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VOLUME 100 NO. 45

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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

Top 40's Bias Discourages Country Crossover Moves

BY SEAN ROSS

NEW YORK How closed is the door between country and top 40 radio? So closed that most top 40 PDs no longer monitor the country charts—even if country radio dominates their market. So closed that the consumer press has replaced pop radio as the avenue for exposing country artists to a larger public. So closed that some of the majors are not even considering trying to cross over their country artists.

When Restless Heart's "I'll Still Be Loving You" made it to No. 33 on the Billboard Hot 100 last June, the Nashville record community hoped top 40's resistance to country might be softening. But 16 months later, EZ Communications group PD Don

Langford says that "the word 'cross-over' is almost not in the vocabulary of most of the record companies and artists right now."

That could be because some country albums are already selling well in the general market—without top 40's help. Frank Leffel, PolyGram's na-

(Continued on page 75)

RIAA: Units, \$ Value Zoom In First Half Banner Year Builds For Music

BY IRV LIGHTMAN

NEW YORK With cassettes and CDs rolling up impressive first-half numbers, the recording industry is poised to set new highs this year in units shipped and the dollar value of those shipments.

The projection is gleaned from 1988 first-half figures released by the Recording Industry Assn. of America. The figures also show CD shipments roaring past those of vinyl LPs for the first time.

For all configurations, the industry is likely to surpass the 726.2 million

units shipped in 1978, when the successes of the double albums "Saturday Night Fever" and "Grease" gave new meaning to "tonnage" hits. The RIAA's first-half figures for 1988 show an impressive shipment of 364.4 million units, a total that should be easily surpassed in the second half of the year, the industry's busiest.

The industry will also have little difficulty moving well past last year's record dollar value of shipments—\$5.5 billion net after returns. This year's total is likely to be more than \$6 billion. At midyear, the figure stood at \$2.9 billion, according to the RIAA.

Overall, units shipped were up 11% over the first half of 1987, while dol-

(Continued on page 74)

Hill's 11th-Hour Moves Spell R-E-L-I-E-F

BY BILL HOLLAND

WASHINGTON Officials from music and video trade groups were exhausted but relieved as Congress closed its session with a compromise on the most worrisome section on obscenity in the Child Protection and

Obscenity Enforcement Act. The act was part of the omnibus drug bill that was passed Oct. 22.

In other 11th-hour action, Congress approved an eight-year extension of the record-rental act; a measure allowing songwriters and other artists to deduct expenses the

they are incurred; and legislation allowing the U.S. to join the Berne Convention, the international copyright treaty (see separate stories, pages 4, 67, and 81).

During a late-night meeting on the last day of the 100th Congress,

(Continued on page 81)

GEMA, STEMRA Make Peace On Licensing

BY WOLFGANG SPAHR

MUNICH The dispute between the West German authors' society, GEMA, and the Dutch mechanical rights society, STEMRA, which arose from STEMRA's central licensing and accounting deal with PolyGram (Billboard, Jan. 9), has been resolved.

In a statement issued Oct. 21 from GEMA's headquarters here, Dr. Erich Schulze, president, said that GEMA has withdrawn the termination of its reciprocal agreement with STEMRA and added that the resumption of a full working relationship has been prompted by changes in the Common Market.

(Continued on page 72)

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DE LA SOUL is movin' units and makin' noise with their new double-sided daisy "Jenifa (Taught Me)" and "Potholes in My Lawn" (TB 917). Breaking big now in Los Angeles, Texas and the Northeast. "Totally blowin' out the door!" Roger Dennis, Snow Industries/City One-Stop, Los Angeles. From their forthcoming album 3 Feet High And Rising (TB 1019). This is the daisy age. On Tommy Boy.



A MUSICAL CELEBRATION JOHNNY CLEGG & SAVUKA ON TOUR Don't Miss It!

Dealers Jump Street Date On 'E.T.' Video

This story was prepared by Geoff Mayfield and Al Stewart in New York and Jim McCullaugh in L.A.

NEW YORK Despite MCA Home Video's tough talk regarding street-date violations in connection with "E.T.—The Extra-Terrestrial," some merchants put the eagerly anticipated title on the market before the sanctioned release window of 6 a.m. Oct. 27, Billboard has learned.

