly respected speaker manufacturer, has developed a line of speakers specifically designed to work in tandem with video equipment.

While officials at both companies acknowledge that the success predicted for music video has eluded both hardware and software concerns, they are convinced that consumer education may change that.

"I'm not disappointed, I'm just anxious for it to happen," says Duncan Snowden, advertising manager for Zenith, when asked about the popularity of the category. "We invented the stereo TV, but TV audio has always been a little suspect."



It's True. David Byrne's tongue-in-cheek comedy about the mythical town of Virgil, Texas, "True Stories," will make its debut on video April 15.

8mm Video Council Sets University Loan Program

BY JIM BESSMAN

NEW YORK The 8mm Video Council's latest effort to promote the smaller videocassette format's versatility has targeted the film and video departments of five colleges.

At a recent press conference here at New York Univ., the council said its members would loan hardware to five colleges in the hope of stimulating interest in the format among budding film and video producers. The colleges—New York Univ., Univ. of California at Los Angeles, American Univ., North Texas State Univ., and Michigan State Univ.—will present instructional seminars on the equipment and hold competitions to further encourage creativity in the medium.

The council's executive director, Ted Cott, acknowledging that people are largely unfamiliar with the format, said the college promotion will broaden the "acceptability and

awareness" of 8mm's capabilities. He added that the program will be implemented on a larger, more formal scale next year.

Representatives of the colleges involved in the program agreed that 8mm offers a number of features that make it attractive to educators. Mark McCarthy, vice chairman of UCLA's film and television division, said that 8mm's portability and image quality would make it feasible to tape a 40-hour lecture series at his school during the current quarter.

McCarthy also said that a Sony editing machine loaned to the school recently has allowed film students to transfer their in-class work to 8mm video for homework purposes. Such desk-top computer editing, he added, could solve the "constant problem" of insufficient film-editing facilities at many colleges.

Charles Milne, chairman of

(Continued on page 54)



The 8mm Video Council's latest effort to promote the format will allow college students to use equipment loaned by council members. Among those attending a recent meeting to outline the new program were, from left, Ted Cott, executive director of the council; Mark McCarthy, vice chairman of the Univ. of California at Los Angeles film and television department; Charles Milne, chairman of the New York Univ. film and TV department and council member; and Bill Fisher of Sony Video Products.

FOR WEEK ENDING MARCH 14, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

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	Type	Suggested List Price
1	1	7	BON JOVI	★★ NO. 1 ★★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	9.95
2	2	15	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	3	15	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
4	5	13	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
5	4	37	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
6	6	13	MOTLEY CRUE UNCENSORED ●	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
7	7	15	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
8	8	17	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
9	12	7	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
10	11	25	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
11	10	5	WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98
12	9	13	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
13	17	7	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
14	14	29	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. U.S.A. Home Video 312847	Patti LaBelle	1986	C	29.95
15	13	29	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
16	15	27	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
17	18	17	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
18	20	5	LIVING INXS	Picture Music Intl. MGM/UA Home Video 301042	INXS	1985	C	29.95
19	NEW▶		TRAFFIC: LIVE AT SANTA MONICA	MusicVision 6-20729	Traffic	1986	C	29.95
20	16	67	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	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.

Billboard.

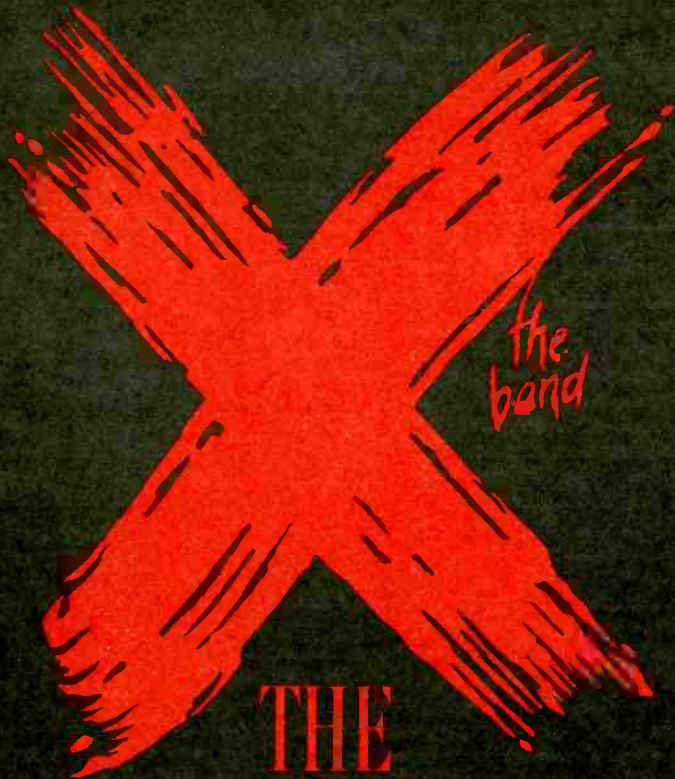
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TOP VIDEOCASSETTES SALES™

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	21	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	2	71	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	19	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
4	5	9	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
5	4	8	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	24.95
6	9	64	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
7	6	18	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
8	8	38	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	13	48	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
10	11	13	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
11	27	119	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	7	4	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
13	15	138	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
14	18	67	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
15	10	85	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	12	69	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
17	20	102	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
18	40	3	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
19	NEW		RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	79.95
20	17	69	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
21	16	2	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R	79.95
22	38	24	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
23	34	4	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
24	26	81	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
25	19	2	THE TEXAS CHAINSAW MASSACRE PART 2	Cannon Films Inc. Media Home Entertainment M884	Dennis Hopper	1986	R	79.95
26	24	84	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
27	22	19	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
28	32	97	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
29	14	6	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
30	28	10	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
31	NEW		HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R	79.95
32	29	69	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
33	21	34	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
34	25	17	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
35	30	23	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
36	37	15	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
37	36	61	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
38	33	5	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
39	23	3	PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R	79.95
40	31	14	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95

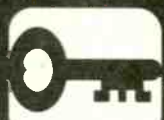
● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for 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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Directed by PHILIPPOUS A. SMITH JOHN MANNERS
Produced by ALICIA WELCH FOLEY
Co-Produced by FIRST CREATION
Distributed by SKOURAS PRODUCTIONS
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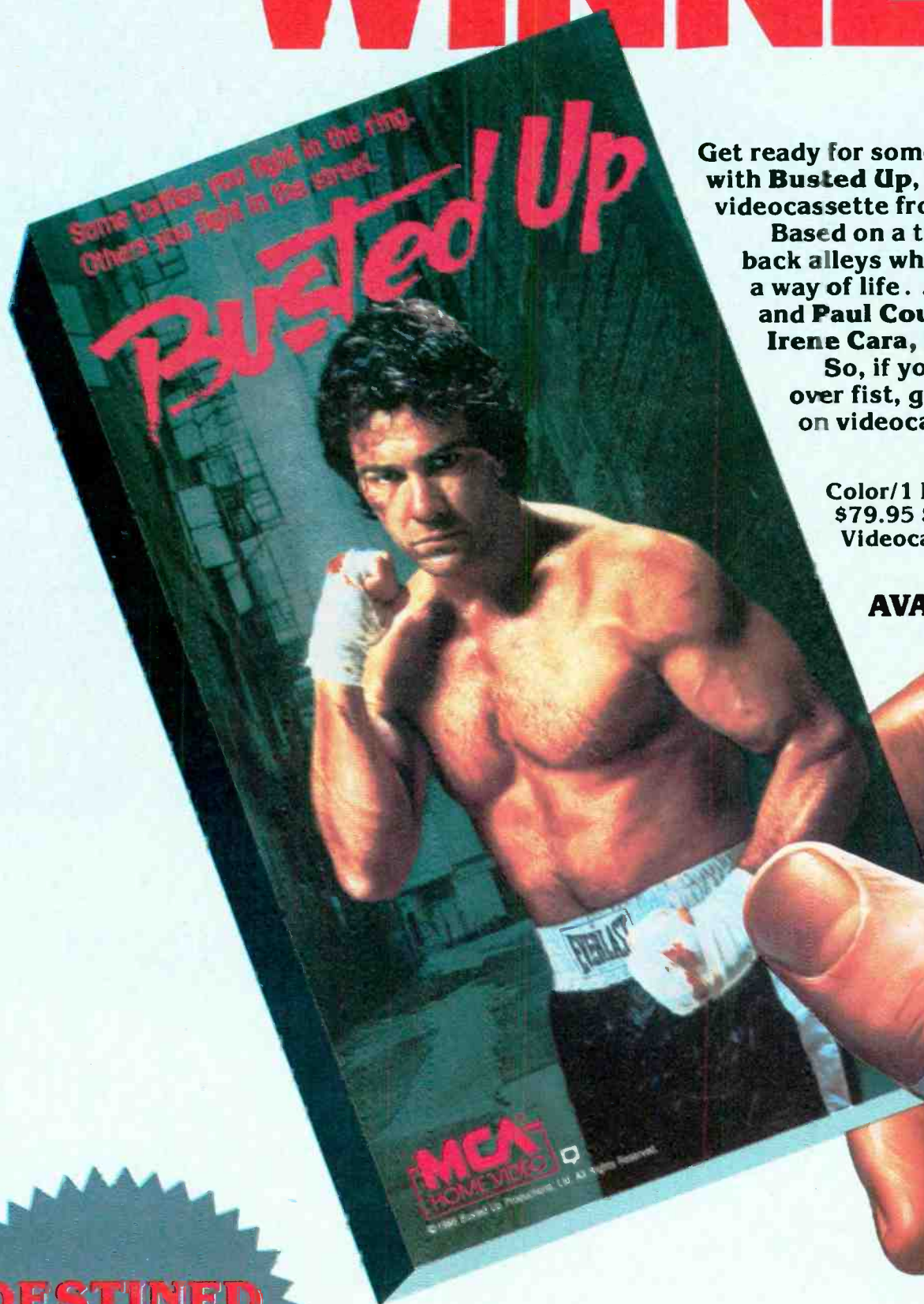
KEY VIDEO

SKOURAS PRODUCTIONS

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\$79.95 Suggested Retail Price

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O'Neil, Leaving Hitachi, Blasts Price-Slashing

BY AL STEWART

NEW YORK Hitachi's retiring executive vice president, Robert O'Neil, fired a parting salvo at the consumer electronics industry during his last press conference as an executive with the company.

Calling the industry a "disaster waiting to be recognized," O'Neil again pleaded for an end to rampant price-slashing on hardware and

'The industry is a disaster waiting to be recognized'

urged manufacturers to merchandise their products more intelligently. O'Neil reconfirmed Hitachi's intention to pursue video software dealers as a significant avenue of distribution. The company also announced the establishment of a school to teach sales techniques to retailers.

During his seven-year tenure at Hitachi Sales Corp. of America, O'Neil repeatedly leveled strong, sometimes bitter, criticism at hardware makers who "have lost control at retail." Fixation on prices instead of a product's features and benefits have turned hardware sales into little more than a commodity business, O'Neil said.

To illustrate his point, O'Neil cited a number of manufacturers that continue to lose money, even in the face of record sales. "Zenith lost \$10 million last year on sales of \$1.8 billion. Despite having a 25% share of the U.S. video market, the RCA/GE brands lost money. I see things like this and I want to throw up. I get sick."

Under O'Neil's direction, the company has attempted to remedy the situation with a series of retail seminars as well as a program to draw more software specialty dealers into the hardware business. At the press conference, it was announced that the company would also establish a permanent sales and service training school in Elk Grove, Ill., for its dealer network.

Hitachi officials say their distaste for price-cutting has been the driving force behind the company's growing involvement with video software dealers. The video-specialty stores are less inclined to cut prices and more apt to focus on features, Hitachi says.

At the press conference, the company said a program unveiled at the last Video Software Dealers Assn. (VSDA) convention had induced 852 video software dealers to stock Hitachi television sets and VCRs. Company officials said they hope the success of the program would alert other suppliers to the importance of helping software dealers diversify into hardware.

"I want them to look at the success of our involvement with the video software dealers and say: 'Hey, look what Hitachi has done.

(Continued on page 54)

CLASSIC DISNEY...AT



WALT DISNEY
HOME VIDEO

*Suggested retail price.
Walt Disney Home Video distributed by Walt Disney
Telecommunications and Non-Theatrical Company, Burbank,
California 91521. Printed in U.S.A. (HV-2250-STA)
©1987 The Walt Disney Company.



BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

IT'S A MARRIAGE made in technology heaven: the compact disk and the laser videodisk. These two formats are being mated, if you will, into what is being called CD Video.

This is different from Pioneer's CD/laser-video machine that will play either a CD or a laserdisk. CD Video is a new format that will offer 20 minutes of digital audio and five minutes of analog video on a disk the size of a standard CD.

CD Video's manufacturer, N.V. Philips, is hoping that the new technology will stir interest among record labels and prerecorded video suppliers. Officials at Philips realize that, as with the CD player they helped develop, CD Video will need plenty of prerecorded programming to make the format fly. The company may find the process a long and winding road.

Detractors of the new format (and there are always detractors for every new format) fear that CD Video will muddy the CD waters and dilute the market share for existing companies, while adding yet another format incompatible with existing hardware.

Initially, CD Videos will probably be priced at under \$7 and used to promote the purely audio CD. That's basically like what music videoclips do now, only this would come on a laserdisk.

CD Videos may also do for the home VCR what laserdisks are doing for the computer by offering a truly interactive technology. Like the laserdisk, it is perhaps best suited for educational and text-oriented information since it allows users to access a specific section of the disk much in the same way they would leaf through a book. CD Video technology, for example, would allow users to immediately access a narrator discussing a particular subject while watching a demonstration of the subject on-screen.

The format also has an inherent advantage over similar products released on videotape because of its far superior video and audio reproduction while offering virtually instantaneous access to any particular "frame" on the disk. Additionally, the CD Video is a natural configuration for packaging audio- and video-intensive programs into containers the size of paperback books. If the problem of compatibility can be overcome (CD Video software playable in the U.S. would not be compatible with software in other countries, particular European countries), CD Videos could bring a much needed legitimacy to the home video market and forever cement the use of video reproduction devices as an appliance rather than just an entertainment device.

Since CD Video is scheduled for a June rollout, Philips' most immediate challenge is to get the software people excited about the technology.

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HITACHI EXECUTIVE

(Continued from page 52)

Let's do the same," said O'Neil, who added that the response to the program has exceeded even his most optimistic projections.

When he introduced the program six months ago at VSDA, O'Neil said hardware makers and software dealers could be of mutual benefit to each other. Faced with mounting competition and dwindling rental revenues, software dealers would do well to stock TVs and VCRs, O'Neil said. The key, he said, was not to "give away their margins" but rather to sell the benefits of the product.

The permanent sales and service training school announced by Hitachi will stress similar techniques. Inspired by attendance at "Merchandising For Survival" seminars held throughout the country by Hitachi, the school, which is scheduled to open by Aug. 1, will emphasize retail sales methods that rely on more than just price to make a sale.

Open only to Hitachi dealers and distributors, the school will offer a series of two-day sessions for retail sales personnel and three-day classes for wholesale salesmen. Hitachi will pay for the lodging and school expenses of those attending the school.

Prior to the school's opening, the company will complete the last leg of its "Merchandising For Survival" seminars. The sessions, which are free and open to any interested party, will continue in Miami, Atlanta, and New Orleans (Feb. 17, 18, 19, respectively); Charlotte, N.C., Washington, D.C., and Pittsburgh (March 24, 25, 26); and Minneapolis, St. Louis, and Denver (April 21, 22, 23). A Hitachi spokesman said more information on the seminars can be obtained from Irv Fulton at the company's Compton, Calif., headquarters.

"Without an industry that can successfully sell high value and higher featured products, consumer electronics will be relegated to commodity status on supermarket shelves. I hope, by Hitachi's example, that other manufacturers will follow in providing resources to improve selling techniques on specialty retail floors across the country," said O'Neil.

O'Neil will remain involved with Hitachi through the remaining schedule of seminars and a consulting firm he plans to start.

A 35-year veteran of the consumer electronics industry, O'Neil said he is also writing a book about his experience, tentatively titled "The Japanese Are Coming."

8MM VIDEO COUNCIL

(Continued from page 49)

NYU's film and TV department, suggested that 8mm may eventually become part of his curriculum because it teaches "discipline in structuring shot sequences." Milne said that his department emphasizes total integration of film and video and that an understanding of both media is now required. Noting NYU's "steady move toward electronic imaging," he said the opportunity afforded students by the 8mm Video Council was being immediately incorporated by the school.

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With non-stop action and dazzling stunts, Choke Canyon got high marks from reviewers.

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A Heron Communications, Inc. Company
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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	11	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	11	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	3	11	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
4	7	11	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
5	5	11	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
6	4	5	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95
7	6	11	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
8	9	9	SKI MAGAZINE'S LEARN TO SKI	Karl Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
9	10	11	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
10	19	5	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
11	13	11	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
12	NEW▶		GOLF LESSONS FROM SAM SNEAD	Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
13	17	7	WAYNE GRETZKY: HOCKEY MY WAY	Coliseum Video GZ001	The 'Great One' teaches the basic techniques and finer points of the game.	39.95
14	18	9	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
15	15	11	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
16	8	9	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
17	NEW▶		THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95
18	11	7	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95
19	12	3	FISHING WITH JIMMY HOUSTON # 1	Video City	Tips include information on casting, the PH breakline, and worm fishing.	29.95
20	16	5	BOWL TO WIN WITH EARL ANTHONY	Morris Video	PBA Champ Earl Anthony shows beginning bowlers how to score high.	24.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	2	11	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
2	1	11	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajon cooking.	19.95
3	11	3	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
4	10	5	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
5	3	7	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
6	8	3	D.I.Y. BASIC CARPENTRY	Do It Yourself Inc.	Includes use and choice of tools, paneling, shelving, etc.	19.95
7	4	11	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
8	9	3	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
9	5	3	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Karl Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
10	14	5	JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	From mousses and pates to crepes and tarts, as well as chocolate cakes.	29.95
11	NEW▶		CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95
12	12	11	HUGH JOHNSON'S HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
13	RE-ENTRY		BENIHANA'S CHINESE COOKING	Best Film & Video Corp. B100	The use of Chinese utensils, the wok, and perfect slicing are shown.	39.95
14	6	7	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
15	15	11	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95

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Next week: Health And Fitness; Business And Education.

newsline...

RCA/COLUMBIA becomes the first video manufacturer to underwrite a Video Software Dealers Assn. scholarship. Mickey Granberg, executive vice president of the trade group, says the supplier has anted up a \$6,000 grant that—like other VSDA grants—will be awarded to an entering college freshman who is either an employee or a child or spouse of an employee of a VSDA member company.

SOURCE VIDEO DISTRIBUTION says 128 Southeastern independent retailers participated in its Profit Without Liability buy-in program during the holiday selling season. With a minimum required order of 135 titles, the average store order was \$4,000. According to Source president Richard A. Miles, the average return for participating dealers was 65%. Paramount Home Video outranked other vendors in the plan, with a 13% market share.

BEATLE BEATS: Sound Video Unlimited, a Chicago-area distributor, used the Feb. 26 release of the first four Beatles compact disks as an occasion to draw orders for home video releases of the group's movies "A Hard Day's Night" and "Help." The open house featured free "Help" T-shirts, drawings for 10 sets of 14-record Beatles box sets, music spun by WXRT-FM announcer and Beatle fan Terri Hemmert, and a performance by an acoustic duo called the Beatle Brothers.

DISTRIBUTORS ARE ELIGIBLE for a 25% discount from Charter Entertainment when they order product released by Charter between Feb. 1 and Dec. 31, 1986. Under the terms of the spring promotion, the offer must be advertised to retailers at least once in distributor mailers. Titles offered in the promotion include "Kiss Of The Spider Woman," "The Dirt Bike Kid," and "Trouble In Mind." Final order date for the offer is April 14. Final ship date for product is April 24.

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CD-I: Technology Looking For A Market Niche

BY RICHARD BAKER

NEW YORK Proponents of the new interactive compact disk (CD-I) format make many promises, but the potential benefits of CD-I for both the entertainment industry and corporate world are still unclear.

"It's a technology still looking for a market," says one high-level entertainment executive.

However, it is a technology that promises to have great potential in a number of applications, including education (interactive training, "talking" books, reference), entertainment (enhanced music, games, simulations, and educational entertainment), creative leisure (drawing and painting, film, music composition), work at home (information analysis and processing), and many other areas.

As for the status of software, a number of interesting packages are in development, although none are ready yet. These include an interactive CD map of London titled "London: Any Way You Turn" from Stan Cornyn's The Record Group in Los Angeles; games from the same firm titled "The Time Machine" and "Danger In Dreamland"; an entertainment package, also from Cor-

byn's firm, called "The History of Rock'N'Roll"; an education disk from French-based Imedia titled "The History Of Western Europe"; and about five others.

CD-I hardware is slated to appear sometime in the fourth quarter of 1987. However, sales in any significant numbers will probably not begin until the third or fourth quarter of 1988. Since CD-I represents basically an enhanced version of a CD player, the CD-I hardware should benefit from the already high level of consumer acceptance of CD.

A study of the characteristics of the type of consumer who was an early purchaser of a CD player, conducted by the Hinsdale, Ill.-based firm Industrial Market Research in 1985, reveals some indications of why CD-I should be appealing.

This study also offers some insight into what type of interactive programs might be most compelling for this consumer.

- The typical early CD purchaser was male (about 74%), in his 30s, living with a family (56%) with fewer than two children, and a manager or professional with an annual income of greater than \$40,000. Typically, he lived in a large urban area in the New England, mid-Atlantic, or Pacific regions.

- The average price paid for a CD digital audio player was more than \$600 in 1983 and early 1984.

- Approximately 280,000 units had been sold by the end of 1984.

- In 1983 and 1984, software was in extremely short supply. A good selection was basically only available in classical titles.

- The demographics of the early CD purchaser match those of owners of VCRs.

- By 1988, the CD player purchases of these early adopters will be 4 years old.

There was a period, not long ago, when the videodisk was being touted as the interactive product of the future. But the videodisk stumbled as a consumer medium for a number of reasons. Primarily, it suffered from a lack of format standardization: Consumers were confused for several years while both LaserVision and VHD hardware existed.

From these statistics, certain conclusions can be drawn about the potential early purchasers of CD-I.

- They are strongly attracted by electronics for the home entertainment center.

- They already own CD digital audio music.

- They are willing to buy when lit-

tle program material is available, so long as they believe more will be coming in the future.

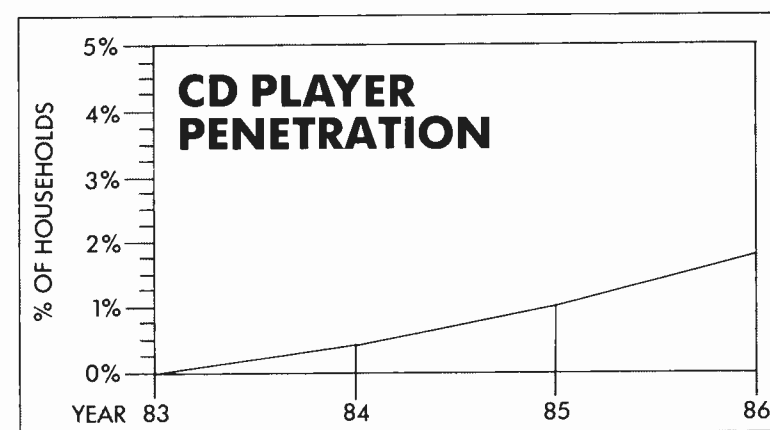
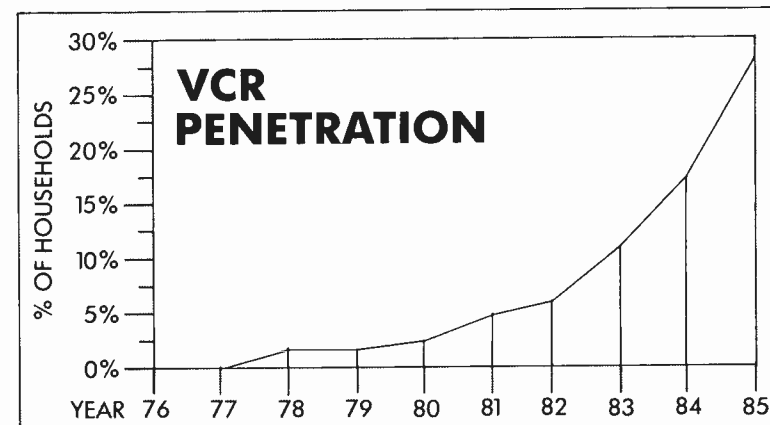
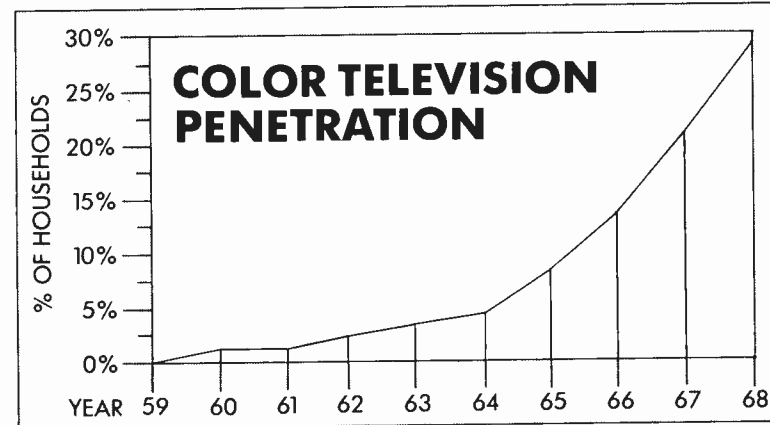
- They have a substantial disposable income and are not as price-sensitive as mainstream consumers.

- They are and like to think of

themselves as trendsetters.

The potential market for CD-I can be much greater than CD audio. CD-I promises enhancement for the television viewer—not only for the stereo buff. If we examine the suc-

(Continued on next page)



SOURCE: WILKOFSKI GRUEN ASSOCIATES, JANUARY 1986

Sound Investment

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

BUSY BY THE BAY: The new second room in the **Music Annex** of San Francisco is doing big business, according to the facility. The new studio is designed for radio, corporate, and in-house communications work, and is fully outfitted for narration recording, audio mixing, and editing. Incidentally, Music Annex says it is one of only three Bay-area studios capable of transferring 24-track audio mixes directly to a client's 1-inch type-C videotape (the other two are **Lucas Film** and **One Pass**).

HAPPY BIRTHDAY: **Studio 301** in Sydney, Australia, is celebrating its 60th year in business. One of that continent's best-established and most technologically advanced facilities, 301 was opened in 1926 by the Columbia Graphophone Co. at Homebush in Sydney. In 1954, the facility was relocated to the eighth floor of Emitron House at 301 Castlereagh St., also in Sydney.

GAYLORD GETS RANK: The **Gaylord Broadcasting Chain**, West Nyack, N.Y., has acquired two **Rank Cintel ADS 1** telecines as part of its automation upgrade at its stations in Cleveland and Milwaukee. The ADS 1 is an advanced, CCD-based film-to-tape transfer unit said to boast high resolution, easy film handling, electronic scratch concealment, automated color correction, and multiplexed

design as well as smooth video time compression. It can be operated without an experienced colorist.

NEW POWER: **Jands** of Sydney, Australia, has released its own-brand power amp, a MOSFET design rated at 300 watts per channel into a 4-ohm load. Frequency response is said to be a phenomenal 6 hertz-100 kilohertz, and suggested retail price is \$1,699. A "baby" version of the Jands M600, rated at 200 watts and dubbed the M400, is in the works. Contact 02-516-3622.

NEW VERSION OF an old standard... **Unique Recording** has just received three of **Yamaha's** newest versions of the famous DX-7 synth. The new instrument, dubbed the DX-7IIFD, is an improved 16-bit model, with a built-in disk drive capable of storing more than 2,600 patches on a single disk. Other new Yamaha gear in the studio includes three TX-81Z sound modules (rack-mounted FB-01s with editors) and the new RX-5 drum machine. Unique has also acquired three **Oberheim** DPX-1 generic sample players.

MAJOR SONY SALE: **Sony Pro Audio** recently sold two MXP-3036 recording consoles and ADS-3000 SMPTE-based hard-disk automation systems to **EFX Systems**, the Burbank, Calif.-based postproduction studio. The studio also recently purchased two PCM-3324 24-track digital recorders and two PCM-3202 2-track digital decks.

CHANGE IN DIRECTION: **Music Designers Inc.**, Hudson, Mass., has ceased its recording studio opera-

tions in order to "facilitate a full-time move into other areas of the recording and broadcast industry," according to a company rep. After 14 years in the recording business, the firm is devoting its energies exclusively to professional product development and manufacturing as well as sales and marketing.

STUDIO SHORTS: **NRG Recording** of North Hollywood, Calif., has installed a 28-input **Neve 8058** console, purchased from **Pete Townshend's Eel Pie Recording** in London. The studio has also added two new **Otari** recorders, an MTR-90 and an MTR-10. Outboard additions include **Eventide 2016** and **949** processors, a **Lexicon PCM-70**, several **UREI** limiters, several **Valley People** Kepex IIs, and an assortment of new and vintage microphones.

Le Studio in Morin Heights, Quebec, has added a new music recording/mixing suite, centered on the latest "tapeless-recording" version of the **Synclavier**. Studio owner **Andre Perry** says the suite was built to accommodate the growing demand for soundtrack recording for film and television.

Studio Des Dames in Paris has taken delivery of a new **Harrison Systems** Series 10 console—the sixth such board to be installed. The console is an 80-position mainframe, fitted with 48 modules providing 96 inputs. The totally automated desk is now the centerpiece of **Studio Des Dames'** studio A, which was recently acoustically rebuilt by noted designer **Tom Hidley**.

Edited by STEVEN DUPLER

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Audio Track

NEW YORK

LARRY BLACKMON WAS IN at **Quad Recording** to remix a 12-inch version of **Cameo's "Candy"** for **PolyGram**. Also there, **Stephanie Mills** was in working on "Love Triangle," a cut from her upcoming **MCA** release. The **Commodores** were also in to produce the mix for their next **PolyGram** release,

"Goin' To The Bank." **Matt Kasha** was the mix engineer. Finally, **M&M Productions' John Morales** and **Sergio Munziba** were in remixing **Tia's "Boy Toy."** Keyboard overdubs were provided by **Fred Zarr**. **Morales** engineered with **Brian Max**.

Munich Madness Productions' John Fair was in at **Unique Recording** working on postproduction for **Capitol** act **Hanover Fist**. **Roey Shamir** was at the controls.

NASHVILLE

KENNY MARKS was in at **Bullet Studio B** for **DaySpring Records**, working on a new album. **Bubba Smith** produced, with **JB** engineering. **Spence Chrislu** was the project's second engineer.

Rejoice artist **Deleon Richards** was in at **Digital Recorders** with co-producers **Norbert Putnam** and **Dave Lehman**. **Putnam** and **Don Cobb** were at the knobs.

Steven Curtis Chapman's Sparrow debut was mixed at **Omni-sound Studios** by producer **Phil Naish**. **Jeff Balding** engineered, and **Bill Whittington** assisted. The album is scheduled for release next month.

LOS ANGELES

TOM WAITS WAS IN **Music Grinder's** studios producing his

upcoming **Island** release. **Tchad Blake** was at the desk, with **Casey McMackin** assisting. Also there was **Jack Wagner**, the heartthrob from "General Hospital," working on his **Warner Bros.** debut. Producers were **Paul Warren**, **Marcel East**, **Glen Ballard**, and **Cliff Magness**. **Jon Carter**, **Magness**, and **McMackin** engineered. Finally, **Combat/Relativity** acts **Death**, **Defenestration**, and **Nuclear Assault** were in working on albums with producer **Randy Burns**. **McMackin** was at the knobs for the triple threat.

Jeffrey Osborne was in at **Sound Castle Studios** working on a single, "Everything Good Takes Time," for an upcoming music video, the subject of which is basketball great **Dr. J**. The song was written and co-produced by **Larry Parks** and **Bob Iovinella** for **Hendi-Parksvies Productions**.

A&M artist **Bryan Loren** was finishing up his latest project at **Take One** and **Power Track** studios. The album is self-produced.

J.D. Hall was in at the **Rock House** to work on the soundtrack

for the **Orion** film "Believers," which stars **Martin Sheen**. At the console was **Vaughn Clay**.

OTHER CITIES

Brian Gari was in **Newfound Studios**, **Fairlawn, N.J.**, working on his new theme for **WNBC-AM** air personality **Alan Colmes**. **Don Ciccone**, formerly with the **Critters** and the **Four Seasons**, was in to produce. **Larry Gates** was at the controls with **Al Sekeet's** assistance.

TKO's lead singer, **Brad Sinsel**, traveled to **Hawaii's Sea-West Studios** to work on a solo album. Producer **Rick Asher Keffer** also served as engineer for this one.

The **Hoo Doo Rhythm Devils** are surfacing again in **San Francisco's Russian Hill Recording**. **Jack Leahy**, the studio's chief engineer and co-owner, has produced and remixed some of their old tapes. **Ex-Hoo Doo** member **Glen Walters** was on hand to lend assistance with the vocals. Also there, blues slide guitarist **Roy Rogers** and **John Lee Hooker** were in to work

on **Rogers' second album**, "Chops Not Chaps." **Samuel Lehmer** engineered. Finally, **Merl Saunders** was on the premises to work on scores for two **Twilight Zone** episodes titled "The Junction" and "Joy Ride." Among the area musicians brought into the studio were the **Kronos Quartet**, **Mel Martin**, **John Cippolina**, and harmonica player **Norton Buffalo**. **Lehmer** engineered.

Patrice Rushen's new **Arista** album was recorded at **Yamaha's Glendale, Calif.**, studios. **Charles Mims** and **Rushen** produced. **Peter Chakan** was at the board. Also there, the **Bangles** were working on their newest **CBS** release with producer **Steve Beltran** and engineer **Keith Cohen**.

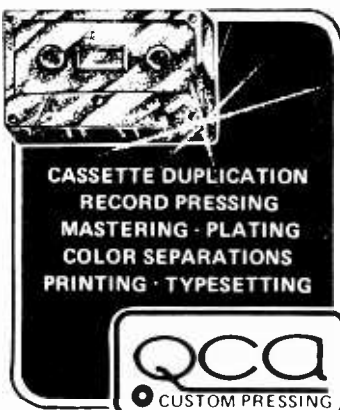
Toronto's Comfort Sound sent its mobile, **Muchmusic**, out to cover **MCA** act the **Fixx** in **Kitchener** for an upcoming live album. Also, chief engineer **Doug McClement** was working on **Big Ticket** specials and flew to **Calgary** to catch **Red Ryder** and to **Halifax** for a **Honeymoon Suite** remote.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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BY FRED BRONSON

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Ansett Offers Color-Image Transmission Facsimile Device Uses Standard Telephone Lines

NEW YORK A new facsimile device now allows transmission of color video images via standard telephone lines from any location.

Ansett Technologies, **Scottsdale, Ariz.**, is marketing the **VF-3000** unit, which takes a picture from any video source—a color camera, **VCR**, or **videodisk**—digitizes the image, and sends it over an ordinary telephone line to another **VF-3000**. The received image is then displayed on a standard color or **RGB** monitor. The process takes approximately 90 seconds.

While digital-image transmission technology has existed for some time, it has previously required the use of expensive microwave or satellite dish transmission/reception facilities. At a cost of \$5,995, the **VF-3000** makes the technology far more affordable. Manufacturer of

the device is **Astro-Nippon, Tokyo**.

According to an **Ansett** spokesman, the **VF-3000** is also capable of transmitting the images in black and white to any standard **Group III** office facsimile machine; in this case, the receiver need not be equipped with another **VF-3000**. Black-and-white transmission can be accomplished in about four seconds, and a four-picture-per-frame feature allows multiple images to be sent.

By converting the video images to digital data, the **VF-3000** eliminates image degradation. Thus, multiple images can be stored and retrieved from an accessory computer memory disk. With the disk, says the spokesman, the digitized images can be accessed by a computer, allowing virtually unlimited image enhancement, processing, and editing.

Ansett will also market an accessory unit allowing transmitted images to be converted to slides and prints, the spokesman says.

The **VF-3000** is compact: 2.4 inches high by 16.9 inches wide by 11.8 inches deep. It weighs 11 pounds and is equipped with standard telephone jacks, video in/out jacks, composite and **RGB** monitor connections, and an **RS-232C** computer port. Transmission speed is adjustable, with 9,600 baud set as the standard rate for color transmission.

Ansett Technologies markets audio/video and video wireless control systems as well as avionics test systems. The firm is a division of **Ansett Transport Industries Ltd.** of **Melbourne, Australia**.

STEVEN DUPLER

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CDI: TECHNOLOGY LOOKING FOR A MARKET NICHE

(Continued from preceding page)

cess of the color TV, the **VCR**, and the **CD** audio player, we can see some striking similarities. (See charts on previous page.)

As these graphs based on data compiled in 1986 by **Wilkofsky Gruen Associates** show, only 50% of U.S. households consider it important enough to own a component stereo, yet 98% of all households own a TV and 93% own a color TV. We can expect that **CD-I** could reasonably have greater selling potential than **CD** audio-only products.

Some markets will be more quickly receptive to **CD-I** than others. One of these is, obviously, the professional education and training market, which already has a proven demand for an interactive audio/video medium.

This need is currently being met

by a **laserdisk** unit matched with a computer. **CD-I** will be a more attractive technology, particularly because of its ready-made standardization, which will allow the creation of interactive business and professional training programs that can be sold generically to many companies, rather than developed only for internal use.

But **CD-I's** greatest potential probably lies in the area of education. The enormous storage capacity of the disk, coupled with its interactive capability and computing power of the **CPU**, allows the development of interactive "courseware" that can be tailored to specific needs and interests. Many **CD-I** programs will be educational—both the self-directed educational-entertainment type and more formal, academic

courseware.

A further impetus to the educational market will be the general availability of the standard player in both the home and the school. School libraries will be able to offer disks that can be played on one of the school's own machines or borrowed by students and taken home.

Richard Baker is president of Technical Project Services, a technical and marketing consulting firm based in Southern California.

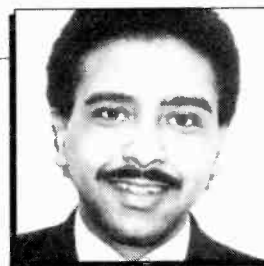
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				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
①	1	1	21	DANIELA ROMO EMI	DE MI ENAMORATE
2	2	2	10	EMMANUEL RCA	ES MI MUJER
③	5	5	12	VERONICA CASTRO PROFONO	MACUMBA
4	3	3	18	MARISELA PROFONO	TU DAMA DE HIERRO
5	4	4	8	JOSE FELICIANO RCA	TE AMARE
6	6	11	5	JOSE JOSE ARIOLA	CORRE Y VE CON EL
⑦	10	9	7	BRAULIO CBS	EN BANCARROTA
8	8	7	12	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
9	9	8	22	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
10	7	6	15	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
⑪	13	15	8	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
12	11	10	24	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
13	12	12	19	FLANS FONOVISA	TIMIDO
⑭	18	18	11	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
15	15	17	9	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
16	16	13	19	EDNITA NAZARIO MELODY	TU SIN MI
17	14	16	15	JUAN GABRIEL ARIOLA	QUE LASTIMA
⑱	24	30	5	TROPICALISIMO APACHE SONOTONE	LA HIERVA SE MOVIA
19	17	14	16	LOS BUKIS FONOVISA	ESTE ADIOS
⑳	29	45	3	LORENZO ANTONIO MUSART	DOCE ROSAS
21	19	35	5	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
22	22	19	8	LA PATRULLA RINGO	ACARICIAME
23	20	24	4	LUCIA MENDEZ ARIOLA	CASTIGAME
⑳	30	26	8	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
25	25	39	5	PANDORA EMI	ALGUIEN LLENA MI LUGAR
26	21	20	9	PIMPINELA CBS	ME HACE FALTA UNA FLOR
				★★★ POWER PICK ★★★	
⑳	34	41	3	YURI EMI	ES ELLA MAS QUE YO
28	28	—	2	LOS BUKIS FONOVISA	TU CARCEL
29	27	23	19	BASILIO BMS	VIVIR LO NUESTRO
30	23	22	20	VALERIA LYNCH RCA	FUERA DE MI VIDA
⑳	39	48	4	MARIA DEL SOL RCA	UN NUEVO AMOR
⑳	36	37	4	BRAULIO CBS	NOCHE DE BODA
33	33	21	24	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
34	32	27	24	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
⑳	38	31	5	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
36	26	29	17	BRAULIO CBS	JUGUETE DE NADIE
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW▶		1	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
⑳	42	50	3	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
⑳	RE-ENTRY			ROCIO BANQUELLS WEA	NO SOY UNA MUÑECA
⑳	NEW▶		1	CARMIN EMI	A PUNTO DE SERTE INFIEL
41	37	43	3	JOSE MEDINA RINGO	SEÑORITA
⑳	46	—	2	AMANDA MIGUEL PROFONO	EL PECADO
43	40	34	5	JOHNNY VENTURA CBS	A CUAL PISO
44	31	28	21	LUCERITO MUSART	ERA LA PRIMERA VEZ
45	41	33	5	VIKI CARR CBS	ESTA NOCHE VENDRAS
46	44	—	3	GERARDO REYES Y LORENZO DE MONTECLARO CBS	AMIGOS
47	47	46	4	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
48	48	—	2	RUBBY HADOCK RH	SOY LO PEOR
49	35	25	22	PRISMA PEERLESS	DE COLOR DE ROSA
50	43	47	7	ANGELA CARRASCO ARIOLA	NO LO CAMBIO POR NADA

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

WITH GRAMMY ANXIETIES OVER till next year, the focus of award attention is the recently announced Latin Music Awards, which will hold its premier event at the James L. Knight Center in Miami on May 14. The categories for nomination include romantic ballad, tropical salsa, pop rock, and classical. Each category will have winners for best male, female, group, and duo performances. There will also be awards for best new artist, song of the year, album of the year, music video of the year as well as a lifetime achievement award. Ballots for this event have already been distributed to record companies, principal distributors, radio stations, television stations, and music journalists throughout Latin America and Spain. Ballots will soon be distributed in the U.S. Each category allows for five nominations. The top nomination gets a maximum of five points, with each succeeding one receiving a diminishing value. The point tabulation will be compiled by the CPA firm of Verdeja, Iriando & Gravier, and the winners will not be known until the night of the event. The name given to the award itself, whose specific shape will probably not be known until its debut night, is *El Bravo*.

D'Aldo Romano, former vice president for CBS Records Latin America, been named chairman of the Latin Music Awards. In explaining the rationale behind the methodology, he emphasizes that "this is not an award that belongs exclusively to the U.S. Latin market but an award designed to and for the Latin in-

dustry in general. By spreading the ballots the way we did, it ensures that every country is properly represented."

Romano offers a clarification of several apparently inane aspects of the process, one of them being the submission of ballots to record companies. "This," claims Romano, "will be balanced by the nominations of other voting factions." He also justifies the exclusion of such popular musical forms as Mexican (arguably the biggest seller in the U.S.) because of the fact that then "every folkloric musical form of every country would have to be recognized," thus creating a potentially unmanageable process. Moreover, the inclusion of classical music, albeit uncommon, reflects, in the words of Allen Jacoby, attorney for the Latin Music Awards group, "the important contributions made by Hispanic artists to the world's music."

According to Romano, the *sorpresa* of these endeavors is the creation of a Latin Music Assn., an en-

Latin Music Awards in limelight after Grammys

tity designed to foster and encourage all forms of Latin music. As a first step, a gala will be held in the Venetia The City section of Miami April 1 to collect funds for the association's music scholarship fund, designed to reward Hispanic high school students wishing to pursue a college education in music. International ballots are due by April 1. They should be mailed to the Latin Music Awards at 444 Brickell Ave., Suite M-111, Miami, Fla. 33131, or telexed to BROTHERS 820384.