On Oct. 25, a merchant found "E.T." on sale for \$19.95 at a K mart in Indianapolis. Copies at similar price points were also found on Oct. 26 at a Woolworth in Minneapolis and a Safeway in Se-

(Continued on page 80)



ROBERT BROOKINS

LET IT BE ME



ARTIST, PRODUCER, WRITER, ROBERT BROOKINS IS POISED FOR STARDOM. AFTER PRODUCING FOR STEPHANIE MILLS, JEFFREY OSBORNE, AND AL JARREAU, ROBERT STEPS OUT ON HIS OWN ALBUM, LET IT BE ME. FRESH FROM A NATION-WIDE TOUR WITH STEPHANIE MILLS, ROBERT HAS DELIVERED A NEW SINGLE REMAKE OF THE ROBERTA FLACK/DONNIE HATHAWAY CLASSIC, WHERE IS THE LOVE? (MCA-53283) A DUET PERFORMANCE FEATURING STEPHANIE MILLS. ALBUM RELEASE DATE: NOVEMBER 14TH.

MCA RECORDS

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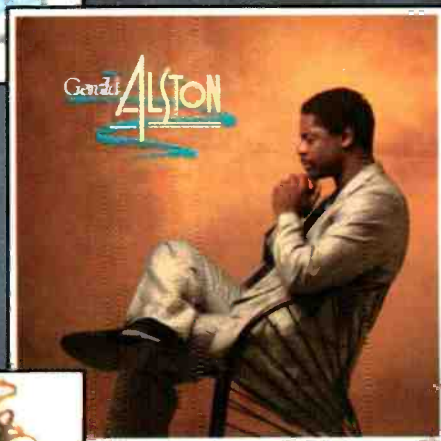
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WHERE THE FUTURE SOUNDS

FROM 

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OUNDS BETTER THAN EVER



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VOLUME 100 NO. 45

NOVEMBER 5, 1988

CAMPAIGN '88: REVVING UP RADIO?

The race for the presidency may be less than compelling, but that hasn't put a dent in the air waves. Washington, D.C., bureau chief Bill Holland reports on the candidates' station and format preferences and David Bushman investigates the effects of a lackluster campaign on news/talk audiences. **Page 10**

Let The Funk Flow—Again

Two of the hottest bands of the '70s are still forces in the '80s. David Nathan gets the scoop on diehards Kool & the Gang, whose current album, "Everything's Kool & The Gang," chronicles the group's hits as well as some recent personnel changes. And the Ohio Players, who gave new meaning to the hazards of "Fire," are back with "Back," their first album in eight years. Havelock Nelson reports. **Page 29**

AES CONVENTION PREVIEW

Industry experts give their views on the future of the pro audio field. Plus, new-product photos and features. **Follows page 44**

NARM, VSDA Search For Joint Chief

The National Assn. of Recording Merchandisers and the Video Software Dealers Assn. have formed a committee to locate a successor to joint executive VP Mickey Granberg, who will step down next year. Retail editor Geoff Mayfield covers the details. **Page 45**

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Racks See Home Video Sales Soar

Members Schmooze At NARM Confab

This story was prepared by Bruce Haring and Earl Paige.

PALM SPRINGS, Calif. News of explosive growth that rackjobbers have seen in home video sales and the resurgence of independent record labels and distributors marked the 1988 National Assn. of Recording Merchandisers Wholesalers Conference Oct. 23-27 at the Palm Springs Plaza Hotel.

The gathering of independent distributors and manufacturers, rackjobbers, and one-stops was split

among dinner meetings, general business conferences, and poolside schmoozing, with back-room dealing more prominent than major announcements. The confab marked the sixth annual gathering of wholesalers but was only the second joint session with the independent camp.

Such chart toppers as Next Plateau's Salt-N-Pepa, Tommy Boy's Information Society, and Profile's Run-D.M.C. appear to have given independent audio distributors and labels new confidence in the united strength of their role as the so-called seventh

major.

"The seventh major does not mean we're No. 7," said Billy Emerson, co-owner of Big State Distributing of Dallas, in his address during the opening-night dinner. "It means we're one of seven."

To demonstrate that clout, the Independent Action Committee announced plans to showcase new product for the first time at the March 1989 NARM convention in New Orleans; on tap is an indie product presentation complete with a live performance from an indie act, all of it possibly hosted by a celebrity MC. Previously, only the six majors were able to make presentations at NARM's annual meet.

The IAC subcommittee that will organize the presentation includes members Cathy Jacobson, VP of 4th & B'way; Pat Monaco, president of Landmark Distributing; Joyce Heider-Lynn, president of Great Bay Distributors; George Hocutt, president of California Record Distributors; Kent Crawford, VP of the Welk Group; and Phil Jones, VP of Fantasy Records.

The indies also called for increased communication during the IAC's bi-weekly conference call as a way to maintain and increase radio rotation and encourage store reporting of independent product.

"If a record's got the goods, we want to make sure it gets everything it can," says John Salstone, a VP at M.S. Distributing in Elk Grove, Ill., and chairman of an IAC subcommittee meeting on promotion.