Correction to our ALARM column (Feb. 28): Texas does have a copyright infringement law, because Rule 602 of the Copyright Law is a federal law. What Texas does not have is state legislation that would place a record-piracy situation within penal code statutes.

LA RADIO LATINA



by Carlos Agudelo

LATIN RADIO STATIONS—at least those not already doing so—should get used to programming from singles and using tape tracks instead of vinyl albums, in the opinion of Luis Pisterman, West Coast manager for Profono, a Los Angeles-based record company. "Some stations get upset because we don't send them the albums," says Pisterman. "But there are stations that program five cuts from one LP, and that doesn't help us." Pisterman says Spanish-language radio stations should use all the tools available to them, such as market research and modern programming techniques, to give the public what it really wants. Radio stations can also contribute to stopping parallel imports by abstaining from programming music that has been released in a foreign country but cannot be acquired here. "Of course, I don't want to tell anybody how to do business," says Pisterman. "They look after theirs and we look after ours. But a little help won't hurt anybody."

THE PROGRAMMER'S VOICE: Gilberto Romo, music director of KVVA-AM Phoenix, says pop and tropical music are what people are asking him for these days. He mentions *Las Chicas Del Can's* "Lead The Rhythm"—which he defines as Latin rock (watch for the crossover)—and "Pegando Fuego," two catchy numbers from the merengue group. Also hot are *Tropicalísimo Apache's* *cumbia* "La Hierva Se Movía," and "La Suavecita" by the group *Liberacion*. *Prisma* and *Joan Sebastian*, with the song "Oiga," are commanding the airwaves. According to Romo, the last album by *Los Bukis*, which included the songs "Me Volví A Acordar De Ti" and "La Mujer Mas Especial," has all the marks of a superhit. Another group with longevity is *Flans*, whose "Tímido" has been on the charts for 19 weeks and is as strong as ever. Just received: "No Soy Una Muñeca" by *Rocío Banquells*,

Miguel Bosé's "Nena," and "No Me Mires Mal" by *Manoella Torres* and *Los Diablos*. Romo cites the lack of good *ranchero* and *norteno* as the reason for people not asking for them right now. "Eight of every 10 songs requested are pop-ballads, and two are tropical *cumbias*," he says.

TWO NATIONALLY RECOGNIZED radio rep firms have entered the Latin market recently, confirming the increasing importance of Spanish broadcasting in the U.S. They are Katz Radio and Major Market Radio. "We want to open the eyes of the advertising agencies to the growing Hispanic market," says Katz's Gene Bryan, a former Caballero Spanish Media executive. Katz Radio Group Hispanic started operations in December, representing the eight stations of the Tichenor Group, another expanding concern—it just acquired WOJO-AM Chicago. "We will use Katz's expertise and know-how to get a bigger percentage of

Radio stations are finding albums harder to come by

the advertising budgets geared toward Hispanics as well as to convince major advertisers to increase their participation in the market," Bryan says. Major Market's Hispanic division, headed by Julio A. Omana, began operations Dec. 1. The company represents KALI-AM Los Angeles, WKDM-AM New York, and WCMQ-AM-FM Miami. "The reason we started a Hispanic division is because the people are waking up to the realities of the Hispanic market in the '80s," says Omana, echoing Bryan's thoughts. To emphasize his point, Omana mentions the acquisition by the Reliance Group of Channel 51 in Miami, Channel 52 in Los Angeles, and Channel 47 in New York as well as the purchase by Hallmark of several TV stations belonging to the Spanish International Network.

Billboard

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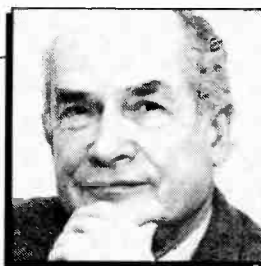
TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	20	HOROWITZ IN MOSCOW DG 419-499 (CD)	18 weeks at No. One VLADIMIR HOROWITZ
2	3	30	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	4	32	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
4	2	56	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
5	5	24	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
6	6	14	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
7	9	52	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
8	7	18	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
9	12	122	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
10	10	40	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
11	13	10	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
12	8	22	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
13	17	20	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
14	14	28	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
15	11	8	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
16	18	38	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
17	19	8	REICH: SEXTET NONESUCH 79138 (CD)	STEVE REICH
18	21	4	VERDI: LA FORZA DEL DESTINO ANGEL DSC-3995	DOMINGO, FRENÍ (MUTI)
19	15	16	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
20	NEW ▶		BEETHOVEN: PIANO CONCERTOS 1 & 2 CBS IM-42177 (CD)	MURRAY PERAHIA
21	NEW ▶		BACH: ENGLISH SUITES 2 & 3 DG 415-480 (CD)	IVO POGORELICH
22	16	18	BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
23	20	22	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD)	ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)
24	RE-ENTRY		BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
25	22	50	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	16	STRATAS SINGS WEILL NONESUCH 79131 (CD)	1 week at No. One TERESA STRATAS
2	1	22	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
3	3	30	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
4	4	26	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
5	NEW ▶		IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
6	10	6	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
7	5	30	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
8	6	30	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
9	7	30	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
10	8	24	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
11	9	30	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
12	11	20	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
13	12	30	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
14	13	8	BACH MEETS THE BEATLES PRO ARTE 211 (CD)	JOHN BAYLESS
15	15	16	SYNCOATED CLOCK PRO ARTE 264 (CD)	ROCHESTER POPS (KUNZEL)

(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.

Classical
KEEPING
SCORE

by Is Horowitz

GRAMMY TIME: There were no real surprises in the classical Grammys this year, certainly none of the kind that stimulated so much opposition a year ago. Bloc voting, if any, was marginal and had little impact on the results. Still, there remains strong evidence that name recognition (star power) exerts more than a passing influence and can override more pertinent considerations.

A case in point this year is the engineering award. It went to **Paul Goodman**, in technical charge of the **Vladimir Horowitz "The Studio Recordings,"** the best-selling album that captured Grammys for album of the year and best recording by an instrumental soloist.

It doesn't diminish the quality of the Horowitz recording one iota to question the appropriateness of this engineering award. A distinct award for engineering implies the successful solution of a more complex technical problem than recording a solo piano, difficult as that often can be. Whatever those problems are, they are multiplied when the piano is recorded as part of a chamber group, or in a concerto, for example.

Can the recording of a solo piano really rate engineering kudos more than a successful production of an opera or a large-scale work for orchestra, soloists, and chorus? Raising this question in no way reflects on the abilities of Goodman, one of the industry's most talented engineers, who deservedly has won peer recognition for many outstanding productions in the past, with more certainly to come.

Missed again this year is an organized radio show that would give classical Grammys the performance exposure they fail to get on the national television awards show. For a couple of years, the **Assn. for**

Classical Music filled the gap and helped prepare a radio show that played extensive excerpts of winning albums as well as interviews with artists and producers. It was broadcast by many stations across the country.

The association, however, has abandoned that project, and for the time being, at least, no other group has filled the void.

NAME THAT LABEL: **Wesley Horner**, executive producer of National Public Radio's "Performance Today," rebuts the accusation that it fails to provide label credits for the recordings it plays. The charge came from **L.E. Joiner**, director of Northeastern Records, who threatened to cut off free service to NPR if the practice continued (Keeping Score, Feb. 28).

In response, Horner notes that "Performance Today" provides full on-air label credit for all the 20 or so new records it reviews each month. "We also provide complete label information for all other recordings used to our member stations and NPR's own audience services department," he says, so that listener inquiries may be responded to.

Star power still exerts
an influence on Grammys

PASSING NOTES: **Loren Toolajian**, operations director of WQXR New York, will be host of a new show that bows Saturday to explore similarities and differences between classical, jazz, and new age music. "Connections" will air each Saturday for two hours, beginning at 10 p.m. He promises lots of music and interviews. The station is also preparing a five-part tribute to **Mstislav Rostropovich** for broadcast the last week in March.

Pianist **Emanuel Ax**, born in Poland, will be among those cited by the International Center in New York as "distinguished individuals of foreign birth." The dinner event takes place at the Plaza Hotel April 29.

Indie

GRASS
ROUTE

by Linda Moleski

MANY OF YOU have called with rave reviews of the second Winter Music Conference, held in Fort Lauderdale, Fla., Feb. 17-21. Geared toward the dance music and 12-inch markets, the regional meet attracted some 400 industryites and covered an array of topics, including radio, retailing, record pools, and artist development.

"Our main goal is to make people aware that the 12-inch market is very strong and that a lot of acts are broken by it," says the event's director, **Bill Kelly**, who, together with **Lou Possenti**, founded the conference. Kelly says one of the key factors in the confab's success is its "uninhibited" atmosphere, which allows attendees to speak freely on a variety of issues.

Though the conference usually focuses on the Florida market, this year its organizers tried to incorporate a national overview. "Next year we won't have to emphasize the regional market, but the strength of the 12-inch on a national level," says Kelly.

During an awards-show presentation, **Sleeping Bag** won best indie label, while the logo's staffer **Michael Scott** walked away with best in-house indie promoter. Word is that our own **Brian Chin**, one of the evening's presenters and a longtime dance music supporter, received a well-deserved standing ovation during the ceremony.

Other indie outfits that attended the conference were **Emergency**, **Tommy Boy**, **Select**, **Profile**, **Roulette**, **JFL**, **Pearl**, **Airwave**, **Criminal**, **D.J. International**, **TKO**, **Vinyl Mania**, **Macola**, **Dice**, **4th & Broadway**, **Oaklawn**, and **Supertronics**, among others.

SEEDS & SPROUTS: While in Los Angeles recently, **Grass Route** stopped by the Comedy Store, where club regular **Ben Gilbert** was showcasing material for an upcoming HBO program, "The Paul Rodriguez Special." The set included a parody of **Run-D.M.C.** in which the comic rapped to the memorable "Hokey-Pokey." The **Profile** trio will also be spotlighted in the April edition of **Penthouse**. Spotted at West Hollywood's famed eatery **Carlos & Charlie's** was veteran rocker **Dave Mason**, who said we can expect a new album this summer on the **Grudge** label... **Fever/Sutra** is enjoying its first pop hit in "a long time" with the **Cover Girls'** "Show Me," says label spokesman **Merrill Kass**. The record has reportedly sold 130,000 copies in combined 7- and 12-inch sales and is now making impressive moves on the Hot 100 chart... **Macola** is releasing its first CD, a reissue of "The Billy Vera Album." Among the company's other projects is a greatest-hits package by radio personality **Rick Dees**, titled "The White Album"... Atlantic just picked up three more indie dance acts, this time from Miami-based **Joey Boy Records**... Winners of **Rounder's** New Orleans Jazz & Heritage Festival

Winter Music Conference
draws plaudits from all over

contest are Portland, Ore.-based **Music Millenium's** **Lisa Cereghino** (retail drawing), Kansas City, Mo.-based **Penny Lane's** **Marc Olson** (best retail display), **WAIF-FM** Cincinnati's **Neil Sharrow** (most entries), and **WMBR-FM** Cambridge, Mass., listener **Deb Colburn** (radio drawing)... An album worth noting is soul/gospel artist **Marion Williams'** "I've Come So Far" on the **SpiritFeel** label, distributed by **Shanachie**.

BIG TIME: Congratulations to this year's indie Grammy Award winners. Among them are **Amherst** (jazz instrumental, big band), **Alligator** (traditional blues), and **Sugar Hill** (traditional folk). Let's hope next year proves even better.

P R O F E S S I O N A L

DUPLICATION



How Quality of Technology Impacts the Future FAST-CHANGING FACE OF HIGH-SPEED INDUSTRY

By STEVEN DUPLER

The issue of improving cassette quality is alive and well, despite the enormous inroads made by the compact disk this year. But with DAT (digital audio cassettes) looming on the near horizon, many audio cassette duplicators are awaiting the arrival of high-speed DAT duplication systems, a factor which has been slowing sales of high speed analog cassette duplication equipment.

For the coming year and beyond, the current face of the audio/videocassette duplication industries could be drastically changed if, as now looks possible, high-speed duplication systems are developed that can be used interchangeably with either audio or video tape. The Sony Sprinter may be one such system, although when it will finally arrive on the scene seems to be anybody's guess.

One illustration of the importance of the quality issue to producers of audiocassettes is the recent formation of an international working committee on cassette quality. Members of the Musicassette Quality Committee (MCQC) are drawn from a variety of firms representing different ends of the industry (development, recording, quality assurance and manufacturing). Members include CBS, EMI, ICM, PolyGram, Sonopress, and Teldec.

The group plans semi-annual meetings to agree on measuring methods and manufacturing tolerances, exchange views on quality, and discuss new techniques and technologies.

(Cont'd on page I-6)

& BLANK MEDIA Billboard

*For the Coming Year and Beyond,
the Current Face of the Audio/
Videocassette Duplication Industries
Could Be Drastically Changed If, As
Now Looks Possible, High-Speed
Systems Are Developed That Can Be
Used Interchangeably With Either
Audio or Videotape.*

ITA Seminar Themes TECHNOLOGY & MARKETING: PARTNERSHIP FOR THE '80s

By HENRY BRIEF
Executive Vice President, ITA

The theme for this year's ITA Seminar, "Technology and Marketing: Partnership for the '80s," is not only appropriate for the current decade but would have been appropriate for the '60s and '70s and will, I am sure, continue to be descriptive of our industry in the decades ahead.

That's what makes the audio/video/data industry so exciting, so fast changing, so mercurial. The new products which technology makes possible present a continuing set of challenges and opportunities to industry marketing executives to create and then fulfill the demand for them.

For example, we will be dealing at the seminar with R-DAT, a new digital audio tape format featuring rotary heads for recording and playback. The configuration of the R-DAT cassette is smaller and incompatible with the analog music cassette which is so well established and so well known today. A new generation of tape recorders will be necessary to record on or play back pre-recorded R-DAT cassettes. Here is a perfect example of a technology that has been invented and refined but for which marketing plans have yet to be established and executed.

We will have a couple of panels discussing the compact disk (CD), which has become one of the fastest growing products in the history of consumer electronics, and various offshoots of the CD, such as CD-ROM, CD-I

(Cont'd on page I-7)





WHEN IT COMES TO HIGH-QUALITY DUPLICATION, AMERICA'S TOP DUPLICATORS COME TO PANASONIC.

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Panasonic
Industrial Company

VIDEOCASSETTE DUPLICATORS STRUGGLE TO MEET DEMAND; INDUSTRY OPERATING AT FULL CAPACITY

By KEN JOY

The introduction of high-speed duplication into the commercial arena this year promises to ease the flow of product at the duplicator level, while increasing product quality for the consumer.

While video duplicators like Bell & Howell, Columbia/Paramount Video and Creative Video Services have brought high-speed video duplication on-line this year, other duplicators are resisting the technology until competitive pressures force them into it.

"The video duplication business is 10 times more competitive than it was last year," says Dick Clark, president of American Multimedia Inc. of Burlington, N. C., "and it's about as stable as the tide."

Clark, whose company runs 700 video slaves with a daily duplication capacity of 3,500 90-minute units, says, "There is not enough margin in video duplication for us to consider adding high-speed duplicators to our system at this time."

Profit margins are, in fact, the heart of the matter in the videocassette duplication business, and with recent reductions in the price of blank tape, the burden now rests with the duplicators to remain competitive in this volatile market.

Industry estimates put the cost of a T-30 out the door with packaging at about \$2.28 while a T-120, also with packaging, will cost about \$3.25—less than what it cost to dupe a T-30 last year.

Those duplicators gearing up with high-speed equipment are looking to that technology to not only increase their output and lower their per-unit costs, but also give them an ample head-start on those duplicators who remain with real-time duplication.

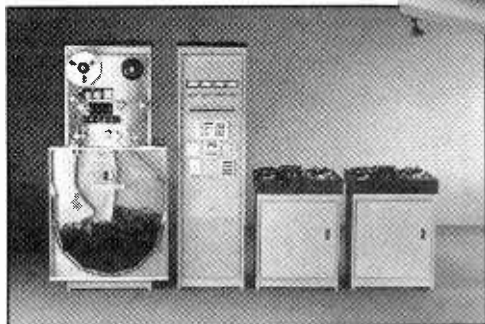
Creative Video Services (CVS) of Newbury Park, Calif. (a division of International Video Entertainment), is producing 40% of its 700,000 unit per month capacity on high-speed video duplicators—originally Sony engineering models which have since been modified by in-house engineers—and hopes to have the remaining 60% real-time duplication converted over in the very near future.

CVS president, David Mishra, sees high-speed duplication as the only answer to the chronic problem of product shortage and long turn-around times. "Demand for product can sometimes escalate overnight," says Mishra, "leaving a lot of suppliers with their pants down. High-speed duplication allows us to store product in anticipation of demands, and at a moment's notice load programs into shells, package them, and have them out
(Continued on page I-4)

Right: Electro Sound ES4800 Digital Control Slave.



Below: Electro Sound ES8000 Duplicator.



Above left: Sunkyong's Super Length duplication tape in new length, 12,500 feet per hub, for the C-60 version.

Above: Sunkyong's recently-opened state-of-the-art technical center in Carson, Calif., is designed to provide total quality control and technical support.

AUDIOCASSETTES CONTINUE TO OUTSELL VINYL; LP TAKES BACKSEAT TO NEW DOMINANT FORMAT

When industry pundits predicted the demise of the vinyl LP, they knew of what they spoke. Pre-recorded cassette sales now outsell vinyl LPs two-to-one (Billboard, Dec. 13, 1986), and many duplicators see the demise of the "black record" to be at hand.

According to a joint market survey by the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM), audiocassettes posted a \$1.17 billion dollar sales volume in 1986 as compared to \$519.5 million for vinyl LPs.

While many disk pressing facilities are facing severe cutbacks, with no plans for future expansion, audiocassette duplication houses are reporting brisk business with major and independent record labels, and are gearing up for equipment and staff additions in the latter part of 1987.

"Our sales have doubled since last year because of the growth in the cassette format," says Morris Ballen, president of Diskmakers in New York, "and we expect to double our sales again next year."

Operating 16 slaves in three daily shifts, Ballen expects Diskmaker to be operating at its 60,000 unit capacity for quite some time as he sees no immediate end to the cassette's upward spiral. "Records are in a circular decline, and cassettes are in a growth mode," he says, adding the caveat that while compact disks are accelerating the decline of the vinyl record, they may also dampen the growth of cassettes in the distant future. "My feeling is that all three formats will remain viable, with cassettes remaining dominant for the foreseeable future."

Most duplicators see vinyl co-existing with CDs and cassettes, though in a truncated version, but not all duplicators share Ballen's optimistic outlook regarding the health of the audio cassette. Says Dick Clark, president of American Multimedia in Burlington, N.C.: "I think the cassette business we're in now will have another year of growth, will level off for a couple of years, and then start a rapid decline."

Clark sees the recent surge in digital mastering for the cassette format as being "too much, too little, too late" in the face of certain competition from DAT and the increasingly popular CD. "It's like putting shock absorbers on a stage coach when the Model-T is being readied for introduction."

In spite of that, American Multimedia is forging ahead with production plans that include a tapeless digital bin,
(Continued on page I-7)

COMPACT DISKS: 'FOUND MONEY' FOR LABELS AND MANUFACTURERS ALIKE

If there ever was a golden child in the recording industry, it would be the compact disk which has allowed record labels to make additional sales of catalog items in this new format to customers who already owned the original program in vinyl or tape configurations. But, beyond that, industry sources say the CD has made the public more "music conscious" which has had a positive spill-over effect on other formats as well.

"Every new format expands the entire market," says Morris Ballen, president of Diskmakers, a New York based duplicator of compact disks and audiocassettes. "The popularity of the CD has sent people back into the record stores, and cassettes have enjoyed additional sales in the process."

Ballen says Diskmakers sales have doubled over last year due largely to the growth in their CD manufacturing division which has "more than compensated" for the decline in their record pressing business, a decline which he says is industry-wide.

"For the first time ever, the majors have gotten out of the record pressing business, and that has meant more work for the remaining independents." While Diskmaker is operating at capacity in its record pressing plant, Ballen doesn't anticipate adding additional equipment, and is instead turning resources to the manufacture of CDs. "We can now turn around a CD as fast as we can an LP," says Ballen, "and in this business output is the name of the game."

The proliferation of CD manufacturing plants has also opened the format up to smaller labels and independents who previously could not afford the enormous costs of prohibitive "minimum runs." Now, CDs can be had for as little as \$2.65, complete in a blister pack, which is well within the reach of a majority of small labels.

Although the \$2.65 price tag for a CD is hefty when compared to LP pressing costs of less than \$1, the steady 15%-20% annual decline in vinyl sales is a portend of the end of an industry brought on by a swelling discrimination in consumer audio tastes.

"I think the CD has almost already displaced the vinyl LP," says Milt Gelfand, president of Audio Matrix, a New York-based manufacturer of plating equipment for compact disks. "I think you'll see an acceleration in the demise of the 'black record' in 1987."

The meteoric rise in popularity of the compact disk has caught many plants by surprise, rendering them unable to "take a breather" and look at new technology that is coming down the pipeline. "I think you're going to see the process speeded up considerably," says Gelfand, adding that new developments in polycarbon (the plastic shell on compact disks) and new techniques in
(Continued on page I-4)



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BB-HVM87

VIDEOCASSETTE

(Continued from page I-3)

the door before we could even get one complete pass done in real-time."

The Sony Sprinter system in use at CVS works using a mastering process called a "mirror mother master" which, at high speeds, is brought into contact with blank media and energized with a field of magnetism, resulting in a duplicate "print" of the master on blank media.

"The beautiful thing about the system," says Mishra, "is that with real-time duplication you take the master tape's signals through many sequences before it reaches the slave VCR, which causes significant degradation to the video and especially the audio, portion of the program. In high-speed, you virtually get a copy that is one step away from the master tape."