The meeting of IAC's marketing *(Continued on page 81)*

Western Merchandisers Tells Vinyl To Hit The Road

BY BRUCE HARING

AMARILLO, Texas Attendees at the annual Western Merchandisers sales convention at its headquarters here learned of two all-time achievements: the company's record profits and the sheer size of the Oct. 20-22 gathering, which attracted more than 1,500 district and store managers, record label and distributor reps, and other vendors.

The most startling news at the convention, however, was the revelation that Western Merchandisers has virtually stopped servicing vinyl LPs to its rack accounts, more than 2,000 in 15 states. At the 117 Hastings Books & Records stores

operated by Western—40 of them "triple combo stores" featuring videos, books, and records—vinyl now accounts for less than 5% of the pre-recorded music inventory.

John Marmaduke, Western president and son of chairman and founder Sam Marmaduke, proclaimed 1988 "the best year in our history" during videotaped opening remarks to the crowd at the Amarillo Civic Center auditorium.

Although Marmaduke later declined to release specific figures on the privately held company, he said, "Every division is up double digits, a few are up triple."

"The oil bust made us a great *(Continued on page 72)*

Berne: Treaty Will Change U.S. Law

BY KEN TERRY

NEW YORK The recently passed bill requiring U.S. adherence to the Berne Convention, the leading international copyright treaty, will change U.S. law in the areas of copyright registration and notice and will double civil penalties for copyright infringement.

Becoming a member of the Berne Convention also is expected to benefit the U.S. in its efforts to combat record and video piracy around the world while improving the standards of protection for U.S. works in many countries.

President Reagan is expected to sign the treaty Monday (31) in a ceremony in Los Angeles.

Nevertheless, it will be four to six months before the U.S. actually joins Berne. Dorothy Schrader, general counsel to the U.S. Copyright Office, explains that a document expressing U.S. adherence to Berne must be sent to the World Intellectual Property Organization, which administers the treaty. Notices will then be mailed to the 75 Berne signatories, and three months later, the U.S. will become a member of the convention.

At the same time, sections of the Berne bill that change U.S. copyright law to make it compatible with the Berne treaty will become effective. The most important change, which affects both U.S. and foreign creators, concerns copyright notices.

Under current U.S. law, creators automatically own the copyright of a

work from the time it is first published or recorded. But unless they publish it with a notice of copyright (consisting of a symbol, the owner's name, and the date of publication), the work falls into the public domain after five years, says Schrader.

The Berne bill amends the law to eliminate this notice requirement, which means that works not bearing the notice will not fall into the public domain. "Once the law takes effect,"

says Schrader, "you can publish without notice and still have a copyright."

Another change in the law exempts owners of works of foreign origin from having to register their works with the U.S. Copyright Office before suing for copyright infringement in a U.S. court. However, Schrader notes, a court is not required to presume that the copyright is valid unless it has been registered *(Continued on page 81)*

MCA Music Ent. Unit Sets Profit High In 3rd Quarter

BY CHRIS MORRIS

LOS ANGELES The Music Entertainment Group of MCA Inc. has reported record operating income and revenues for both the quarter ended Sept. 30 and for the first nine months of 1988.

Music Entertainment operating income rose to \$15.9 million in the third quarter, up from \$10.4 million during the same period in 1987. For the first nine months, income climbed to \$38.2 million, a gain over last year's tally of \$27.8 million.

Third-quarter Music Entertainment revenues were \$179 million, compared with \$132 million in the

same quarter last year. Nine-month revenues totaled \$450.3 million, up from \$331.5 million in the same period last year.

MCA Inc.'s financial summary notes that music entertainment revenues include fees for the domestic distribution of home video products, mainly videocassettes. Separate figures for revenues from music and home video product are not broken out in the statement.

The MCA Music Entertainment Group comprises MCA Records; MCA Distributing; music publisher MCA Music; the Universal Amphitheatre, the compa- *(Continued on page 80)*

angela Bofill

Sometimes you just have to hear something once and you know it's hot. There is no reasoning, no creative perception. Just a feeling. It's called intuition. And intuition says Angela Bofill is due.