Besides the increase in quality duplication, the high-speed systems have revolutionized turnaround times by allowing duplicators to store large reels of tape holding several hundred copies of one program and then, when an order is placed, simply load the tape into videocassette shells, package and ship them.

"It is much more economical to store the reels of tape than it is to store the finished goods," says Mishra, adding that if a studio decides it has over-anticipated the demand for a product, the reels of tape which have not yet been loaded into shells are simply erased (for a nominal charge), thus eliminating the chances that they will be stuck with unusable finished goods.

Mishra sees high-speed duplication as the savior of the video tape duplication industry: "Movies which once sold for \$79 are now retailing for \$19.95, and unless we take steps to improve our own productivity and quality, we won't win the battle."

Productivity will play a major role in the coming months in this

industry where turnaround time is measured in weeks, as opposed to the record industry's turnaround capability of hours.

As for formats, VHS is the undisputed winner, with only one Beta duplicated for every 12 VHS, and that only because of the large installed base of Beta VCRs in the corporate community.

8mm appears to be stagnating with an insignificant demand for programs to be duplicated in that miniaturized format, and many duplicators feel that 1987 will be the year that tells that tiny format's future.

New business is opening up for duplicators in the video publishing arena, with several production firms announcing intentions to "publish" monthly magazines on video for newsstand retail. Industrial duplicators, VCA/Teletronics of New York, are joining the video publishing fray by co-venturing with producers to supply duplication services in exchange for a percentage of profits. "We're definitely putting a new emphasis into our duplication efforts," says VCA/Teletronics president Tom DeMaeyer. "You could even say we're bullish on this new market and expect 1987 to be looked on as the year of learning and development in the video publishing market."

DeMaeyer sees a vast market opening up for alternative programming which can be distributed through non-conventional retail channels, spelling increased profits for duplicators. "We felt it was a natural move to be a partner in this kind of venture, and insure ourselves of business in what looks to be a lucrative deal for duplication." DeMaeyer expects his company to add additional duplication equipment in the third quarter of this year to meet the demand.

Other duplicators concur that 1987 will bring significant growth fueled by a consolidation of marketing efforts brought on by concentration on duplicating in one format—VHS. Says CVS's Mishra:

"Consumers are demanding less and less of Beta because of the fall-off in equipment sales. I expect to see it go the way of the audio 8-track."

As for the success of 8mm, most duplicators have yet to take the format seriously enough to commit any significant production dollars to it.

"8mm is going nowhere right now," says VCA/Technicolor's DeMaeyer. "We're still having difficulty excepting another format."

American Multimedia's Clark has no immediate plans to bring on 8mm duplication capabilities, and will only dupe Beta "when I have to for a special client."

"I'm going to watch 8mm with a lot of caution this year," says CVS's Mishra. "8mm may have some engineering advantages over VHS, but it may end up making more of an in-road in industry rather than with commercial consumers."

COMPACT DISKS

(Continued from page I-3)

metalizing the disks will contribute to increased production, and ease the break-neck pace at which some plants are currently working. "The plants just need to catch their breath to see where the industry is going," he says.

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

But the smaller labels aren't complaining. With the Electronic Industries Assn. projecting compact disk player sales to reach 4.25 million in 1987 (as many as were sold between 1983 and 1986) independents are finding rapid acceptance for products in the CD format that were once shunned in the vinyl configuration.

Will the CD become the magic (Continued on opposite page)

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PRO DUPLICATION

format for boosting sales that the audiocassette was once considered to be? Many industry sources say the CD will be big, but not as big as the cassette.

"This is true for a couple of reasons," says Diskmaker's Ballen. "The first is economy [the aforementioned manufacturing price tag], and the second is the fact that the quantity of cassette hardware out there is unbelievable." EIA estimates put the total number of cassette players at nearly 170 million, with 1987 sales expected to top 30 million units.

The merger of audio and video may change all of that for the CD however, as emerging technology promises to marry the audio and video compact disks into a format that could stave off the competition from the yet un-introduced Digital Audio Tape (DAT), and could drastically change the way product is duplicated for the home video market.

Still, conventional CD manufacturing is the hotbed of growth in the duplication industry, and is being enhanced by innovative products such as the combination laserdisk and compact disk player introduced by Pioneer last year. "That kind of cross-merchandising of formats that lets consumers get twice as much entertainment value for their dollar, will do more for the CD than anything else," says Ballen.

The CD manufacturing process is expected to remain fairly stable for the next 12 to 24 months, according to Alan Hamersley, director of technology at LaserVideo in Anaheim, Calif., a CD manufacturer that is credited with making the first CD in the U.S. just three short years ago. "We're always trying to make the process better," Hamersley says. "Anytime you can improve your process and increase your yield, then your costs will go down." In the face of static materials costs, lower costs through increased yield is the only advantage domestic CD manufacturers will have over Japanese competition in the next year, Hamersley says.

LaserVideo, which makes CDs for Capitol, A&M, RCA, MCA as well as other major labels and independents, is projecting a manufacturing capacity of 15 million disks this year, with future forecasts of 50-60 million disks annually.

"If there is a process change on the way, it will be at the mastering level," says Hamersley, who notes that LaserVideo is just now debugging a new mastering system that they feel will dramatically improve the already critically acclaimed audio reproduction capabilities of the CD. "If we [U.S. CD manufac-

(Continued on page I-8)

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FAST-CHANGING

(Continued from page I-1)

On the CD manufacturing side, many of those long-promised new plants are about to open, and some already have. The number of CD production plants in the U.S. has grown from two to 10 in just over one year, with at least five more plants scheduled to come on line by 1988.

Compact disk production capacity in the U.S. was about 10 million disks per year last year. That figure could rise to over 150 million in 1987. This scenario of capacity finally beginning to meet demand should help CD prices start to come down, and as the laser-read software begins to get less expensive, sales of prerecorded cassettes—still the dominant sound carrier—will likely suffer as a result.

After all, consumers will reason, why spend seven or eight dollars on a tape that will eventually wear out, when one will be able to spend perhaps \$10 on a compact disk that will last virtually forever, and will sound better and deliver more dynamic range than any conventional cassette?

One of last year's trends toward attempting to make prerecorded, high speed-duplicated cassettes sound as good as their CD counterparts has fizzled somewhat—the use of high speed (7.5 i.p.s.) masters moving through ultra high speed bins (480 i.p.s.)

One company, American Multimedia Inc., had developed such a system in 1985, and said it would manufacture the computer-controlled, specially-designed bin for sale. While AMI is still offering its Analog Master Plus 480/7.5 i.p.s. duplication as a service, it has yet to produce the units for sale.

The Electro Sound Group, Sunnyvale, Calif., the nation's largest tape duplicator and a powerful force in the cassette duplication equipment market, was marketing a 480 i.p.s. version of its ES 8000 bin (the same bin customized by AMI for its ultra high speed service.)

But Electro Sound discontinued production of the unit after less than thrilling sales. Bob Barone, company president, says that, while the industry had expressed approval of the system in theory, insufficient orders came in to make continued production practical.

One firm still manufacturing a 480 i.p.s. bin is Otari Electric in Belmont, Calif. Marketing director John Carey says that the firm's DP-80 system is currently installed and working in a number of major duplication facilities, all running the bins with 7.5 i.p.s. masters.

Capitol-EMI Records continues to make prerecorded cassettes of extremely high quality via a system developed by the firm which combines optical disk and digital audio technologies. The system allows high speed duplication from a "tapeless" digital source, and went on line in mid-1986.

Paul West, director of studio operations for EMI America, says that the system's use of seven-inch industrial laserdisks to store master data in digital form allows the audio program to be kept in the digital domain right up until the final duplication stage. At that point, the data is converted back into an analog format and transferred to the finished tape copy.

The Capitol system is perhaps the most revolutionary method of ensuring high quality for prerecorded cassettes, and is hardware, rather than software driven. Other companies continue to experiment with various tape formulations and particle mixtures, as well as new C-0 designs.

Many manufacturers of conventional high speed cassette duplication systems say that sales are slow right now. Some attribute this to indecision caused by the slew of information—and disinformation—regarding DAT.

And what of DAT? The rotary-head digital audio cassette recorder has yet to arrive on the worldwide market, although its debut is imminent. For a product that is not even being sold, it has been generating more than its fair share of press and hype.

While several companies—notably Maxell and TDK—

have already begun limited production of blank DAT cassettes in anticipation of the product launch sometime this year, there is no firm producing a working high speed duplication unit for the digital cassettes.

Thus, the first prerecorded DAT software will have to be produced in realtime. JVC has already rolled out five titles for indie label GRP Records—these are, of course, not yet for sale, as there are no machines out there that can play them.

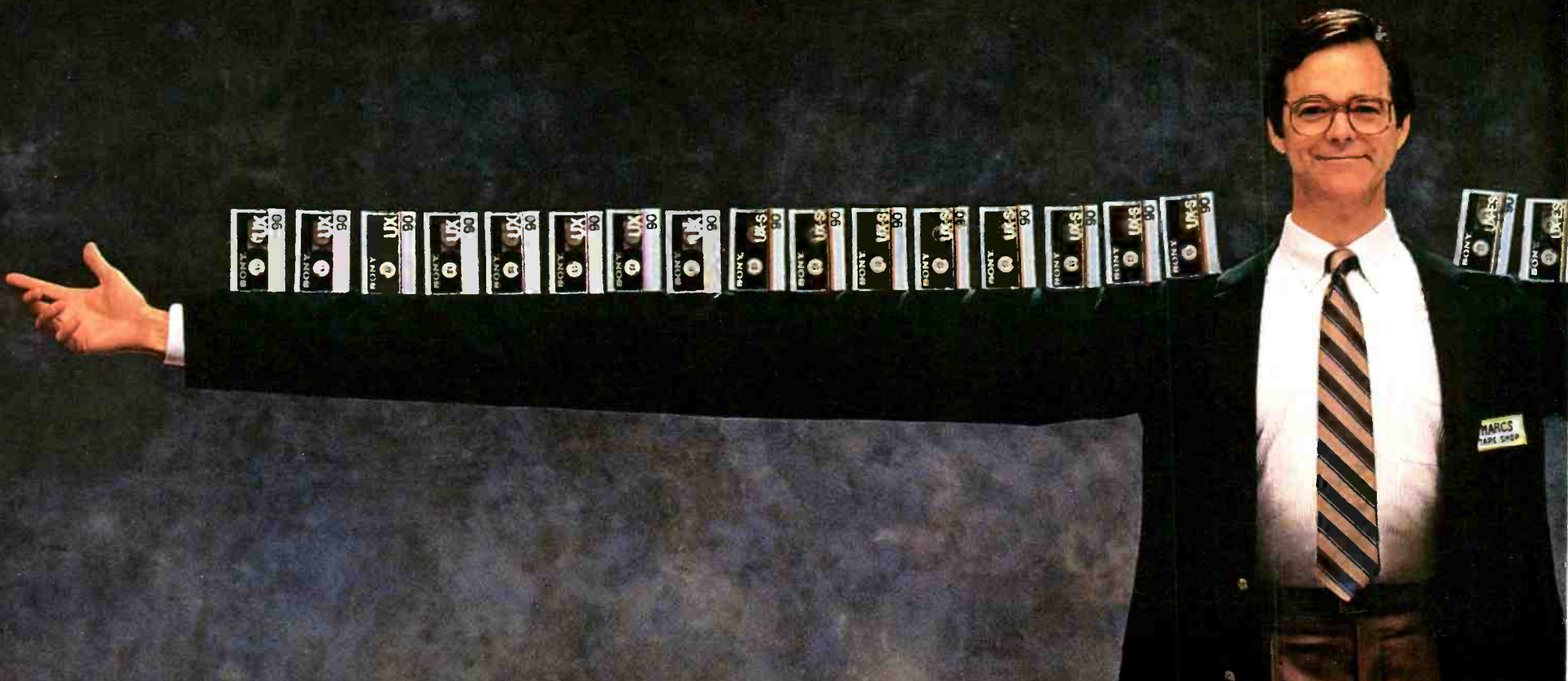
The major labels, all of whom have already expressed their deep dismay about an early, unorganized DAT rollout, may be worrying too much too soon. From the way things look now, DAT will be strictly a small-scale, audiophile product with a limited software base, available only through high-end stereo shops. Without a working high speed DAT duplication system, the majors couldn't get involved in the product even if they wanted to.

Sony showed a photograph of a Sprinter high speed duping system for DAT at last year's Audio Engineering Society meet in Los Angeles. At that time, a Sony engineer guessed that the Sprinter wouldn't be available as a working system for at least two years. A highly placed official in the International Tape/Disc Assn. (ITA), however, says now that he believes the DAT Sprinter is much closer to market than this. Whatever the case, DAT will be little more than an esoteric technological toy without high speed duplication systems to allow it to be used as a mass market audio system.

On the video side, the business remains dominated by a handful of firms, including VCA/Technicolor, Bell & Howell, and CBS/Fox Video. The smaller firms in the market do their best to compete with these giants by shaving duplication costs as much as possible, although the market shares of the majors aren't likely to decrease.

Prerecorded videocassette prices are dropping (at least for sell-through product), and the onus is being put on the duplicators this year to cut costs where possible. The increase in mass merchandisers getting into home video has been a strong factor in forcing both major and minor videocassette duplicators to keep prices low.

Extend yourself for the extent for the extended range of Sony



AUDIOCASSETTES

(Continued from page I-3)

while Electro Sound is working on a tapeless analog bin. Both duplicators see the digital moniker to carry more of a "perceived" value for consumers, and see the introduction of tapeless mastering as more of a production enhancement than an audio enhancement. "It's like putting the word 'turbo' on an automobile," says Clark. "Most people can't tell the difference between a car with a turbo and one without. Digital mastering is the same thing."

With the other shoe yet to drop in the introduction of Digital Audio Tape (DAT) in the U.S., some duplicators are moving to 24-hour capacity shifts, and postponing the addition of slaves to their production line.

"Everything is stopped dead waiting to see what's coming from Japan," says Electro Sound president Bob Barone. "I expect them [Japanese manufacturers] to come in with DAT and bowl everybody over. They're ready now, but just not sure what the market reaction will be."

Barone feels Electro Sound's sales of duplicating equipment will see a domestic renaissance in 1987 as long as DAT is not introduced. "In the fall of '86 the majors had to go outside to get cassettes made, and they didn't add equipment because they didn't think the cassettes would perform that strong. But they were wrong, and I think the majors will be forced into making some production decisions in a very short period of time, regardless of what happens with DAT and compact disks."

The future of audio cassette duplication appears to lie in tapeless digital and analog masters, but "only if the price is right," according to Barone, who sees the current out-the-door price of 80 cents per duplicated cassette rising in the face of hi-tech advancements. Capitol-EMI forged the way last year with the merging of optical disk technology and digital audio processing which afforded them high-speed duplication from a "tapeless"

digital source.

Using industrial laserdisks, Capitol was able to bypass the traditional analog tape generations at the mastering and duplication stages by digitally transferring the audio program to the master disk which would then be used to convert the audio back into analog form for transfer to the finished tape. Besides eliminating tape generations from the process, the process ensures Capitol of consistent mastering quality from all of its duplicating facilities who are sent "copies" of the first generation laserdisks.

Barone doesn't see this process as commercially viable for the industry at large because of the high costs of producing the laserdisk master (estimated at over \$2,000) and the cost of RAM to duplicate a C-90 from a tapeless source (over \$400,000). "For us, the process is unsaleable because of cost prohibitions," says Barone. "I see the analog cassette as being with us for quite some time."

American Multimedia's Clark, concurs: "I don't know if digital bins are going to make a big enough marketing difference, other than just help us turn out a more consistent product. I don't think the savings is going to be big enough to save us."

"Maybe if we had this technology five years ago," he added, "it would have secured the future for the analog cassette industry. But any day now I expect someone to pull a recordable CD out of their sleeve and devastate us all."

In spite of the expected pending doom by some in the audio duplication industry, the market appears to be in a current state of rosy-cheeked health. "All the tape duplicators are thriving," says Diskmaker's Ballen. "You can't say that about the pressing plants. Sure, we're getting competition from CDs, but they've also created a lot of listener energy and people are more excited about audio now than they have been for years. Every new format expands the entire market, and cassettes are basking in that right now. You're not going to see the demise of the audiocassette in our lifetime because of the enormous number of cassette players in the field."

With reports from the Electronics Industry Assn. that nearly 170 million cassette recorders have been sold in the U.S. since 1980 (compared to only 8.5 million compact disk players since 1983), it would appear that predictions of this format's demise are premature, and that DAT and CDs may have less of an immediate impact than previously thought.

KEN JOY

ITA SEMINAR

(Continued from page I-1)

and CD-V. Of the latter three, only CD-ROM has so far gone to market but it and the other two variations of the CD are being talked about as technologies that are in search of a business. The panels will not only discuss new plants that will be replicating CDs, but also the applications and marketing plans for the CD-ROM, CD-I and CD-V.

Other seminar sessions will examine the changes taking place in video duplication as the industry increasingly switches to tape pancakes instead of buying finished video cassettes. What kind of economies will duplicators realize from this? What will be the effect on blank tapes companies? How will this impact hardware companies which, in the past, have realized substantial volume from the sales of VCR slave units? What is the status of high-speed duplication? Will these efficiencies and economies contribute to lower priced pre-recorded video cassettes? Etc., etc.

In that same vein, there will be presentations on Sony's high-speed duplication system for video and for R-DAT tape, as well as an update on DuPont's new thermal magnetic high-speed duplication system, which is planned first for video and then also for R-DAT.

A panel of video vending machine manufacturers and of video retailers will discuss what the long range potential is of the machines and how they are viewed by different types of retailers as tools to market video cassettes.

The link between technology and marketing will ex-

(Continued on page I-8)

A Billboard Spotlight

ended demand UX audio cassettes.



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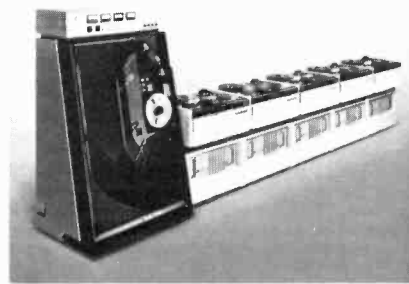
If you've been delivering marginal, 60's-quality cassettes to your customers, it's time to look at some new numbers for the 80's. Doubling the master speed means increased frequency response and dynamic range. It also means you can take full advantage of other new tape technologies: Extended range CRO₂ formulations and the Dolby* HX Pro headroom extension process. Without these, you may soon find your customers looking elsewhere.

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pressive numbers too: 144 C-45 s/hour/ slave, 2800 C-45 s/hour with a 20 slave maximum. These are real-life figures from a machine built for the real world. You won't find any unnecessary bells and whistles on the DP-80, just solid features for day-in, day-out production:

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ITA

(Continued from page I-7)

tend to a discussion of new packaging technologies for merchandising audio and video software products.

Since ITA is also involved with floppy disks and computer tape for the data industry, sessions have scheduled to examine emerging sales patterns and distribution changes in the marketing of floppy disks, and to assess the impact of the 3480 tape cartridge on the computer tape business.

The partnership between technology and marketing was the reason we asked Jack K. Sauter to be our keynote. Mr. Sauter, who has just retired as Group Vice President of RCA Corp., spent more than 35 years in consumer electronics. He was one of the co-recipients in 1983 of the ITA/TIME Magazine "Man Of The Year" award for having helped establish VHS as the dominant home video system. He will be able to look back at what the combination of technology and marketing has wrought in the electronics industry and look ahead to the new technologies and marketing innovations that we may anticipate in the years to come.

As usual at ITA seminars, there will be a full program of technical presentations as well as a program aimed at those interested in video for business and industry, subjects of particular interest to media directors for large industrial and institutional organizations.

ITA's 17th Annual Seminar will be held March 11-14 at the Hyatt Regency on Hilton Head, South Carolina.

COMPACT DISKS

(Continued from page I-5)

turers] can do it better, we stand a better chance of keeping our customers and their business from going off-shore."

As a further sign of the demand for domestic CD manufacturing plants, LaserVideo recently announced a joint venture with Marubeni Corp. (Billboard, Nov. 8, 1986) to provide financial and technical assistance to companies seeking to open compact disk manufacturing operations. Plans call for LaserVideo to hold an equity position in companies to which they provide assistance.

KEN JOY

CREDITS: *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial by Steven Dupler, Billboard's Pro Audio Editor, and Ken Joy, author of the "Fast Forward" column; Cover & design, Stephen Stewart.*

Jazz BLUE NOTES



by Peter Keepnews

JAZZ NEVER PLAYS a prominent role in the **Grammy Awards** telecast, although it usually gets at least a little airtime—which, despite protests to the contrary by hardcore aficionados, strikes us as being appropriate considering that it is, after all, intended as a broad-based, mass-appeal, pop-oriented event. This year was no exception, but we were nonetheless struck by the way jazz made its presence felt throughout the show (as did the blues, in a most dynamic way—that all-star blues segment was something, wasn't it?).

Having a host who knows something about jazz (as well as other forms of music) certainly helped; in addition to being genuinely funny and keeping things moving, **Billy Crystal** had a few very nice things to say about the music throughout the show. In particular, his introduction to **Bobby McFerrin's** performance of "Round Midnight," which included a mention of the movie of the same name and its Oscar-nominated star, **Dexter Gordon**, was charming—although it's too bad Crystal neglected to mention that the exquisite melody was composed by **Thelonious Monk**.

McFerrin's segment, on which he was backed by **Herbie Hancock**, **Buster Williams**, and **Tony Williams**, was impressive. And McFerrin's acceptance speech a few minutes later, when he won the award for best male jazz vocal performance, was moving and to the point—although his thunder was stolen slightly by co-presenter **Miles Davis**, resplendent in gold, who made himself the center of attention simply by opening his mouth.