After ten years, nine albums and a wide variety of styles, one of the top vocalists in the pop, black and jazz world has delivered her best album yet. Ten emotion-filled songs of love that bring her astonishing vocal style into clear focus. Follow your instinct to Angela Bofill's Intuition. You'll never contemplate again.

the new album

INTUITION

featuring the single

"i just wanna stop"

CSNY's 1st Album In 18 Years, 'Scrooged' Debut New Albums Warm November Chill

BY DAVE DiMARTINO

LOS ANGELES November's album releases have the coming holiday season very much in mind. New product by Guns N' Roses, R.E.M., Tiffany, Pink Floyd, and Dokken will bow alongside hits compilations by Aerosmith, Berlin, Bananarama, Earth, Wind & Fire, Human League, and Kiss, among others. Throw in a special album series commemorating Atlantic Records' 40th anniversary—and the first studio set by Crosby, Stills, Nash & Young in 18 years—and you've got an array begging for holiday gift giving.

Due Nov. 30, Guns N' Roses' "G N'

R Lies" is an eight-song album on Geffen featuring four songs from the band's indie EP, "Live Like A Suicide," which was released prior to the multiplatinum "Appetite For Destruction" album. Also included on the EP are three new tunes and an acoustic version of "You're Crazy" from "Appetite."

The big news from Warner Bros. is the label debut of R.E.M., "Green"—a title loaded with ramifications—which is set for Nov. 8 release. Produced by Scott Litt and R.E.M., the album will vie with the "Eponymous" compilation just issued by I.R.S., the group's previous label.

Another major contender is the

second album by Tiffany, whose quadruple-platinum MCA debut is still charting. Due Nov. 21, the album is called "Hold An Old Friend's Hand" and includes the teen sweetheart's "All This Time" single.

The month also brings double-live albums from Pink Floyd and Dokken. "Delicate Sound Of Thunder," which follows Pink Floyd's double-platinum "A Momentary Lapse Of Reason," is due from Columbia Nov. 22; it was produced by longtime Floyd guitarist David Gilmour. Dokken's follow-up to the multiplatinum "Back For The Attack" is dubbed "Beast From The East"; it bows Nov. 11 on Elektra.

"American Dream," the first stu-
(Continued on page 75)



British Empire. Top pop performer/songwriters were honored at ASCAP's eighth annual awards dinner for the British Performing Rights Society. Phil Collins was named songwriter of the year for the second consecutive year; other honorees included Chrissie Hynde, Billy Ocean, and Simon Climie. Shown, from left, are Collins; Hynde; Ocean; Climie; and Frank Bruno, European heavyweight boxing champion and Ocean's friend.

Erasable CD Seen As Threat IFPI Head Calls For Safeguards

BY MIKE HENNESSEY

LONDON Uncontrolled technology poses a far greater threat to the international music industry than record piracy, counterfeiting, and home taping put together.

This is the view of Nesuhi Ertegun, president of the IFPI (International Federation of Phonogram & Videogram Producers), expressed in an exclusive interview at the IFPI headquarters here following the trade group's board meeting in Istanbul, Turkey, Oct. 19-20.

Ertegun said that the introduction of new optical disk technology—the write-once CD, or CD-R, and the erasable CD, or CD-E—could represent a disaster for record companies if strict safeguards are not imposed to protect copyright owners.

"CD-R prototypes are already in existence. We saw them demonstrated at our meeting and they are going to be on the market next year. It will be possible to make a clone copy of a CD on a blank CD—either by using twin deck machines or two separate machines. The implications are horrendous.

"And on the horizon is the erasable CD—a medium which allows indefinite recordings and erasure on compact disk without loss of quality. The music industry must vigorously oppose the unrestricted introduction of these technologies," Ertegun said.

In a press statement released Oct.

26, the IFPI said that the introduction of these new CD systems without accompanying copyright protection "will undo the progress and totally undermine the achievements of the recording industry on the anti-piracy and home taping front over the last three years."

The statement said that the systems represent an even greater threat to copyright owners than does digital audiotape.

Said Ertegun: "We have still to resolve the DAT problem—and now we are confronted with an even greater danger. We have to redouble our efforts to bring the Japanese hardware manufacturers to the conference table so that we can impress upon them the huge damage that could be done to our industry, and ultimately their own, if these systems are marketed without any protection for copyright owners."

Ertegun said that Japan was a major thorn in the side of the music industry because of the intransigent attitude of its consumer electronics industry and also because of "the catastrophic record-rental situation in the country, leading to a huge escalation in home taping which is as bad for the Japanese music industry as it is for the international industry."

Ertegun said that there are now 5,000 record-rental shops in Japan and that blank cassettes are selling at the rate of 600 million a year, com-

(Continued on page 75)

Hall Adding Stones, Wonder, Dion, Redding, Temptations

This story was prepared by Carlo Wolff in Cleveland and Steve Gett in New York.

NEW YORK Stevie Wonder, the Rolling Stones, Dion, Otis Redding, and the Temptations will be inducted into the Rock and Roll Hall of Fame at the organization's fourth annual dinner, to be held Jan. 18 at the Waldorf-Astoria here.