As for the rest of the jazz awards, the only real sur-

prise was **Doc Severinsen's** victory in the big band category over some truly formidable competition—**Benny Goodman**, **Lionel Hampton**, **Woody Herman**, and **Mel Lewis**—which we suspect has more to do with the power of TV than with musical quality. Similarly, while we would hardly deny that **Davis** and **Wynton Marsalis** are worthy of praise, their high profiles rather than their music may have been the key to the Grammys they won this year. (Actually, Marsalis' profile apparently isn't all that high, or **Kim Carnes** would surely have known how to pronounce his first name.)

Finally, a quibble: Why don't TV producers believe that jazz and the blues can stand on their own *as music*? The halfhearted attempts to evoke a nightclub atmosphere by surrounding McFerrin with tables and hanging plants and by sticking a pool table in the middle of the blues segment were distracting and even a little condescending.

ALSO NOTED: The progress report we recently offered on the **Thelonious Monk Center for Jazz Stud-**

Grammy Awards make the music Crystal clear

ies, slated to open in 1990 in Washington, D.C., has prompted considerable interest. Anyone wishing to make a contribution, financial or otherwise, to this most worthy cause should contact **Tom Carter** at The Beethoven Society, 4801 Massachusetts Ave., Washington, D.C. 20016; 202-895-1610. Meanwhile, a 90-minute TV special documenting October's Monk tribute concert in Washington airs this month on PBS. "Celebrating A Jazz Master: Thelonious Sphere Monk," which will be seen on March 18 in most parts of the country but on Wednesday (11) in New York, includes performances by **Dizzy Gillespie**, **Herbie Hancock**, and **Wynton, Branford**, and **Ellis Marsalis**.

Gospel LECTERN



by Bob Darden

(This is the second in a two-part interview with **Steve Camp**, who has just returned to the U.S. following a tour of England on behalf of **Greenbelt '87** and the **Tear Fund**.)

STEVE CAMP HAS just released his eighth album in the contemporary Christian music field. He has sold more than a half-million albums from his first solo deal with Columbia Records at age 22 (and the regional hit "Let My Eyes See What You See") to his latest **Sparrow** album, "One On One."

In addition to a Grammy or two and a **NARAS** Award (for his work in The Cause project to aid Compassion International), Camp has become one of the best ballad writers in the business. Songs like "Bobby," "Living In Laodicea," and "Stranger To Holiness" have become gospel radio staples. "One On One" has some more instant Camp classics: the Jackson Browne-influenced "Foolish Things," the ominous "Threshing Floor," and three brilliant ballads in "Mr. Brokenhearted," "He's All You Need" and "He Covers Me."

"Well, 'Threshing Floor' came from singer/songwriter **Ashley Cleveland**," Camp says. "She's a Christian lady with a voice like **Bonnie Raitt** or **Janis Joplin**, who's opened for the likes of **Huey Lewis & the News** and **Eddie Money** in recent years. Anyway, originally she'd written it in a blues format, but we turned it into the martial thing you hear now."

"Actually, not everybody's getting the message yet. Some kids hear the chorus line, 'Beat it out on the threshing floor,' and think it is a sexy dance thing. The concept is wholeness, purity—and I love the line, 'But the husk around my heart remains unbroken.' It's fun

to sing, too."

Camp says "He Covers Me" came out of the difficult days following his popular—but financially draining—"Shake Up" tours of 1985-86. Producer **John Rosasco**, who remains one of the most underrated board men in Christian music, suggested that Camp write a song about that frustration.

"**Rob Frazier** helped out on the lyric and it really came together," Camp says. "It's like therapy—it's a way to deal with those feelings. I didn't know if anyone would like it but it hit No. 1 and stayed there right out of the box. It is where I was six months ago. It's refreshing to know that no matter how screwed up you are, the Lord will cover you."

Camp originally wrote "Mr. Brokenhearted" for **Michele Pillar** 2½ years ago. The original song was in a **James Taylor** "Shower The People" vein. Now it is a moody power ballad.

"You wouldn't have recognized the original; I changed it completely to include it on 'One On One,'" Camp says. "Once again John helped on the music and Rob on the lyric. I love singing it. It's about running away from problems or burying them deep inside you. Everybody does it. Like **Tony Campolo** says, 'I'm not

Steve Camp has released his eighth Christian album

OK, you're not OK, but it's OK.' Even Jesus knew what it was like to have His heart broken."

If the background vocals behind "Mr. Brokenhearted"—and four other tracks—sound familiar, they should. That distinctive growl is by **Bill Champlin**, now with Chicago. Camp is a longtime Champlin fan and said his nerves got the better of him singing alongside his idol. Also helping out on background vocals were **Jason Scheff**, **Peter Cetera's** replacement in Chicago, and **Tommy Funderburk** of the **Front**.

(Send all correspondence for *Gospel Lectern* to **Bob Darden**, 110 North Road, St. Andrews, Bristol, England BS6 5AL.)

FOR WEEK ENDING MARCH 14, 1987

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TOP JAZZ 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	
			★★ NO. 1 ★★	
1	1	3	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD)	3 weeks at No. One THE OTHER SIDE OF ROUND MIDNIGHT
2	2	3	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
3	3	3	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
4	4	3	SOUNDTRACK COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
5	5	3	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
6	6	3	WAYNE SHORTER COLUMBIA FC 40373	PHANTOM NAVIGATOR
7	9	3	HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA (CD)	YOU'RE THE ONE
8	8	3	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
9	7	3	JOE HENDERSON BLUE NOTE BT 85126/MANHATTAN	STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO
10	NEW		MILES DAVIS COLUMBIA CK 40579 (CD)	KIND OF BLUE
11	12	3	MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD)	MEL TORME/ROB MCCONNELL AND THE BOSS BRASS
12	10	3	ETTA JAMES & EDDIE "CLEANHEAD" VINSON FANTASY 9647 (CD)	BLUES IN THE NIGHT
13	NEW		MILES DAVIS COLUMBIA CK 40578 (CD)	SKETCHES OF SPAIN
14	11	3	GENE HARRIS TRIO PLUS ONE CONCORD JAZZ CJ 303	GENE HARRIS TRIO PLUS ONE
15	14	3	CHARLIE WATTS ORCHESTRA COLUMBIA FC 40570	LIVE AT FULHAM TOWN HALL

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
1	1	3	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	3 weeks at No. One STANDARDS VOLUME 1
2	2	3	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
3	3	3	NAJEE EMI-AMERICA ST-17241 (CD)	NAJEE'S THEME
4	4	3	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
5	9	3	LARRY CARLTON MCA 5866 (CD)	LAST NITE
6	11	3	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
7	7	3	THE CRUSADERS MCA 7581 (CD)	THE GOOD AND BAD TIMES
8	12	3	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
9	5	3	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU
10	10	3	KENNY G. ARISTA AL8 8427 (CD)	DUOTONES
11	8	3	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
12	6	3	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
13	13	3	TOM SCOTT SOUNDWINGS SW 2102 (CD)	ONE NIGHT/ONE DAY
14	14	3	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
15	16	3	DAMON RENTIE TBA 219/PALO ALTO	DON'T LOOK BACK
16	19	3	JEFF LORBER WARNER BROS. -25492 (CD)	PRIVATE PASSION
17	18	3	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
18	15	3	TANIA MARIA MANHATTAN ST 53045 (CD)	THE LADY FROM BRAZIL
19	21	3	ALPHONSE MOUZON MPC 6001/OPTIMISM (CD)	LOVE FANTASY
20	25	3	PETER KATER P.D.K. 4001/OPTIMISM (CD)	TWO HEARTS
21	22	3	MAX BENNETT & FREEWAY TBA 216/PALO ALTO	THE DRIFTER
22	20	3	DIANE SCHUUR GRP A-1030 (CD)	TIMELESS
23	NEW		BOB THOMPSON INTIMA SJ-73238 (CD)	BROTHER'S KEEPER
24	NEW		STANLEY CLARKE EPIC FE 40275/E.P.A	HIDEAWAY
25	NEW		MADHOUSE PAISLEY PARK 1-25545/WARNER BROS.	8

Albms with the greatest sales gains during the last two weeks. (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.

Mixed Reviews For Australian Made Promoters Refute Press, Report Profit

BY GLENN A. BAKER

SYDNEY The four promoters of the ambitious Australian Made concert tour have angrily refuted press reports circulating internationally that claim the tour was a disaster that lost \$1 million.

With a national attendance exceeding 120,000 for the six outdoor shows, the \$3.5 million tour adequately cleared costs and even returned a small profit for the organizers, with film and book spin-offs yet to come. Every participant was paid promptly and in full.

In every respect, Australian Made fulfilled its stated aim. INXS, Jimmy Barnes, Mental As Anything, the Divinyls, Models, Saints, I'm Talking, and the Triffids performed before large, enthusiastic audiences with state-of-the-art production facilities normally reserved for the likes of Elton John and Dire Straits. Each act increased the base of its support and has publicly praised the production standards.

After being showered with media support in five cities, however, the tour rolled into Sydney, where the long knives came out. Reviews were scathing; rival promoters tried to score points with public attacks upon the aims of the project; and rumors spread about backstage brawls.

"It was a kind of sad ending to a great tour," says promoter Gary Grant. "All sorts of ugly jealousies flared, and incredible stories began flying about. We started out expecting to break even, and we ended up with a small profit. We did what we said we'd do, none of us are disappointed at all, and Australian music has benefited from what we've

'The glamour and excitement that built just went flat'

done."

INXS manager Chris Murphy, who gave birth to the Australian Made concept, lays much of the blame for the lower-than-expected audience levels on the draconian attitudes of civic officials in Brisbane and Sydney.

"In Brisbane we weren't allowed to use the QEII Stadium and had to go to a bicycle velodrome instead and turn thousands of people away. Yet, on the day of our show, it was announced that ZZ Top had been given permission to play QEII. In Sydney, we were refused every city or central suburban venue and had to go down to the far southern suburb of Cronulla.

"We ended up with a 70% local audience who treated it as a neighborhood dance. All the glamour and excitement that built up around the country just went flat. And after two months of nonstop promotion, including rave press reports into Sydney from all the other cities, where the shows really were incredible, there was obviously a feeling of anticlimax."

Murphy sees the widespread criticism as part of the national character trait of "cutting down the tall poppies." He says, "It was too good to be true. We'd pulled it off, and everybody outside of Sydney was raving about it—30,000 turned out in Perth. We played venues where no bands had been allowed to play or where only the international mega-acts had been allowed.

"But in Sydney, people who had wanted to be involved but weren't were just dying to put the boot in, and they did. One newspaper report claimed we were a failure because we had drawn 22,000 down at Cronulla but an outdoor opera concert in the city had drawn 110,000. But the reporter conveniently forgot to mention that the opera concert was free.

"If we'd staged Australian Made for free in the heart of the city, we'd have drawn a quarter of a bloody million."

In Wake Of Singapore Antipiracy Law Legit Video Boom Seen

BY CHRISTIE LEO

SINGAPORE Stephen Clug, vice president of the Motion Picture Export Assn. of America (MPEAA), is predicting a boom for the legitimate video industry in Singapore following the introduction of the country's new copyright law (Billboard, Feb. 21).

"Consumers have had to be content with poor-quality tapes for so long that they will readily accept original tapes once they become available in the marketplace," he says. With Warners and CBS/Fox expected to start releasing product in the next few months, he adds, the industry will take on a wholly new profile.

"People will no longer get video releases simultaneously with American theatrical release, but they can certainly expect quality videotapes. I'm also confident more video libraries will open up, giving rise to better rack display, more aggressive advertising, and increasing profitability for rental and sales of original videos."

The MPEAA was a key force in pushing for the new copyright legislation, which Clug describes as "excellent though not perfect," and which he expects to see rigidly

enforced. He also forecasts Singapore will enter bilateral agreements with other nations, including the U.S., Britain, and European territories once the law takes effect.

"At the moment, all foreign films have to be released within a 30-day time period to enjoy protection, which in most instances is almost impossible. Hence the bilateral agreements, which will alleviate a lot of the problems faced by the local cinema industry."

Clug would like to see mandatory jail sentences for second-time offenders and minimum and maximum sentences for convicted pirates. "I'm certain the authorities will not spare offenders," he says, "but the law would be stronger if there was a more structured definition of the penalties to be meted out."

Speaking of parallel importing, Clug is confident the practice can be curbed. "Those who do parallel imports," he said, "will either concentrate on specialist product or else cater to an elite audience, because consumers aren't going to pay exorbitant prices for imported goods when these are locally manufactured and available."

W. German Retail Sales Slip; Antitrust Action Likely

BY WOLFGANG SPAHR

HAMBURG, West Germany West German retailers may invoke federal antitrust provisions in a last-ditch attempt to reverse the 15-year decline in retail numbers, which has left some record buyers facing jour-

British Label Streetwave Was Never Solvent

LONDON Streetwave and Street-sounds, the independent disco/soul labels operated here by Morgan Khan, were never solvent at any time in their short history, liquidator Robert Valentine told a meeting of creditors.

The companies collapsed earlier this year with debts of almost \$2 million. Creditors include the Mechanical Copyright Protection Society (MCPS), which is owed \$150,000, and RCA/Ariola, which reportedly paid an advance of \$750,000 to secure the labels' distribution from PRT.

Earlier, RCA/Ariola operations managing director Richard Gane had denied his company had "pulled the plug," saying, "We have assisted them with their cash flow, but they have had credit from their
(Continued on next page)

neys of up to 30 miles to the nearest store.

According to retail spokesman Lutz Wentscher in Cologne, an appeal to the Federal Anti-Trust Commission may be the only way to combat the concentration of retail power in the hands of city-based nonspecialist outlets that use records and tapes as loss-leaders.

Prerecorded music sales here are worth \$1.37 billion annually, but over the last 15 years the number of record stores has fallen from 5,000 to 2,000, with 70% of overall turnover now generated by only 20% of outlets.

Department stores and supermarkets offering disks at below-wholesale prices have driven many specialist retailers out of the marketplace. According to Holger Wentzel, managing director of the Assn. of Music, Radio & Television Shops, only 30% of the group still sells records.

Recently, the Hertie department-store chain bought out the WOM record retail business. Says Wentzel, "Areas with department stores and supermarkets are becoming areas without music." Many small- and medium-sized outlets are no longer even visited by record company representatives.

The problem, in Wentscher's view, stems from "image neurosis" on the part of the powerful city stores. "Everyone wants to be the least expensive, and the price war is killing the middle-sized shops."

Japanese Groups Charge Copyright Infringement Authors' Rights Societies Protest DAT

BY SHIG FUJITA

TOKYO The Japanese authors' rights society JASRAC has joined the protests against the launch of digital audiotape hardware this month by four of Japan's leading electronics manufacturers: Aiwa, Sony, Matsushita, and Sharp.

At a Feb. 20 press conference attended by officials of JASRAC, the Japanese Federation of Composers & Authors Assns. (FCA), and the Japanese Music Publishers Assn. (MPA), JASRAC president Yasushi Akutagawa said home taping in Japan already goes far beyond fair and just exploitation of creative works and constitutes substantial infringement of copyright.

The high quality available from DAT recorders would inevitably result in even more private copying, Akutagawa said. "It is our paramount regret that such products are being marketed before a solution is presented by way of revision of Japanese copyright law or the introduction of a levy system. We can never accept this situation."

JASRAC had already proposed levies on audio and audio/visual hardware and software, and the education standing committees of the Japanese Parliament's House of Representatives and House of Councilors had, during the last nine years, passed several resolutions calling for an overhaul of existing legislation in line with JASRAC's proposal.

This demonstrates that public

opinion in Japan endorses the society's position, Akutagawa said. The manufacturers of DAT hardware are completely ignoring the copyright issue, however, and JASRAC now feels compelled to appeal to the population at large, in the belief that a hardware and software levy is the best remedy, according to Akutagawa. It is impossible to say,

though, how long it will take before the law can be revised.

Tadashio Yoshida, FCA director and a composer, said that the sale of DAT equipment will directly affect the interests of authors. Fellow director Rei Nakanishi, added that manufacturers were in effect telling people: "Pay for the machinery but not the music."

Beatles CDs Storm Japan

TOKYO Total sales of more than 2 million units of Beatles compact disks in Japan are being confidently predicted by Toshiba-EMI, which has put out the first four titles on a rising tide of nationwide Beatlemania.

The first four, "Please, Please Me," "With The Beatles," "A Hard Day's Night" and "Beatles For Sale," were released Feb. 27. Each had a pressing of 60,000 units, or an unprecedented 240,000 total. In Japan, a CD is rated a best seller once it hits the 20,000 sales mark.

Yasunori Okamoto, EMI manager at Toshiba-EMI, says advance orders were enormous. "Beatles fever has heated up in Japan since the publicity surrounding the 25th anniversary of the release of 'Love Me Do' here in October 1962," he says.

The Beatles songs "Oh! Darling," "I Feel Fine," and "Mr. Moonlight" are being used in commercials here for Nissan Sunny, Mitsubishi TV, and Student Aid Assn., respectively.

Okamoto is predicting final sales of 100,000-plus for the first four CD releases.

Of the eight CD titles to be released here between April 24 and the end of October, Toshiba-EMI expects "Help!," "Rubber Soul," "Revolver," "The Beatles," and "Yellow Submarine" also to top the 100,000 mark. But Okamoto anticipates "Sgt. Pepper," "Abbey Road," and "Let It Be" will each sell between 400,000-500,000 units.

Toshiba-EMI's current biggest CD seller is "Fore," by Huey Lewis & the News, which hit the 100,000 sales mark. Beatles' CDs are retailing here at the yen equivalent of \$21.35.

"The Beatles Special," a 50-minute videocassette featuring 15 songs, was released by Toshiba-EMI here just before Christmas. It has sold 35,000 units so far, mostly to people in the 30-40 age bracket.

SHIG FUJITA

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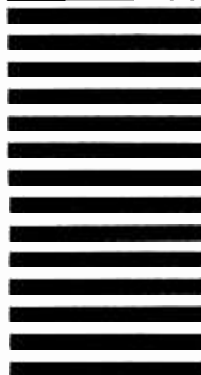
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Twin-Cassette Decks Legal But U.K. Case May Be Appealed

LONDON The British Phonographic Industry (BPI) lost the latest round in its battle to outlaw private back-to-back copying here Feb. 25, when the Court of Appeal ruled in favor of hi-fi manufacturer Amstrad, whose marketing of high-speed twin-cassette decks sparked the long-running legal row back in 1984.

Amstrad had appealed against an earlier judgment in which the courts refused to strike out a BPI/Mechanical Rights Society (MRS) claim for injunctions and damages arising from the marketing of the TS39, TS87, and SM104 tape-to-tape models. However, all three Appeal Court judges expressed dissatisfaction with the law, and the case may now go to the House of Lords.

In the judgment, the justice said that if the evidence of the case is correct, manufacturers were "incit-

ing others to infringe copyright in circumstances where the copyright owners had no practical remedy against the actual infringers, and there was nothing the copyright owners could do through the courts to stop them. If indeed this was so, the present state of the law is gravely defective."

The BPI and MRS, which brought the action in the name of member companies CBS Songs, EMI, and Chrysalis, said they would seek leave to appeal to the House of Lords, adding: "In view of the comments of the judges today, there is good reason for optimism that such leave will be granted."

And BPI legal adviser Patrick Isherwood commented: "The issues in this case are relevant to the whole question of creators being able to protect and exploit their work in the face of new technology."

BRITISH LABEL STREETWAVE COLLAPSES

(Continued from preceding page)

bank and from their suppliers as well."

Attempts by the directors of Streetwave and Streetsounds to put together a rescue package and stave off liquidations were unsuccessful, despite the fact that up until February two successful compilation albums were in the U.K. top 100 album charts.

Observers believe the operation never recovered from the collapse a year ago of the Street Scene magazine launched by Khan as part of what appeared to be an expanding music business empire. Only a few weeks before the liquidation, Khan was profiled as a successful entrepreneur in a TV documentary.

Questioned by creditors' representatives, Khan admitted the group had lost \$1.1 million in the last 13 months but claimed he was

unaware of the financial situation until late January because of poor internal accounting. He added: "I believe I have acted responsibly in trying to get financial constraints together after Christmas. I was led to believe that we were trading our way out of debt."

An MCPS representative challenged this version, however, saying Khan must have known of the losses earlier. The society had received no royalty payments since April, and Khan had exercised no financial control whatever, it was alleged.

Introducing the companies' final statement of affairs, the liquidator said: "It makes quite horrific reading. Although it is no consolation to the creditors, Morgan Khan has also lost a substantial sum of money."

Industryites Seek Federal Legislation Copy-Coding Urged For DAT Players

BY KIRK LaPOINTE

OTTAWA The Canadian music industry has strongly urged the federal government to ensure that all digital audiocassette players sold in Canada contain copy-coding technology to avert home taping with the units.

The Music Copyright Action Group (MCAG), representing recording, publishing, performing rights, and mechanical reproduction trade organizations, has written the federal government to ask for swift legislative action. Only weeks before reforms are expected to be introduced in the 1924 Copyright Act and only months before DAT hardware is expected to make its way into Canada, MCAG wants protective measures in place so copyright works cannot be infringed through duplication.

"DAT will allow the consumer to upgrade the 'theft' of prerecorded music to compact disk/digital quality," the group said in its six-page plea to the Conservative government. "The benefits of this new technology are exciting, but the damage it can cause is frightening. With DAT, the displacement of sales caused by home taping—al-

ready at damaging levels—is sure to experience a quantum leap."

The group told the government that DAT will make digital-to-digital copying possible for the first time. A CD player and a DAT machine "will provide home copiers with a perfect master and a copying medium that permits infinite duplication of perfect copies which equal the original."

As well, the group said, analog-to-digital recording will "significantly improve" with DAT technology.

The group noted that record companies cannot yet offer prerecorded music for sale on DAT cassettes because technology for the mass-production of such cassettes probably won't be available for at least another 18 months.

"Thus, the current generation of DAT machines offers the music industry no new outlet for its prerecorded product; to the contrary, DAT machines can only reduce sale of prerecorded product, as these machines can only be used for home taping."

The action group, formed late in 1986 to lobby the Conservatives for Copyright Act changes, said copy-coding technology offers "an opportunity to save Canada's music." But it said the government cannot wait until DAT machines are being marketed in Canada to decide. Action

must be swift and imminent to head off the DAT invasion.

"If protection is to be accorded to copyright recordings, hardware manufacturers must be required to install copy-code scanners in their DAT machines."

The group said DAT poses implications of considerable significance. All the technology for the hardware will be imported as will the lion's share of the blank tape.

"In other words, the importation of tomorrow's digital recording machines will enrich foreign manufacturers at the expense of Canadian creators and producers of music," the group noted.

The action group acknowledged it is too late to impose a technological solution with existing analog tape recorders. It has, instead, called for a royalty legislation approach to that problem.

But the imposition of copy-coding technology before DAT arrives in Canada "provides a rare opportunity to write on a clean slate, to implement a permanent solution to the digital home taping problem, before severe incremental damage is caused by this new product. We should not let this opportunity pass us by."

The group said the consumers seem to think that the purchase of a
(Continued on page 69)

Restrictions On Foreign Films, Video Sought

OTTAWA Federal legislation is planned that would restrict the operations of foreign video and film distributors in Canada.

Communications Minister Flora MacDonald, angry that Canadian films and videos haven't been given widespread distribution in the U.S., says she will introduce a licensing system for all foreign film and video distribution.

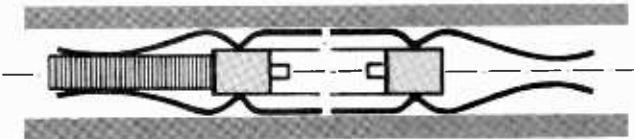
Under her proposed law, a foreign-owned firm or its branch would only be allowed to distribute in Canada films or videos it produced or for which it holds worldwide rights. Other films and videos would be distributed by Canadian companies only.

In the last year, the Canadian-owned element of the video distribution business has been slow off the mark. The Canadian film business remains swamped by American companies, even though theaters are mainly controlled by Canadian companies. MacDonald believes that foreign domination of distribution restricts how many Canadian films and videos Canadians see. She says marketing and support for Canadian product is minimal.

As a result, she wants a licensing system in place that would bolster Canadian distribution. A stronger Canadian distribution system might also lead to stronger marketing of Canadian product.

The law is expected to be introduced in March or April and to be passed later this year by the House of Commons.

help in azimuth



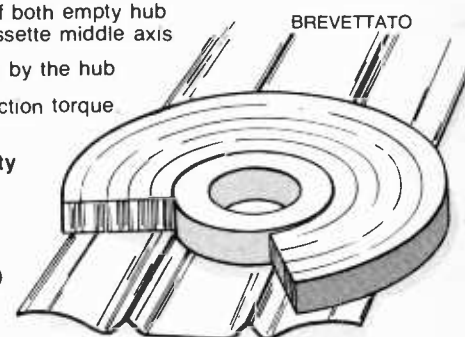
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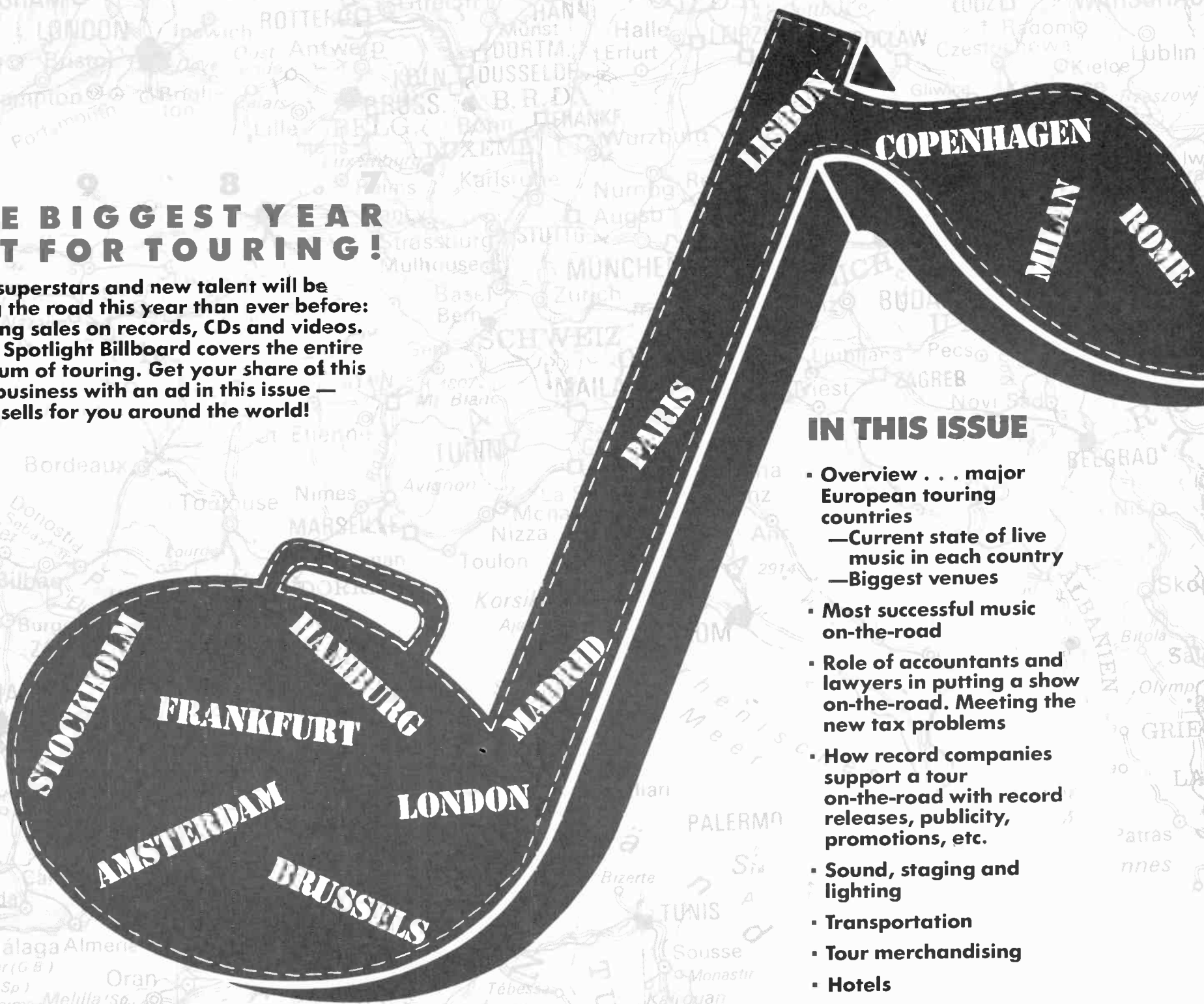
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 - Biggest venues
- Most successful music on-the-road
- Role of accountants and lawyers in putting a show on-the-road. Meeting the new tax problems
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Stars Shine At 1987 Grammy Awards Show

PHOTOS: ATTILA CSUPO



Whooping It Up. Whoopi Goldberg presents Paul Simon with the Grammy for album of the year for "Graceland," on Warner Bros.



Key Player. Bruce Hornsby of RCA recording act Bruce Hornsby & the Range shows off his Grammy for best new artist.



Veteran Performer. Barbra Streisand proudly displays her Grammy for instrumental arrangement accompanying vocals for "Somewhere," on Columbia.



Grammy Bliss. Elektra recording artist Anita Baker takes the Grammy for r&b female vocalist for "Rapture."



Look Mom. Bobby McFerrin is all smiles after taking the Grammy for jazz male vocalist for "Round Midnight," on Columbia.



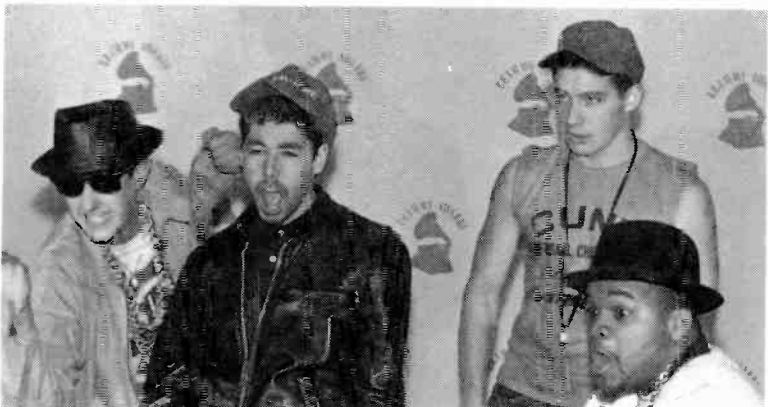
Winning Team. Songwriters Burt Bacharach and Carole Bayer Sager congratulate each other on the Grammy they received for song of the year for "That's What Friends Are For."



Davis Design. Eiko Ishioka walks away with the Grammy for best album package for Miles Davis' "Tutu," on Warner Bros.



In Control. Jimmy Jam, left, and Terry Lewis show off the Grammy they took for producer of the year for Janet Jackson's "Control."



Right To Party. Columbia recording act the Beastie Boys and D.J. Hurricane, right, get into the evening's festivities after presenting Robert Palmer with the Grammy for rock male vocalist.



Great Accomplishments. Ginger Mercer accepts the lifetime achievement award on behalf of her late husband, Johnny Mercer.



Higher Achievements. Steve Winwood holds up the Grammys he received for pop male vocalist and record of the year for "Higher Love," on Island/Warner Bros.

Maple Briefs

PRIME MINISTER Brian Mulroney has been careful not to berate U.S. officials working with Canada on a freer trade arrangement. But on Feb. 4 he characterized remarks made the previous night by U.S. trade representative Clayton Yeutter as "betraying an ignorance" and showing "insensitivity." Yeutter suggested that Canadians should put cultural issues, including issues

in broadcasting and the recording industries, on the table for trade talks. Canada has firmly maintained that such issues must not be negotiated because they are Canada's only hope for cultural sovereignty. Yeutter says the U.S. has nothing to fear from a Canadian cultural invasion and that Canada shouldn't fear influences from the U.S.

THE CANADIAN RECORDING Industry Assn. (CRIA) is set to bestow the first diamond certification (for sales of 1 million) to a female artist. It is for Whitney Houston's self-titled debut album, which has surpassed Cyndi Lauper's "She's So Unusual" as the top-selling album in Canada by a woman.

CBS RECORDS CANADA LTD. has issued two sampler albums at national retail under the CBS Direct label. "Hit Singles" is a two-record set of best-selling catalog items, while "Masters At Work" is a classical compilation. Either can be bought for \$5.99 when consumers buy a regularly priced album featured on the samplers.

MOFFAT COMMUNICATIONS Inc. reports some musical chairs among general managers: Roy Hennessey of CKY and CITI-FM Winnipeg, Manitoba, moves to CKXL and CHFM-FM Calgary, Alberta. Don Kay replaces Hennessey, and Keith James from Calgary replaces Kay in Hamilton, Ontario, at CHAM.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Americ Opens CD Plant 4 Million CDs In '87 Predicted

DRUMMONDVILLE, Quebec Americ Disc Inc. officially opened its compact disk manufacturing plant in here Feb. 19. It is estimated it will produce 4 million CDs in 1987.

Company president Michel Villemaire told reporters at the launch ceremony for the facility that the plant will employ about 130 workers and be able to ship CDs out the door for about \$4 each (Canadian).

Americ Disc is a consortium of French and Canadian concerns, including the Quebec government, MPO of France, and the SNC Group of Montreal. The province pumped about \$5 million into the \$28 million facility and holds 28% of the company, but it plans to withdraw when Americ Disc is running full-tilt. Plans call for the company to remain in Canadian hands.

Already operating in Canada is

Praxis Technologies Inc., near Toronto, and a Cinram Ltd. plant is expected to go on line shortly as the third Canadian CD plant. Americ Disc is located about 100 miles east of Montreal.

Quebec Culture Minister Lise Bacon waxed eloquent at the ceremony on how Americ Disc will stimulate the province's music. Villemaire was slightly more low-key, saying it didn't matter who came to the company to have a CD pressed.

"It could be your mother-in-law," he said. "Our only job is to make sure it sounds like your mother-in-law."

Villemaire also took a swipe at Praxis when he said his company will be Canada's first commercial producer of CDs. He said Praxis isn't yet making enough to be considered a commercial producer.

CBS Signs Celine Dion

OTTAWA In a major roster move, CBS Records Canada has signed Quebec star Celine Dion, perhaps the province's most popular recording artist.

Immediate plans are for a French-language, self-titled album in April, to be produced by Epic artist Aldo Nova (who also wrote part of the album), Jean Roussel (who has worked with the Police), and major Quebec producers Pierre Bazinet and Michel Le-francois.

On the horizon, however, is Dion's first-ever English recording, says CBS a&r director for Quebec, Vito Luprano.

Dion has reportedly sold more than 800,000 albums in her native Quebec, largely to very young and

older consumers. Only 19 and already a five-year recording veteran, her image is being changed and her musical style altered to appeal to a mainstream pop, rock, and dance audience.

She is also eyeing Europe for her April album. She has already sold some 700,000 singles there, reports Luprano. A Quebec tour will accompany the recording, he adds.

Dion had been signed to Trans-Canada, a Montreal-based label, and her four albums (and several repackagings of work) have been brisk sellers. She practically swept the 1985 ADISQ Awards, honoring the province's music talent, but has been silent since then.

COPY-CODING URGED FOR DAT PLAYERS

(Continued from page 65)

tape recorder gives them a right to tape copyright work as they see fit.

"Now is the time to establish the ground rules for DAT machines, before the machines have been purchased and erroneous and damaging consumer expectations have been established."

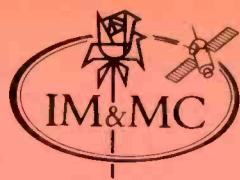
The group wants the matter dealt with in the copyright reforms. Alternatively, it asked for special legislation or means under the Criminal Code that would prohibit the sale of DAT equipment without copy-code scanners.

ON BEHALF OF ANDREAS VOLLENWEIDER, WE WOULD LIKE TO THANK OUR FRIENDS AT CBS/GERMANY, CBS/USA, ALL OTHER CBS OFFICES WORLDWIDE, AND ALL OF OUR MANY, MANY FRIENDS, WHO HAVE WORKED SO HARD TO HAVE THIS MUSIC HEARD, RESULTING IN SO MUCH....

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GRAMMY AWARDS SHOW PACKS SALES WALLOP

(Continued from page 1)

showed impressive gains (see separate story, this page).

On the Top Pop Albums chart alone, three big Grammy winners earned bullets with their chart leaps. Steve Winwood's "Back In The High Life," which includes the record of the year, "Higher Love," moved back up the chart from No. 27 to No. 19. Anita Baker's "Rapture" climbed from No. 16 to No. 12 after the artist won two Grammys and performed on the show. Paul Simon's "Graceland," which won album of the year, rose from No. 11 to No. 7.

Ronna Hoffberg, vice president of marketing for Chicago's 14-store Rose Records chain, says the absence of a landslide Grammy winner this year benefited retailers. "This year, you have very broad-based titles. Unlike other years, when Phil Collins won everything or Lionel Richie won everything, you had a really varied program."

The sales impact comes despite a dip in television ratings for the program from those posted in 1985 and 1986. The broadcast registered a 18.3 rating and a 27 share for the first hour and concluded with a 30 share. "The ratings were down from what we had the last couple of years, but they're better than five years ago," says a CBS Broadcasting spokesman.

One artist who definitely benefited from the awards broadcast was Simon, who emerged as "the real winner of the whole show," according to Steve Bennett, vice president of marketing for 130-store, Durham, N.C.-based The Record Bar. He credits Simon's show-opening performance in part for significant increases the chain saw on "Graceland." Says Bennett: "It hasn't gotten much airplay, so people haven't had a chance to hear it a lot."

Simon's album jumped for the 23-store, San Francisco-based Rainbow Records chain, too, which assistant buyer Jim Heikkala attributes to both the Grammys and Simon's concert appearance in Berkeley the following weekend.

The album also picked up for other surveyed retailers, including the Amarillo, Texas-based Western Merchandisers (125 stores, includ-

ing Hastings Books, Records & Video and Eli's); the 25-store, Washington, D.C.-based Waxie Maxie's chain; the 14-store Rose Records web in Chicago; and the 10-store Streetside Records & Tapes in St. Louis.

Baker also scored big increases at several chains, including Record Bar, Western Merchandisers, Waxie Maxie's, Rainbow, the 28-store, Sausalito, Calif.-based Record Shop chain, and Rose. In fact, for the 17-store Great American Music web, based in Minneapolis, Baker was the only artist to really jump out from the Grammys pack.

"The people who won this year were already brand names," explains Ira Heilicher, president of Great American Music. "People already knew [Barbra] Streisand and Steve Winwood. Anita Baker is not the best-known name, especially in this market, which is lily-white."

Other artists whose exposure from the awards broadcast led to sales boosts, say dealers, are Janet

Jackson, Whitney Houston, and Bruce Hornsby & the Range. Record Bar's Bennett, however, says it is hard to qualify how much Hornsby benefited from winning best new artist, since his band has a current single in rotation at radio.

But the Grammys' influence spread beyond pop product.

Bobby McFerrin, who won the jazz male vocal Grammy and was featured during the show's jazz segment, picked up sales at Record Bar, Western Merchandisers, Strawberries, Rose, and the Miami web Q Records & Video.

Vladimir Horowitz's Grammy-winning classical album "The Studio Recordings, New York 1975" enjoyed a noticeable increase at Strawberries. The classical duo of vocalist Kathleen Battle and guitarist Christopher Parkening, who performed during the broadcast, gained sales at Rose. Battle also won the classical vocalist Grammy for her Mozart album.

(Continued on page 79)

Charts: Grammys Sell

NEW YORK This week's Billboard charts amply show the sales might of the Grammys.

In addition to bulleted gains by Paul Simon, Steve Winwood, and Anita Baker (see story, page 1), several other featured or winning artists improved their showings on the Top Pop Albums chart.

Blues artist Robert Cray enjoyed a strong postawards showing. "Strong Persuader" picked up a bullet while holding at No. 17, while two older Hightone releases also rose: "False Accusations" moves up five positions with a bullet to No. 190, and "Bad Influence" moves up two rungs to No. 196.

Whitney Houston, who performed twice in the broadcast, moved from No. 43 to a bulleted No. 30.

New-artist Grammy winners Bruce Hornsby & the Range held at No. 3 with a bullet. A performance by Janet Jackson helped the singer pick up a bullet as she retained the

No. 5 position.

Even losers at the awards show proved they could be winners at the cash register: Peter Gabriel, an also-ran in several key categories, "got his name mentioned a lot," says David Blaine, vice president of the 25-store Waxie Maxie's, explaining why the artist picked up sales for the Washington, D.C., chain. This week, Gabriel's album moved from No. 21 to a bulleted No. 16.

Other Grammy winners or performers picking up ground on the Top Pop Albums chart include Robert Palmer, the Judds, David Sanborn, Bob James, Andreas Vollenweider, Dwight Yoakam, Randy Travis, and Simply Red.

Bobby McFerrin, who won the male jazz vocal award and performed the theme from "Round Midnight," saw his Blue Note album "Spontaneous Inventions" rise from No. 12 to No. 8 on Billboard's Top Contemporary Jazz Albums chart. **GEOFF MAYFIELD**

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

HUEY LEWIS & THE NEWS make it to No. 1 this week with "Jacob's Ladder" (Chrysalis). Sales gains for the former combined Power Pick/Sales & Airplay (Billboard, Jan. 31) more than offset its loss in radio points, and it dislodges **Bon Jovi's** "Livin' On A Prayer" (Mercury) after four weeks at the top. Every combined Power Pick has now reached No. 1 on the chart except for **Club Nouveau's** "Lean On Me" (Warner Bros.), which jumps from No. 12 to No. 5. Lewis' lead is large, but "Somewhere Out There" by **Linda Ronstadt & James Ingram** (MCA) is at No. 2, with its sales virtually in a dead heat with Lewis; increased radio points could put the duo on top next week. Meanwhile, two other records are moving up at breakneck pace: the aforementioned Club Nouveau and **Janet Jackson's** "Let's Wait Awhile" (A&M), which leaps from No. 10 to No. 3. With Jackson making enormous point gains and Club Nouveau gaining even faster, they are both within striking distance of the top for next week.

THE POWER PICK/AIRPLAY this week goes to "Sign 'O' The Times" by **Prince** (Paisley Park). It skyrockets from No. 59 to No. 35 on the strength of 53 more radio adds from the pop panel and good early moves, including a debut at 15 on WHYT Detroit. Only one record already on the chart has more adds: new group **Cutting Crew**, with "(I Just) Died In Your Arms" (Virgin). Fifty-eight adds from the Hot 100 panel give Cutting Crew the largest jump on the chart, 29 places to No. 51. The record is already No. 1 at KFMV Salt Lake City. Another record with an outstanding week at radio—39 adds and up 25 places on the chart to No. 57—is "Looking For A New Love" by **Jody Watley** (MCA). The record is showing great early moves at KLUC Las Vegas (38-23) and KMEL San Francisco (35-20).

THE MOST ADDED RECORD overall is this week's Hot Shot Debut, the remake of Marvin Gaye's "What's Going On" by **Cyndi Lauper** (Portrait). With adds from about half of the radio panel in its first week, it enters the chart at No. 63. This week's debuts also include the first Hot 100 chart records for **Poison** with "Talk Dirty To Me" (Capitol) and the **Breakfast Club** with "Right On Track" (MCA). Also, Broadway and movie star **Gregory Hines** makes his chart bow in a duet with **Luther Vandross**, "There's Nothing Better Than Love" (Epic), from Vandross' album.

QUICK CUTS: "Candy" by **Cameo** (Atlanta Artists) loses its bullet at No. 22 this week, but the record is top ten on 18 reporting stations, in markets such as Boston, New Haven, Charlotte, N.C., Miami, Las Vegas, Honolulu, Seattle, San Francisco, and Los Angeles, where it moves from 5-3 on KIIS-FM. "Show Me" by the **Cover Girls** (Fever) regains its bullet at No. 80 this week, with strong moves at radio contributing: 17-14 at WPLJ New York, 18-13 at WHYI Miami, and 30-21 at KAMZ El Paso.