In another development, Larry R. Thompson has been appointed the first director of the proposed Rock and Roll Hall of Fame and Museum complex, scheduled to open in Cleveland in the spring of 1992 (Billboard, Oct. 8). Thompson previously held an

administrative post at Ohio State Univ.

Also to be honored at the hall of fame's January gala are three early influences on rock'n'roll—blues singer Bessie Smith, pop/R&B quartet the Ink Spots, and gospel vocal group the Soul Stirrers—and veteran producer/writer Phil Spector.

More than 150 performers, producers, writers, record executives, and broadcasters cast ballots in the election for the new inductees. The results were announced Oct. 21 by Atlantic Records chief Ahmet Ertegun, chairman of the Rock and Roll Hall of Fame Foundation Inc.

(Continued on page 66)

Resurgent Beach Boys Still Get Around; Baker, Vandross Find Multichart Success

THE BEACH BOYS' "Kokomo" jumps to No. 1 on the Hot 100 24 years and four months after the group first hit the top of the chart with "I Get Around." That's the longest span of No. 1 hits for any act in the rock era, topping a record set earlier this year by **George Harrison**. Nearly 24 years elapsed between Harrison's first No. 1 single with the **Beatles**, "I Want To Hold Your Hand," and his solo smash "Got My Mind Set On You."

The Beach Boys also set a new record for the longest gap between No. 1 hits. "Kokomo" reaches the top 21 years and 10 months after the group last reached No. 1 with "Good Vibrations." This breaks a record set last year by **Bill Medley**, who had a gap of 21 years and seven months between his last chart topper with the **Righteous Brothers**,

"(You're My) Soul And Inspiration," and his smash duet with **Jennifer Warnes**, "(I've Had) The Time Of My Life."

"Kokomo" is the second No. 1 single from the **Tom Cruise** movie "Cocktail," following **Bobby McFerrin's** "Don't Worry, Be Happy." Thus, "Cocktail," which has been only a moderate box-office hit, has spun off more No. 1 singles than Cruise's 1986 blockbuster, "Top Gun."

The "Cocktail" soundtrack on Elektra, which holds at No. 3 on the Top Pop Albums chart, is the first soundtrack to generate two No. 1 singles since "Footloose" and "Purple Rain" scored in 1984. The "White Nights" soundtrack in 1985 included just one of that movie's two No. 1 hits.

If six months ago you'd bet that in 1988 the Los Angeles Dodgers would win the World Series, Bruce Willis would have a hit movie, and the Beach Boys would land a No. 1 single, you'd be able to buy two first-class tickets to Kokomo.

ANITA BAKER's "Giving You The Best That I Got" blasts onto the pop album chart at No. 22, while "Any Love," the latest album by **Luther Vandross**—with whom she is currently on tour—sprints to No. 16 in its third week.

Baker's album is virtually certain to top the No. 11 peak of her smash breakthrough, "Rapture." Though that album never quite cracked the top 10, it was a phenomenally stable seller, remaining in the top 50 for 81 consecutive weeks—from August 1986 to March 1988.

Vandross also appears to be on the verge of landing his first top 10 album. His last album, "Give Me The Reason," was his highest charting to date, peaking at No. 14.

The title tracks from the Vandross and Baker al-

bums jump to Nos. 1 and 2, respectively, on the Hot Black Singles chart. But it's a different story on the Hot 100: Baker's song jumps six spots to No. 22, but Vandross' moves up just four rungs to No. 50.

The Vandross/Baker tour began Sept. 28 in Washington, D.C., and runs through the end of the year.

FAST FACTS: U2's "Rattle And Hum" leaps to No. 5 on the pop album chart, becoming the first double album to reach the top five since "Stevie Wonder's Original Musiquarium I" in 1982. Look for "Rattle And Hum" to become the first double album to hit No. 1 since **Bruce Springsteen's** "The River" in 1980. (In both cases, we're discounting Springsteen & the **E Street Band's** five-record set, "Live 1975/1985," which made No. 1 two years ago.)



by Paul Grein

Kylie Minogue's "The Loco-Motion" hits No. 4 on the Hot 100, making the **Carole King/Gerry Goffin** classic the first song to reach the top five for three different artists in the chart's 30-year history. **Little Eva** and **Grand Funk** both took the song to No. 1.

Al Green, one of the great names of '70s pop music, hits the Hot 100 for the first time in more than 10 years as "Put A Little Love In Your Heart"—a duet with **Annie Lennox**—bows at No. 96. This is the second time that Lennox has charted singing with a pop/soul legend: **Eurythmics & Aretha Franklin** reached the top 20 three years ago with "Sisters Are Doin' It For Themselves."