'TOP GUN' SALES NEAR 2-MILLION MARK

(Continued from page 1)

the equivalent of \$50 million at retail.

Distributors contacted by Billboard confirm that Top Gun's unit volume has far outpaced all other titles—past and present.

"In terms of the number of units we have moved, it is probably the most we have ever done with a single title," says Noel Gimbel, president of Sound Video Unlimited, a Niles, Ill.-based distributor. "But that's units shipped. Dollar volume is another matter," he adds, alluding to the widespread price slashing that has eroded margins for many retailers and distributors.

"Retailers who would usually buy three copies of a movie are buying a dozen copies of 'Top Gun,'" says David Schaffer, president of Discount Video, a Bensalem, Pa.-based distributor. "It's a good movie at the right price. It will probably stay a hot seller for at least 60 days after its release instead of the 30 to 40 days that most other movies sell."

"This is not the gift-giving season, so to sell that many cassettes at this time of year is extremely good movement for a cassette," says Vern Fross, vice president of video sales for Des Moines, Iowa-based distributor Commtron Corp. Fross adds that Commtron has sold more units of "Top Gun" than any other title ever handled by the company.

Paramount says sales have been ignited by the unprecedented marketing approach being undertaken for the cassette. "Top Gun" is being offered at a suggested list price of \$26.95—the lowest price ever offered on the initial video release of a major motion picture, the result of the inclusion on the tape of a Diet Pepsi commercial. The tie-in with Pepsi is being backed by a \$6 million promotional campaign (Billboard, Jan. 24).

The cross-marketing effort includes mention of the cassette on a "Top Gun"-inspired TV commercial

for Diet Pepsi, a consumer sweepstakes, and a dealer incentive program as well as a version of the soft drink commercial on each tape.

As a result of the low price, retailers are ordering copies of the movie by the dozen, hoping to sell the action-adventure movie to consumers who would normally rent it. Although the video will not officially be offered until March 11, reports of retailers preselling the title for as little as \$19.95 surfaced soon after Paramount first announced pricing on the cassette.

In becoming the top-selling videocassette of all time, the movie—which stars Tom Cruise as a brash Navy jet pilot—breaks the record set by another movie distributed by Paramount, "Indiana Jones And The Temple Of Doom." Released for a suggested list price of \$29.95 and marketed during the 1986 holiday selling season, "Temple Of Doom" posted sales of 1.4 million units, according to Paramount.

FOR WEEK ENDING MARCH 14, 1987

Billboard HOT 100 SINGLES ACTION			
RADIO MOST ADDED			
225 REPORTERS			
CYNDI LAUPER	WHAT'S GOING ON	PORTRAIT	NEW TOTAL ADDS ON
CUTTING CREW	(I JUST) DIED IN YOUR ARMS	VIRGIN	109 111
PRINCE	SIGN 'O' THE TIMES	PAISLEY PARK	59 126
BREAKFAST CLUB	RIGHT ON TRACK	MCA	53 168
JODY WATLEY	LOOKING FOR A NEW LOVE	MCA	44 46
			39 85
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of 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.			
RETAIL BREAKOUTS			
201 REPORTERS			
HERB ALPERT	KEEP YOUR EYE ON ME	A&M	NUMBER REPORTING
THE BARBUSTERS	LIGHT OF DAY	CBS ASSOCIATED	30
PETER WOLF	COME AS YOU ARE	EMI-AMERICA	29
ROBBIE NEVIL	DOMINOES	MANHATTAN	29
WORLD PARTY	SHIP OF FOOLS	ENSIGN	25
			22
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Lifelines

BIRTHS

Boy, Sean Christopher, to **Richard and Shirley Burkhardt**, Feb. 14 in Los Angeles, Calif. He is a manager with the firm of Cavallo, Ruffalo, & Fagnoli.

Boy, John Anderson, to **Bill and Jane Reid**, Feb. 23 in Virginia Beach, Va. He is vice president of Cellar Door Concerts there.

MARRIAGES

Jack Untz to Karen Smith, Jan. 31 in Atlanta, Ga. She is studio manager at Cheshire Sound Studios there. He is a musician.

Paul Lovelace to Kim English, Feb. 26 in St. Croix. He is vice president of national country promotion for Capitol/EMI America. She is with the Music Mill recording studio in Nashville.

DEATHS

John Malachi, 67, of a heart attack

Feb. 11 in Washington, D.C. The veteran jazz pianist was best known for his work with vocalists, among them Billie Holiday, Joe Williams, Sarah Vaughan, and Billy Eckstine, who featured Malachi in his pioneering mid-'40s big band. In recent years Malachi taught music in the Washington area.

Bola Sete, 63, of pneumonia and respiratory complications Feb. 14 in Sausalito, Calif. Sete was a guitarist whose music was a mixture of Brazilian folk, bossa nova, jazz, and classical. By the '50s, Sete had become one of the top performing and recording artists in South America. Following his move to the U.S. in 1959, he performed with Dizzy Gillespie, after which he recorded several albums for different labels. Sete is survived by his wife, An. In lieu of flowers, she has asked that donations be made to the Self Realization Fellowship,

3880 San Rafael Ave., Los Angeles, Calif. 90065.

Freddie Green, 75, of a heart attack Feb. 28 in Las Vegas. The guitarist with the Count Basie band for nearly 50 years, Green was the last surviving member of the group's "All-American Rhythm Section," which also featured drummer Jo Jones, bassist Walter Page, and Basie. Although he seldom took a solo spot with the band, Green's steady rhythm work became an integral part of its signature sound. Green also recorded extensively as a sideman and as a leader for Duke Records and RCA Records. He is survived by a son.

Danny Kaye, 74, of heart failure March 3 in Los Angeles. The comedian appeared in many musicals and movies (see separate story, page 6).



Joint Effort. MCA Music Entertainment Group president Irving Azoff, left, meets with GRP Records, Larry Rosen to discuss plans under their new U.S. distribution pact. Pictured with Azoff are, from left, Zach Horowitz, senior vice president of legal affairs, MCA Records; Rosen, president and co-founder, GRP; Jheryl Busby, executive vice president of talent acquisition and artist development and president of the black music division, MCA Records; and John Burns, executive vice president of MCA Distributing and Manufacturing.

EXECUTIVE TURNTABLE

(Continued from page 4)

president and general counsel and **Donna Bascom** to vice president of legal and business affairs. Lopes was vice president and general counsel. Bascom was senior counsel of legal and business affairs.

Denise Nakashima is promoted to director of creative services for Embassy Home Entertainment in Los Angeles. She was manager of that area. **Bob Dobranski** becomes manager of marketing administration for the company. He was assistant to the marketing director.

J2 Communications in Los Angeles names **Richard Spingola** vice president and chief financial officer. He was vice president of finance for Media Home Entertainment.

Nelson Entertainment International in Los Angeles names **Christy Peterson** director of international business affairs and **Cheryl Calabrese** supervisor of international services. Both were with Embassy Home Entertainment, a subsidiary of Nelson Entertainment.

PUBLISHING. **Ron Vance** is named president of Geffen Music in Los Angeles. He was vice president of Unicity Music, a company he co-founded.

Dr. Ekke Schnabel becomes vice president of BMI International in New York. He served in a senior executive position at RCA/Ariola.

Warner Bros. Music in Los Angeles appoints **George Guim** director of international talent and repertoire. He was associated with Cavallo, Ruffalo & Fagnoli Management.

The Word Music Group in Nashville names **Valerie Reid Murray** professional manager and **Rodney Gene Hatfield** administrative assistant. Murray served in a similar capacity for the Benson Co.

Lorenz Creative Services in Nashville promotes **Michael Puryear** to vice president of publishing. He was director of the gospel division.

Larry Butler Music in Nashville names **Bud McGuire** professional manager. He was with Rick Hall Music.

Southwing Publishing in Nashville appoints **Lee Bach** professional manager and **Kay-Cee Dunn** office manager.

PRO AUDIO/VIDEO. **A.J. Menozzi** is promoted to president and general manager of dbx North America in Newton, Mass. He was vice president of marketing and sales.

Alex Bell is appointed vice president of Creative Video Concepts in Los Angeles. He was head of his own consulting firm.

RELATED FIELDS. **Raul Perez** is promoted to director of music administration for Columbia Pictures in Burbank, Calif. He was music coordinator.

John Marx joins the William Morris Agency in Los Angeles as vice president in charge of the contemporary music division. He was director of the contemporary music department at Triad.

New Companies

Thumbs-Up-Records Inc., formed by Robert Gonzalez and Stuart Cox. Company will produce and record pop/rock music. First release is a remake of "The Girl From Ipanema" by the Band Mystique. 3343 N.W. 68 Court, Fort Lauderdale, Fla. 33309; 305-972-0066 or 942-4464.

Florida Swamper Music, BMI, and Florida Swamper Records, formed by Donald Marcum. First signings include Perry Millard, Bob Ward, Gregg Danhires, Aaron Hale, and D.C. Marcum. Company catalog extends from gospel to light rock. 16418 U.S. 19, Hudson, Fla. 33567.

Pacific Entertainment Ltd./Omlat Tunes Music Co., BMI, formed by Mark Nawara and Jim Sperandio. Company will specialize in artist management and direction, music publishing, and production. First signings include Island artist Diamond Rexx. P.O. Box 6858, Chicago, Ill. 60680; 312-289-8895.

Mountain Bear Productions, formed by Ken Mays, comedy writer and former radio personality. A broadcast production firm that also offers video-based speech and language seminars through its subsidiary Personal Communications Development. 136 Union Chapel Road, Weaverville, N.C. 28787; 704-645-4269.

Creative Video Concepts, formed by James Fearing. Company will develop new video projects by Fearing and acquire titles and represent other independent producers for the marketing and distribution of their product, including consumer-direct sales. 11444 W. Olympic Blvd., Suite 1007, Los Angeles, Calif. 90064; 213-312-9588.

J & J Records, formed by Michael and Tisha Jones. First release is "We Made It" by Mystic's Krew.

1105 Warren Dr., Harvey, La.; 504-368-7603.

Scott Lea Productions & Music Publishing, formed by Scott Lea. Areas of service include music publishing, jingles, record production, motion picture scores, and music career guidance. P.O. Box 523, West Paterson, N.J. 07424; 201-345-4931.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 13-15, **South By Southwest Music & Media Conference**, Marriott Hotel, Austin. Roland Swenson, 512-473-8200.

March 21, **Tenth Annual Bay Area Music Awards (BAMMIES 10)**, San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 25-27, **Counseling Clients In The Entertainment Industry**, St. Moritz-on-the-Park, New York. 212-765-5700.

March 28-31, **National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference**. Convention Center, Dallas. 202-429-5300.

APRIL

April 3-5, **The Music Business Symposium 3**, Ambassador Hotel, Los Angeles, Calif. 213-395-2441.

April 4, **1987 New York Music Awards**, The Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 6, **Academy Of Country Music Awards**, Knott's Berry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8, **Boston Music Awards**, The Opera House, Boston. Candace Avery, 617-423-9029.

April 8-11, **American Video Assn. Convention**, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 11, **Second Annual Baltimore/Washington/Virginia Music Business Forum**, Washington Convention Center, Washington, D.C. 301-937-6161.

April 16, **National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 21-23, **New York International Home Video Show**, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

April 23, **Minnesota Music Awards**, Northrop Memorial Auditorium, Minneapolis. 612-926-5206.

April 30-May 3, **The Fourth Annual National Assn. Video Distributors (NAVD) Trade Conference**, Grand Champions Resort, Indian Wells/Palm Springs, Calif. Mark Engle, 202-452-8100.

FOR THE RECORD

The dollar conversions given in a story in the March 7 issue on West German CD maxisingles were incorrect. Regular maxisingles currently sell in West Germany for about \$8 and regular CDs, for about \$16-\$17.50. CD maxisingles are expected to retail at about \$11.

RETAIL TRACK:
The new way to learn
what's in store!
... see page 41

Belmont U.K. Study Set

NASHVILLE Belmont College, a major supplier of music business graduates to the entertainment industry here, will debut an international study program in the fall. Under the program, up to 25 upper-division students will be able to study in London, concentrating on international aspects of the music business.

A member of Belmont's faculty will accompany the students

abroad, teach several courses from the regular curriculum, and arrange student internships at London companies. The faculty member will also coordinate courses to be taught by adjunct professors in London.

The Semester In London program will be supervised by the American Institute For Foreign Studies. Dr. Richardson R. Lynn directs the program at Belmont.

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BILLBOARD
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TV Tracks
Chart
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BEATLES SURGE ON CD CHART

(Continued from page 1)

The Beatles' Feb. 26 digital debut—long anticipated by eager music retailers and their customers—along with the telecast of the Grammy Awards the same week (see separate story, page 1), helped shake the winter doldrums out of a still-young year that has thus far seen no new superstar album releases.

"It was a super sales week," says Steve Bennett, vice president of marketing for the 130-store Record Bar chain, based in Durham, N.C. "And oddly enough, it happened from Thursday on," he adds, referring to the disks' street date. Chain-wide sales for that day were 30% over the same date in 1986, according to Bennett. "And we were up against some pretty strong numbers."

"Last week was our biggest non-holiday season ever, and the reason was the Beatles CDs," says Mitch Perliss, director of purchasing for the 43-store, Los Angeles-based Music Plus web. According to Perliss, total sales on the quartet of CDs were only \$400 under first week sales for the Bruce Springsteen CD package.

With the oldest of the Beatles' recordings ("Please, Please Me," "With The Beatles," "A Hard Day's Night," and "Beatles For Sale") making such a big first-week splash on CD, many retailers are openly excited about how strongly some of the later albums will fare when they begin rolling out on the digital configuration in April.

In the meantime, the Beatles initial CDs have gone a long way to injecting much-needed excitement into the music marketplace:

- At the 25-store Waxie Maxie's web, based in Washington, D.C., all

of the Beatles' CDs placed among the chain's top 10 albums—including LP and tape sales—with "A Hard Day's Night" reaching No. 3.

- Music Plus tallied 2,500 preorders, while the 23-store Rainbow Records chain, based in San Francisco, took 1,000 preorders.

- In a reverse of conventional wisdom, software is driving hardware sales. Retailers say the Beatle CDs have prompted some hold-out consumers to buy CD players.

- Most dealers say customers are buying all four at once, and they see little distance between the best and weakest sellers of the batch.

"It's amazing," says Greg Marshall, director of purchasing and advertising for the 10-store Missouri chain Streetside Records. "At all of our St. Louis stores, there was never more than a six or seven [piece] difference between the one that sold the best and the one that sold the least."

Jeff Cohen, assistant buyer for the Framingham, Mass.-based Strawberries Records & Tapes chain, says that there is "less than a 400-piece difference" between the 60-store chain's best-selling Beatles CD, "A Hard Day's Night," and the weakest seller, "With The Beatles."

Dealers say that in general the Beatles CDs did not produce the long lines that Bruce Springsteen built last November. Says Music Plus' Perliss, "There was no chaos or madhouse atmosphere." But there were exceptions.

Lines formed early in the morning on Feb. 26 outside Q Records & Video's four stores in Miami, "like for concert tickets," says vice president Ned Berndt. As did other chains, Q booked numerous

preorders. President Linda Stone says, "We even had a customer call from Atlanta, where she was on vacation, to be sure her order was in."

"A lot of people called [our stores] on the mistaken assumption that there wouldn't be enough to go around," says David Blaine, vice president and general manager of Waxie Maxie's. "Phone reservations sold out stock for some stores before they had a chance to open their doors, and we had to shuffle product around."

Ronna Hoffberg, vice president of marketing for Rose Records in Chicago, says the four titles sold a total of 10,000 units at the chain's 14 outlets in less than a week. The chain has already reordered. Ira Heilicher, president of the 17-store Great American Music chain, based in Minneapolis, reports that all four Beatles titles were sold out by late Saturday, Feb. 28. A new order arrived Monday, March 2.

Heilicher says the new Beatles product was responsible for a 30% increase in business at his stores for the weekend after their debut. "Maybe only 20% was due to the Beatles; the other 10% was additional business," he says. "This, vs. Springsteen, brought a lot of people into the stores. They bought a Beatles CD, and they bought something else."

According to Hoffberg, the typical Rose's customer has been the ideal Beatles buyer. "We skew older and upscale—16-year-olds have never been our forte. I can't tell you how many of our friends said, 'Jeez, when are the Beatles CDs coming out?'" she says.

"The consumer's age is a little bit older than normal, in the 25-30

bracket," says Jimmy Heikkala, assistant buyer for Rainbow Records. "We're not getting the kids, the 14- to 20-year-olds—and they have the CD players, too."

For most dealers, the Beatles' digital foursome either met or beat projections, but most do not expect these titles to have a long life.

"It has already slowed down a lot, but they slowed to the point where they are consistently strong sellers," says Strawberries' Cohen, echoing the comments of other chain buyers. "They will decrease in sales until the next wave of Beatles CDs."

Brian McEvoy, buyer for the 84-store Wall-To-Wall Sound & Video, based in the Philadelphia area, expects the initial titles will sell strongly "for 2½ to 3 weeks." Record Bar's Bennett agrees: "My feeling is it's going to have a couple of more weeks. I don't think the longevity is real great on these."

Still, dealers universally applaud Capitol for using these 23- and 24-year-old albums—the group's oldest in the label's catalog—to initiate the Beatles CD rollout. With high expectations staked on the CD versions of later recordings, like "Sgt. Peppers Lonely Hearts Club Band" and "The Beatles," popularly known as the "White Album," retailers say these first four titles might have been lost in the shuffle had they been released later in the schedule.

"If these would have been the last four to come out, there would have been a lot less interest," says Streetside's Marshall.

Assistance in preparing this story provided by Earl Paige in Los Angeles.

BOSS BOX BLASTS OFF WITH RIAA CERTS

(Continued from page 4)

multiplatinum certification in February was Julio Iglesias' 1984 smash, "1100 Bel Air Place," which topped the 3-million mark.

But four catalog albums were certified platinum, including two by acts that have exploded with their current releases. Bon Jovi's "1700° Fahrenheit" and Run-D.M.C.'s "King Of Rock" were boosted to the 1-million-sales mark by the success of "Slippery When Wet" and "Raising Hell," respectively. The other catalog albums to reach platinum status in February were Dio's "The Last In Line" and George Strait's "Greatest Hits."

In addition to landing his first platinum album, Strait also earned his fifth gold album, a remarkable showing for an artist who has yet to cross over to the Hot 100. Another country star—Randy Travis—also earned his first platinum album with his Warner Bros. debut, "Storms Of Life." And veteran Ray Stevens earned his first gold album in a career dating back to the early '60s with "He Thinks He's Ray Stevens" on MCA.

Springsteen's blockbuster wasn't the only album to go gold and platinum simultaneously in February: The Beastie Boys' "Licensed To Ill" also did the trick. "Ill" is the third rap album to go platinum, following two Run-D.M.C. releases.

Andreas Vollenweider's "Down To The Moon" went gold in February, the same month that it became the first recipient of the Grammy

for best new age recording.

Another of this year's Grammy winners, Sandi Patti, also earned a gold album, for "Morning Like This." So did past Grammy winner—and fellow contemporary Christian star—Amy Grant, for "The Collection."

Here's the complete list of February certifications.

Multiplatinum Albums

"Whitney Houston," Arista, 8 million.

Bon Jovi's "Slippery When Wet," Mercury/PolyGram, 6 million.

Boston's "Third Stage," MCA, 4 million.

Madonna's "True Blue," Sire/Warner Bros., 4 million.

Julio Iglesias' "1100 Bel Air Place," Columbia, 3 million.

"Bruce Springsteen & The E Street Band Live/1975-85," Columbia, 3 million.

Bangles' "Different Light," Columbia, 2 million.

Cinderella's "Night Songs," Mercury/PolyGram, 2 million.

Platinum Album

"Bruce Springsteen & The E Street Band Live/1975-85," Columbia, their fourth.

Bon Jovi's "1700° Fahrenheit," Mercury/PolyGram, its second.

Ratt's "Dancing Undercover," Atlantic, its second.

Run-D.M.C.'s "King Of Rock," Profile, its second.

Beastie Boys' "Licensed To Ill," Def Jam/Columbia, their first.

Dio's "The Last In Line," Warner

Bros., its first.

George Strait's "Greatest Hits," MCA, his first.

Randy Travis' "Storms Of Life," Warner Bros., his first.

Gold Albums

"Bruce Springsteen & The E Street Band Live/1975-85," Columbia, their eighth.

Eric Clapton's "Behind The Sun," Warner Bros., his seventh.

George Strait's "Strait From The Heart," MCA, his fifth.

Amy Grant's "The Collection," Word/A&M, her fourth.

Sandi Patti's "Morning Like

This," Word, her third.

Gregory Abbott's "Shake You Down," Columbia, his first.

Beastie Boys' "Licensed To Ill," Def Jam/Columbia, their first.

The Cure's "Standing On A Beach/The Singles," Elektra, its first.

"Georgia Satellites," Elektra, their first.

Ray Stevens' "He Thinks He's Ray Stevens," MCA, his first.

Andreas Vollenweider's "Down To The Moon," FM/CBS, his first.

MILLER NETWORK SEMINAR

(Continued from page 71)

program was the awards dinner on Feb. 9. Brief live performances were given by the Rainmakers, whose 1986 PolyGram album was one of the year's most critically noted debuts; the Super Grit Cowboy Band of Greenville, N.C., newcomers to the program who have placed five singles on Billboard's country charts; and San Francisco's Dynatones.

A jam session followed the presentation of the awards, which were handed out to the three 1986 bands who best exemplified the "message of good will from Miller." They were Fayrewether of Cleveland, which received \$5,000; the Dynatones, who were presented with \$3,000; and Kool Ray & the Polari-

odz, who were given \$1,500.

The only other program veterans attending the seminar were the Tail Gators from Austin, Texas; Seattle's Rangelands, a two-year sponsor, was the only band of the roster's 21 that was not represented. Newcomers to the program include Delbert McClinton (Fort Worth, Texas), Mercury recording artists the Maines Brothers (Lubbock, Texas), Atco artists McGuffey Lane (Columbus, Ohio), Super Grit Cowboy Band, the Suburbs, Lonnie Brooks, the Neighborhoods (Boston), Smash Palace (Philadelphia), Landslide recording group the Heartfixers, the Paladins (San Diego), Toby Redd (Detroit), and the Little Saints (Nashville).

INDIE LABEL TIES TO MAJORS BREAK TIDE OF HITS

(Continued from page 1)

ception of Tommy Boy, which handles its own 12-inch product," says Bob Merlis, Warner Bros. vice president/director of publicity.

With Slash, all product is put through the WEA distribution system. However, if Warner Bros. picks up a project from the label, it is "handled like Warner product," says Merlis. Otherwise, it is strictly a p&d deal and Slash is responsible for all the marketing functions, he says.

Thus, the new Los Lobos album, for example, carries the "Slash/Warner" logo, as opposed to "Slash/Slash," according to Pat Hall, marketing director for Slash. Hall says that a major benefit of that status is that "budgets are there for merchandising, advertising, radio promotion, and video."

Slash president Bob Biggs describes the label's association with Warner Bros. as a "very friendly, loose situation. We enjoy their input and find it very creative, and vice versa."

Acknowledging the two-way-street aspect of the venture, he adds, "You may see us as a farm team from an a&r standpoint—that's one way to look at it. I would look at [the deal] more as a development adjunct from a marketing point of view. My real interest is to find a market for the bands I want to sign."

In Tommy Boy's case, if Warner Bros. does not pick up its option on an album and/or 7-inch single, then, like the 12-inch, it is put through the label's independent distribution network.

"Both deals have seemed to work out very nicely," says Warner's Merlis. In the beginning, many considered Slash to be an "extremely esoteric" label, he says, but aside

from Los Lobos, it has since turned out such acts as the BoDeans and the Del Fuegos—both of which are, incidentally, "Slash/Warner" bands.

"With Tommy Boy, the only experience we've had is with the Force MD's, which has been widely successful," says Merlis. "It was also a kind of turnabout thing. Because of their expertise in the 12-inch field, we gave them the Club Nouveau [12-inch] singles—and that worked out well, too."

According to Tommy Boy president Monica Lynch, Warner Bros. licensed all 12-inches from Club Nouveau's first album to Tommy Boy in hopes of capitalizing on the indie label's expertise in that market. So far, Tommy Boy has reportedly sold 135,000 copies of Club Nouveau's latest 12-inch, "Lean On Me," while combined sales for the group's last two 12-inches, "Jealousy" and "Situation #9," are over the 200,000-unit mark.

Enigma Records shows a growing presence on the Top Pop Albums chart with acts such as Stryper, the Smithereens, and Poison. Though the California label, based in El Segundo, has a standard p&d deal with Capitol, it also has a separate production deal with the label for the band Poison. The group's album is bulleted at No. 28 on this week's Top Pop Albums chart (see story, page 25).

With the exception of that band, says label president Wesley Hein, Enigma handles all promotion, publicity, and marketing itself. But in the case of Poison, he says, it is truly a joint venture.

"It's not like Enigma takes it to a certain level and then Capitol comes in," says Hein. "It's Enigma and Capitol working together on this

one artist. And Enigma is concentrating on the things it does well: press, especially alternative press, alternative retail, and all the kinds of things that tend to be ignored by a major label. Capitol is able to concentrate on the things it does better."

Hein calls the Poison production deal an "intermediate step" in Enigma's growth as a label. "When we made that deal a year ago, we were untested. We'd never had a gold record through our own marketing, and it seemed like it would be something interesting to set up." The label's success with Stryper and the Smithereens, with no major label support other than Capitol distribution, Hein adds, indicates how the label is "working its way up."

Dennis White, executive vice president of records group services for Capitol, says the benefit of the Capitol/Enigma link is, again, the two-way street that an indie/major deal provides. "If there's an artist that's on their roster that all of a sudden begins to sell or shows great signs of promise, [Capitol] has the option to call it into the roster," says White. "It's another a&r source, if you will."

Another carefully structured deal is that between A&M Records and new age logo Windham Hill. Because of the nature of the music, the "deal is not exclusive for all of our product to all markets," says Sam Sutherland, vice president and managing director of the Palo Alto, Calif.-based label.

According to Sutherland, A&M serves as the sole distributor to traditional record and tape outlets, but Windham Hill continues to market and distribute to much of its non-traditional customers, including health stores, bookstores, and new

age boutiques.

"It's a customized deal in that we have our own marketing and publicity team, but we also rely on them," says Sutherland. "We can tap into A&M's system as needed, on a project-by-project basis."

The success of Big Time's Love & Rockets illustrates the vast difference a hookup with the majors can make, says Big Time president Fred Bestall. The great obstacle most independent labels face is a sales plateau; if a new act sells between 5,000 and 10,000 albums, it is "extremely difficult" to sell 1,000 or 2,000 more, he says. Big Time's recent deal with RCA—"a bit more than a straight p&d deal," Bestall says—has changed the indie label's outlook dramatically.

"What we're finding with major distribution," says Bestall, "is that once you cross that line and get into the sales programs and discounting programs, your numbers tend to grow dramatically."

Bestall feels Big Time offers what RCA did not necessarily have in the past—"a new lifeblood," he calls it.

"We look at RCA as more of a partner than just a pure distributor. They've let us get a lot more involved with their branch systems and with their marketing staff and promotion people. It's quite a unique situation."

An interesting aspect of indie label 415's partnership with Columbia, notes 415 president Howie Klein, is the method by which Columbia shows its support.

"The main way they show it—and there are both good things and bad things with this—is with money," says Klein. "They are very, very, very generous with money. If anything, they've been generous to a

fault."

Klein says the label has made a "real effort" for such bands as Wire Train, the Red Rockers, and Translator.

"None of the bands have broken through in a major way," says Klein, "and that has to be disappointing for them, because they've been investing a lot in it. It's disappointing for us, of course, and for the bands. But the one thing about CBS is that I have to say in almost every case they have really given it the good college try."

Though most indie/major deals have proved successful, not all have done what they were designed to do. One such case is Rounder Records, which claims its right-of-first-refusal arrangement with EMI America has not been satisfactory.

"It hasn't been working out like we had hoped," says Bill Nowlin, co-founder of the Boston-based Rounder label. "They've been too conservative in their decisions, and they missed five albums from us that [subsequently] ended up on the charts... We're frustrated because we lost a fair number of artists who we had hoped to work with."

However, EMI vice president of a&r Neil Portnow says that he has been "very happy" with the deal, which was sparked by EMI's success with Rounder artist George Thorogood.

"There's always growing pains in any new relationship," says Portnow. He also adds that at this time in 1986, when the deal was completed, EMI was in the process of rebuilding its roster, and its priorities were to re-establish the black music area.

"You can't do everything at the same time and do it well," says Portnow.

VIDEO SELL-THROUGH

(Continued from page 1)

months is that the "jury is still out on sell-through. The feeling I get from the stores is that there has been an increase in sell-through but not as great as many had been expecting."

Berger says, "For sell-through to work on a month-to-month basis, the studios have to advertise and promote that way. If we get the studio support, it will be consistent."

Still, consistency continues to elude the home video market, retailers and distributors say. Though sales are expected to climb during the winter holiday season, a year-round solid sell-through business has yet to arrive for video retailers.

The task of achieving year-round consistency is not being helped by suppliers who have hiked the prices on recent A titles, according to Steve Edwards, marketing director of Las Vegas, Nev.-based Major Video, now up to 64 stores nationwide. "It creates a tremendous re-education process for us. You tell people for eight months, in effect, to rent movies, and then you spend two months at Christmas and two months during the summer convincing consumers they should buy. That's a lot of advertising money being spent that may be confusing people."

Like most chains, Major Video reaped the rewards of a campaign that urges consumers to give videos as gifts, not only during the

winter holidays, but also throughout the year. "Christmas proved that we can sell video as a gift but now the challenge is to sell it consistently."

Despite repeated pleas by manufacturers for a more sales-oriented business, there is a feeling that retailers who started their businesses primarily to rent tapes on a nightly basis are unwilling or unable to stock enough titles to pursue a sell-through-driven market.

"Some retailers feel they just don't have the traffic and will never become big on sell-through. They feel they can survive on rental alone," says Noel Gimbel, president of Niles, Ill.-based distributor Sound Video Unlimited. "It seems consumers are going to stores to buy video, and retailers who are used to selling through are doing well with it. It's a title-by-title business."

Title selection is clearly of the utmost importance to sell-through-minded dealers. Retailers contacted say none of the current studio sell-through programs stand out as being stronger than the rest of the pack, but each program has at least a handful of titles of interest to dealers. While suppliers and distributors call it "cherry picking," retailers call it good business sense.

Mitch Perlis of the 44-store Music Plus Video chain in Southern California says the chain reduced the

number of sales titles it was stocking by about 50%, based on pre-Christmas performance. Therefore, in the first quarter, titles in stock are the "ones we know are selling through. No one title or program is blowing everything else away, but titles have been selling steadily in ones and twos, and that's different from a year ago at this time."

Also in contrast to last year is the increased involvement of mass merchandisers, many of which had complained that prices had been too high for a truly sales-oriented business.

Says Lou Bernucca, senior vice president and general merchandising manager for Lechmere stores, "We've experienced double-digit growth over last year, and that's on a store-by-store basis and doesn't include the stores we opened in the past year. We have always treated video like the record business, and now that the price is agreeable we're really starting to see it take off. I think a big part of it is to have enough inventory so that your customers won't be frustrated when they look for a specific title."

John Ellis, movie buyer at Movies To Go, St. Louis, echoes the sentiments of most specialty retailers: "There has been a tapering off since Christmas, but sell-through as a percentage of revenue is certainly increasing steadily. Compared with the first quarter of last year, our

sell-through numbers are up. We've educated consumers in the past year to convince them that you can actually purchase movies. And there are so many good lower-priced titles; there's something for everyone out there now. Last year it was kids and exercise tapes that sold. Now movies are beginning to sell in better numbers.

The manufacturers have done their part, says Ellis, in that they quickly followed up their September/October promotions with campaigns in January and February, while several other supplier campaigns are set to kick in this month, including ones from Paramount,

RCA/Columbia, Warner, and Embassy. Ellis says he is even seeing significant sales activity from "Aliens" at the higher price point of \$89.98. Paramount's "Top Gun" launch is also creating sell-through fever.

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Majors Labels Step Up Promo CD Service To Radio

BY STEVE GETT

NEW YORK Major labels are on a promotional compact disk binge. The availability of pressing time and the continued push behind the configuration's growth have prompted a number of companies to issue CD samplers featuring a cross-section of new product. Others are turning to CD singles.

In an effort to reach various radio programming formats, many CD promo singles now feature more than one mix of a song. Warner Bros. recently serviced a CD of Paul Simon's "The Boy In The Bubble" with a 7-inch remix and a six-minute extended version.

"The reaction has been incredible," says Rich Fitzgerald, Warner Bros. vice president of promotion. "The minute you come with a CD single, it's listened to immediately, and it also shows a very strong commitment to the artist. We're already gearing up a couple more."

EMI America makes its CD promo single bow with the March 20 release of Kate Bush's "Cloudbusting." In addition to 7- and 12-inch versions of the single, the disk will also feature two cuts—"The Man With The Child In His Eyes" and "Sat In Your Lap"—from Bush's latest album, "The Whole Story."

Colin Stewart, EMI America vice president of marketing, says, "We'll be servicing about 3,000-5,000 copies across the board—to top 40, album rock, AC, college, and alternative radio, press, and retailers. With an artist like Kate Bush, it gives us an excellent opportunity to expand people's awareness of what she does."

Bush's duet with Peter Gabriel, "Don't Give Up"—the latest single from his "So" album—is also being issued this month as a promo CD by Geffen. Additionally, the label has serviced album rock radio with a CD of Whitesnake's "Still Of The Night," a track from the band's upcoming album.

Al Coury, Geffen director of promotion operations, says, "The CD can't help but enhance your product. We had a great week with adds on Whitesnake. I don't exactly know how much of that was down to the CD, but it certainly helped."

Arista plans to follow the CD promo of its Aretha Franklin/George Michael single, "I Knew You Were Waiting," with the Thompson Twins' new single, "Get

That Love."

Coming from I.R.S. at the end of the month is a CD of the Truth's track "Weapons Of Love," which will go to top 40 and album rock stations. The label is also distributing the CD version of its Timbuk 3 album to radio in an effort to draw attention to the next single, "Hair-styles & Attitudes."

A&M, which pioneered the promo-only CD in 1986 with disks for acts like 38 Special and OMD, is continuing its line. Last month, the label targeted dance stations with what is believed to be the first 12-inch promotional mix on CD: Herb Alpert's "Keep Your Eye On Me."

"The response was fabulous," says Bob Reitman, A&M vice president/general manager. He adds that the label is set to issue a second CD sampler of new talent, "If You Know All The Music On This Disc, You Probably Wrote It."

"The one we put out last year ["A Year Ago We Hadn't Heard Of Them Either"] was very successful," says Reitman. "It's an excellent way to introduce new talent."

Columbia, Virgin, and Island have serviced CD samplers featuring a selection of current product. "The Columbia Record" boasts 15 tracks, including the latest singles by Sammy Hagar, the Bangles, and Kenny Loggins. The 18-track "Young Virgins," distributed at the recent NARM and Gavin conventions, showcases all of the acts on Virgin's initial release schedule. The nine-cut "Island Sampler No. 1" blends new acts with label veterans Robert Palmer and Traffic.

The heaviest thrust for samplers comes from MCA. After distributing a seven-cut, album-rock-oriented sampler at the recent Abrams convention, the label is preparing 12-track promos for its rock/pop, r&b, and jazz artists.

"The response to the album rock sampler was terrific," says Lou Mann, MCA vice president of marketing. "You definitely draw attention to your product with a CD, so we've decided that it's well worth doing them. The r&b sampler will be our first entry into stimulating that market via CD. There's no reason it shouldn't work in the big urban centers, and I'm anxious to see what'll happen in the smaller markets and how it'll be embraced by black stations."

Benefit Gospel LP Out

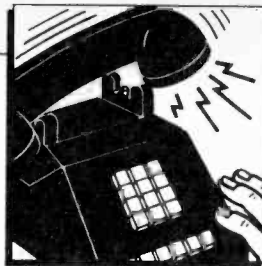
NASHVILLE Canaan Records, a division of Word Inc., has released a benefit double-album of Southern gospel music, "Harmony." Proceeds from the album sales will be given to the Southern Gospel Music Guild, a nonprofit organization formed last year to "foster and preserve Southern gospel music as an art form and to improve its image and awareness."

A spokesman for Word says that all royalties from the artists, publishers, and record companies involved in the project will be donated to the guild.

Among the acts and songs on the album are the Cathedral Quartet ("Somebody Touched Me"), the Hemphills ("I'm So Excited"), the Florida Boys ("Hush"), the Kingsmen ("Called Out"), and the Nelsons ("We Shall Overcome").

"Harmony" is being distributed by Word, the Eddie Crook Co., and Eagle One Productions. It is also available for \$14.98 by mail order from Southern Gospel Music Guild, P.O. Box 22745, Nashville, Tenn. 37202.

INSIDE TRACK



Edited by Irv Lichtman

SOLAR BRANCHES OUT—TO A BRANCH: After spending the past few months recruiting independent distributors, Solar Records has renewed its association with the Capitol/EMI America/Manhattan/Angel branch operation. According to informed sources, the Los Angeles-based indie label inked a p&d deal with C.E.M.A. last summer but was put on hold when EMI Music worldwide chairman Bhaskar Menon had second thoughts. As a result, Solar chief Dick Griffey began approaching indie distributors in October, which led to commitments with such outfits as California Record Distributors, Big State, Action Music, and M.S. Distributing. Plans took a turn, however, when newly named Capitol Industries vice chairman (and former Elektra chief) Joe Smith came aboard and lobbied for C.E.M.A. to exercise its option. Griffey, in turn, notified indie distributors last week of the sudden change in plans, and all advanced monies were reportedly returned with interest. Indie distributors say Solar's recent actions caught them by surprise, and there is some talk of lawsuits. However, CRD's George Hocutt says, "If anyone does [sue], they're misguided. I was very impressed with how Solar handled the whole thing. I give them credit; it was not the screwing that usually happens."

PHILIPS SOUNDS OUT ON DAT: In announcing Dutch electronics giant/PolyGram parent Philips' year-end results (see page 71), president Cor van der Klugt also spelled out Philips' position on the digital audiotape issue: Philips has no interest in stopping the introduction of new sound-reproduction technology but recognizes the extent of the controversy aroused by fears of uncontrolled home copying worldwide; it is essential that agreements be reached between the music industry and the electronics manufacturers—on a global rather than a territory-by-territory basis—before any full-scale launch of DAT hardware; premature introduction could lead to chaos and might spark an all-out attack on Japan by the international music industry lobby. For its own part, Philips is fully prepared for DAT, and if the system were launched worldwide it would begin production of DAT recorders, not in Europe but via Marantz, the Japanese firm in which it has a 50% stake.

TRACK HEARS that Tom Gorman, director of national promotion at Capitol Records, turned down the same job at RCA, which is said to also have received negatives from Columbia's John Fagot, A&M's Rick Stone, and Chrysalis' Danny Glass, who returned to the label after a short-lived departure... Talk also has it that Step Johnson, head of black promotion at A&M, will take a slot at Capitol as head of the black division, although Ronnie Jones would stay on as black promo chief.

MUSICLAND gets the nod as the retail chain at which customers who view a documentary on the hit digital-era recording of "South Pacific" on CBS Masterworks can buy the album and the CBS/Fox video of the film version of the classic Rodgers & Hammerstein show. From March 8-May 8, the Arts & Entertainment cable network will screen the hourlong special, which centers on the recording session in London. Twenty-second commercials make the sales pitch.

A COMPACT-DISK-ONLY series culled from Creed Taylor's CTI masters is due in April from CBS' Epic division, with 14 titles debuting the line. George Benson, Ron Carter, Freddie Hubbard, and Esther Phillips are among the artists featured.

MORE THAN \$40,000 WAS RAISED for the Cystic Fibrosis Foundation at the VH-1/American Airlines Celebrity Cup ski weekend Feb. 27-March 2 in Crested Butte, Colo. Contingent included members of the Miami Sound Machine, whose concert was a highlight of the weekend. Also on hand were BMI president and CEO Frances Preston and eight members of her Nashville staff, who negotiated moguls between business meetings.

STAGE FRIGHT TO SATCHMO SYNDROME: Mercer Ellington plays the piano in a relaxed style that helps avoid ailments peculiar to pianists, Dr. Emil F. Pascarelli told a group watching Ellington play at a reception March 3 at the 2-year-old Kathryn and Gilbert Miller Care Institute for Performing Artists in New York. But other performers, including Max Weinberg, drummer for Bruce Springsteen and a member, along with Ellington, of the institute's advisory board, have developed ailments that put their professional careers in jeopardy. Satchmo Syndrome is an injury suffered by jazz blowers, causing lip muscles to split. It's named after Louis Armstrong, who was forced to stop playing for a year because of the injury.

"THE MAN WITH THE GOLDEN EARS" lives up to his industry image at the Songwriters Hall of Fame dinner in New York Monday (9). Don Kirshner will be on hand to witness the induction of five writers he discovered and developed. They are Carole King, Gerry Goffin, Carole Bayer Sager, Barry Mann, and Cynthia Weil. Also, the copyrights of international inductees John Lennon & Paul McCartney were once part of the ATV/Kirshner music publishing setup.

A HOUSE SUBTRACTED: Capitol execs who attended the Grammy Awards show dropped by the Roxy that night to see one of the label's hot acts. Late in the show, members of the fire department entered the club and decided that the aisles had to be cleared because the house was too crowded. The group on stage: Crowded House.

A NOVEL has been written by veteran record producer Major Bill Smith called "Memphis Mystery—Requiem For Elvis." It partly concerns Smith's contention that Elvis Presley did not die Aug. 16, 1977, but faked his death so that he could retreat into obscurity. Co-authored by novelist James Wakefield Burke, the book is due soon in a paperback version from Smith's LeCam Publications.

A GROUP OF 50 CBS RECORDS EXECS feted Frank Calamita, vice president of CBS/Records Group's administration and personnel, at Windows of the World in New York March 3 in celebration of his 25th anniversary at the label. Walter Yetnikoff, Al Teller, and Neil Keating led the parade of execs on hand.

LIKE FATHER, LIKE SON: The next DMP release from jazz group Flim & the BBs, due in late April, will have a family touch. Fathers of three of the four band members—bassist Flim Johnson, keyboard player Billy Barber, and reed man Dick Oates—are professional musicians on the same instrument that their sons play and will appear on the new recording... Another father-and-son item is that Jerry Love is now managing Good Rats rocker Peppi Marchello, who has teamed with his 16-year-old guitar playing son, whose photo graced his dad's album "Birth Comes To Us All." The group, aptly named Popzarocca, has, during the past six months, opened for Joan Jett, Johnny Winter, and Vinnie Vincent.

LET'S GET ASSOCIATED: The Los Angeles chapter of NARAS is admitting associate members (nonvoting) to serve on its board. Beginning in April, applications will be accepted for four associate positions on the 1987-89 board. Ballots will be mailed at the end of April, with appointment announcements due in May. For further info, contact the L.A. chapter office at 818-843-8253... "The Jazz Word," a tome penned 25 years ago by Burt Korall and Dom Cerulli, is returning via De Capo Publishing.

A REAL GOLD "RECORD": The first issue of 1,000 individually numbered gold coins celebrating last year's Grammy record of the year—"We Are The World"—is available for sale. Measuring 32 millimeters in diameter and containing .999 fine gold, the coins are available for \$650 each from Solid Gold Mint, P.O. Box 2627, Malibu, Calif. 90265; 213-456-2547. All profits will go to aiding starving Africans. Due in several months is a coin for this year's record of the year, Steve Winwood's "Higher Love."



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