The **Thompson Twins' "In The Name Of Love '88"** hits No. 1 on the Hot Dance Music Club Play chart six years after the group's original version of the song topped the chart.

WE GET LETTERS: Chris Granozio of Brooklyn, N.Y., notes that **Georgia Satellites' "Hippy Hippy Shake,"** which jumps to No. 65 on the Hot 100, is the highest-charting single that clocks in at under two minutes since **Meri Wilson's "Telephone Man"** hit the top 20 in 1977.

Eric Fader of New York notes that **When In Rome** is only the second group whose name is based on a proverb to reach the top 40. The group, which jumps to No. 27 with "The Promise," follows the **Rolling Stones**.

Rich Appel of CBS in New York notes that **Def Leopard's "Love Bites"** is the latest in a string of "anti-love" songs to reach the top 40. It follows **Nazareth's "Love Hurts," Yvonne Elliman's "Love Pains,"** and the **J. Geils Band's "Love Stinks"**... Appel adds that the **Escape Club's "Wild, Wild West"** and **UB40's "Red Red Wine"** are the first double-adjective song titles to appear in the top 10 simultaneously.

Midnight Star is out and Shining Brighter Than Ever.



From six platinum and gold albums, featuring hits like “No Parking On The Dance Floor,” “Freak-A-Zoid,” “Slow Jam,” and “Midas Touch,” to the new self-titled album, **Midnight Star** consistently outshines the rest.

MIDNIGHT STAR

Featuring the smash hit

“Don’t Rock The Boat.”



Produced by: Midnight Star Management and Direction: Larkin Arnold

Platinum is a Cheap Luxury.



Cheap Trick. They've skyrocketed to platinum and beyond with their album, "Lap Of Luxury."

They went to the top of the charts with their fiery number one single and video, "The Flame," and then hit the top five again with "Don't Be Cruel."

Now get ready for the new single and video, "Ghost Town." Platinum has always been a luxury.

But now, four legendary rockers have made it cheap. "Lap Of Luxury." On Epic Cassettes, Compact Discs and Records.

The history of Cheap Trick. It's still being written.



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Label Presentations Need More Punch

COULD YOU IMAGINE that a VP who flew more than 3,000 miles to pitch his record company's wares to a roomful of store managers and buyers would begin his presentation with the words, "I know you had a late night last night, so we'll try to get through this as quick as we can"? Would you believe that the marketing rep for a major classical label would begin his remarks to an assembly of retailers with the sheepish disclaimer, "I know most of you aren't really interested in classical music"?

Strange as they may seem, these two episodes actually occurred during the most recent series of retail chain conventions, which are heavily attended by label marketing execs every year. They are just the latest examples of the music industry's unfortunate penchant for boring product presentations.

We'll admit that the pursuit of boredom may pale before some of our industry's ethical, moral, or financial concerns. But, given that the music business stands out as one of the world's most exciting and eagerly followed industries, it is sad that some record company reps willingly reduce their artists' creative output to a speech that's only slightly more thrilling than a high-school chemistry lecture.

During a presentation at one recent conven-

tion, the distributors' label reps themselves were so bored that they began throwing mints at one another. If label staffers can't pretend to be interested in their own spiels, can you imagine the boredom of the retail constituents, who must endure at least six of these presentations during the course of a meet?

What renders these tedious presentations all the more unbearable is the fact that in most cases, labels and distributors insist on making them. It's true that most chains' conclaves are subsidized at least to some extent by record companies; certainly a label is within its rights to receive some sort of forum in return for the financial support it offers. But when the label's sessions end up being somewhat less entertaining than a floor-wax commercial, the company has paid twice—once with its dollars and again by losing points with the account whom it has just put to sleep.

One of the problems inherent in most distributors' presentations is an over-reliance on video-clips. Eight years ago, music video had more impact, but due to countless hours of television exposure, music clips are no longer an automatic attention getter. And why, oh why, must songs—whether they be in audio or video formats—be played all the way through, as they

sometimes are?

Somewhat defensively, the distributors' local branches point out that their presentations are constricted by budgetary concerns, but entertaining ideas need not be expensive. At recent conventions of Record World and of Spec's Music & Video, chain staffers spruced up what might have been dry sessions on operational matters by borrowing the formats from popular TV game shows. Expenses in both cases were practically nil; the results were presentations that managed to be both fun and informative.

All is not bleak. CBS Records' humorous pitch at this year's Record World conclave, which incorporated appearances by personalities within the chain and the branch, and BMG's 1986 presentation for the same chain, which followed a "Name That Tune" format, stand out as two notable exceptions, as does the sharp satire that CBS employed last summer at Warehouse Entertainment's inaugural convention.

But all too often, the song remains much the same, and it runs to the tune of a Sominex jingle. Since the public at large finds our industry so compelling, we don't think it's asking too much for labels to find ways to punch up their presentations.

Current Law Can Hurt New Artists

CALIF. AGENCIES ACT NEEDS REVISION

BY RICHARD N. JOSEPH

Artie Artist has struggled for years making home demos and when he inherits \$600 from his uncle, he buys 100 tickets to his own show so he can play in a local rock club. One day, Mary Manager, a personal manager, spots Artie and offers to manage him.

Mary puts Artie in a professional recording studio to record another demo. She shops the tape and gets Artie a record deal. When Artie's album is released, however, he hasn't yet signed with a talent agency. Mary has a connection in the concert business and she secures for Artie a coveted spot as the opening act for Megastar, who is expected to have the biggest summer tour in years. The tour won't pay Artie much, but the exposure will be priceless.

Summer is over, the tour has been a huge success, and Artie's album has just been certified gold and is on its way to platinum. Naturally, everybody wants a piece of him, and everyone he meets has career advice for him. Some even suggest he get this or that manager, since Mary just isn't "big" enough for him now. But Artie has a contract with her and besides,

he likes Mary. After all, he remembers where he was before she came along. Doesn't he?

Unfortunately, some artists don't remember where they were before

ing to procure employment or engagements for an artist is a talent agent. To lawfully engage in employment procurement for an artist, a talent agent must be licensed by the

opening act on the Megastar tour. Under California law, she was then acting as a talent agent, and because she was not licensed, she violated the Talent Agencies Act. As a consequence of this violation, she is at risk of having her contract with Artie voided and of having to return all the commissions she has received from him.

For some, the fictional story of Artie and Mary is all too real. Due to certain stringent provisions in the Talent Agencies Act, some personal managers may suffer what appear to be grossly unfair and perverse consequences. Unquestionably, this story points to the absolute necessity for managers to understand the Talent Agencies Act. It also raises questions of whether the law is fair to personal managers and whether it ignores the realities of the manager/artist relationship.

The Talent Agencies Act was first enacted in 1959 and has been amended several times. The most recent amendments are the product of a report by the California Entertainment Commission, which consists of an equal number of agents, personal managers, and artists.

(Continued on page 66)



'The law appears to restrict artists' opportunities to exploit their talent'

Richard N. Joseph is an entertainment attorney based in Los Angeles.

they became stars—and under certain provisions of the California Labor Code called the Talent Agencies Act, the fictional artist described above might be able to void or cancel his personal management contract. He might also be able to recover all commissions paid to his manager.

Under California law, anyone who engages in the occupation of procuring, offering, promising, or attempt-

state labor commissioner. The California legislature has, however, exempted the procurement of recording contracts (though not songwriter agreements) from this requirement.

Now Mary Manager is not a talent agent. She isn't licensed to engage in employment-procurement activities on behalf of Artie, but that is exactly what she did when she negotiated and secured Artie's employment as



AC RADIO IGNORES COUNTRY

I started tuning in to country radio out of boredom with top 40 and adult contemporary stations. I soon realized that country music is an amazing source of terrific songs and performers.

What has amazed me most is that

while AC programmers continue to air country oldies like Crystal Gayle & Eddie Rabbitt's "You And I" or Kenny Rogers' "Lady," they refuse to touch current gems like Dan Seals' "Addicted" or Earl & Emmylou's "We Believe In Happy Endings."

Programmers must understand that new generations of listeners appreciate a wider range of music than ever. Please don't ignore such a vital category of music. Let's put some country back into pop!

Martin J. Venezky

San Francisco

HURRAH FOR THE CD-3!

I can't convey how ecstatic and overwhelmed I've been since I bought my first CD-3s. It's about time the music business realized that there are those of us who want to hear those 7-inch and 12-inch remixes and B sides that are unavailable anywhere else in digital stereo.

Listen, I'm just as upset as the next person about the demise of the vinyl record. However, we need some

alternatives out here, and as far as I'm concerned, this is a step in the right direction... finally.

Michael A. Koehler
Pierce, Neb.

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

Election A Bore, But Candidates Stir N/T Listeners

BY DAVID BUSHMAN

NEW YORK Political observers are predicting the lowest voter turnout in at least 40 years for the Nov. 8 presidential election, but news/talk programmers say their audience is far from apathetic about the race.

PDs don't know if they can count on the election for a ratings boost. But they say listeners still enjoy talking about the candidates—even if they're not enthralled by them.

Bush And The Duke: Even Their Radio Tastes Differ

BY BILL HOLLAND

WASHINGTON Warn your listeners: This election isn't just a choice between George Bush and Michael Dukakis. It's also a choice among George Strait, Johannes Brahms, and Julio Iglesias. At least that's the impression left by the radio-listening tastes of the presidential and vice-presidential candidates.

Vice President George Bush opened the topic for public discussion several months ago when USA Today identified him as a country music fan—he particularly likes Strait—and a country WMZQ-AM-FM Washington, D.C., listener. (A subsequent story by the Boston Globe had Bush listening to country WOKQ Dover, N.H., at his vacation home.)

WMZQ has surprised Washington's radio community by being No. 1 in town for two books now, although we'll probably never know if it benefited from a rise in the "presidential candidates 55-plus" category. Bush also likes WMAL, D.C.'s old-line full-

"Callers want to talk about the election all the time," says WABC New York PD John Mainelli. In fact, WABC has on several occasions withheld election calls from the air unless the caller had something "completely new" to add. "People get tired of it," he says.

Dianne Raymond, PD and talk show host at WWDB Philadelphia, terms her listeners "very passionate about the election. When I go on and want to talk about it, the calls are

right there. Even if the issue is that there are no issues, the calls are there."

And on Gov. Michael Dukakis' home turf, WRKO Boston PD Mel Miller says the election is still the hottest issue. "There's as much interest in the election as there was in the Red Sox," he says.

Most programmers say the key issues are the candidates themselves. "They're more worked up about the personalities than the issues," says Mainelli. "Did George Bush cavort with a mistress? Is he a wimp? Is Dukakis short? Is his wife a flag burner? They'd rather talk about a candidate's personality—or lack of personality."

Ray Dunaway, PD at KMBZ Kansas City, Mo., cites the "People magazine mentality: You can sit there and talk about the deficit, and people say, 'Oh, my God, the deficit. What can we do about it? We might as well . . . talk about what color socks George Bush is wearing.' That's [what] gets them going."

To that end, Mainelli says Sen. Dan Quayle "has probably been the single biggest issue by far; he consumed the talk shows for three or four weeks." Dukakis' running mate, Sen. Lloyd Bentsen, drew fire from WABC listeners for referring to Quayle as "no John Kennedy" during the vice-presidential debate. That comment, which many WABC listeners considered a

cheap shot, "kept them going for a week nonstop," Mainelli says.

N/T listeners apparently agree with the experts' view of 1988 as one of the worst-ever campaigns in terms of mudslinging. KCBS San Francisco PD Ed Cavignaro says there is "a sense that this is one of the most negative campaigns ever." But, he emphasizes, that isn't forcing audience attention away from the race; "it's giving them something else to talk about. They're disillusioned, yes, but not apathetic."

WWDB's Raymond says, "The word 'apathetic' is misplaced. The listeners are expressing their contempt or dissatisfaction with the candidates (Continued on page 15)

service AM AC station.

As a DePauw Univ. student in the late '60s, Bush's running mate, Sen. Dan Quayle, R-Ind., was a big fan of the Supremes and Jimi Hendrix. These days, he never listens to music on the car radio; instead he punches up all-news WTOP D.C. He does, however, "tolerate" the rock music his 14-year-old son, Tucker, enjoys.

Dukakis is a longhair, but not the same kind that Quayle was at DePauw. In Boston, the Duke goes for the three B's—Brahms, Beethoven, and Bach. Perhaps because his father-in-law plays violin for the Boston Symphony, and he and his wife, Kitty, have hosted a Boston Pops children's concert of "Peter And The Wolf" by Tchaikovsky (Peter, not Bram), Dukakis listens to WHRB Cambridge, Mass., which broadcasts and syndicates Boston Pops concerts. He also likes Boston's National Public Radio outlet, WBUR.

Sen. Lloyd Bentsen, D-Texas, likes his music gentlelike and is a big Igle-

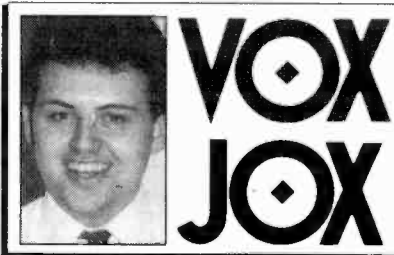
(Continued on page 15)

Christy Back To Classics; Case To KZZP; Grossman To 'SHE'; Rice Returns In K.C.

WHEN TED CARSON left top 40 KRBE Houston for the OM slot at classic rock rival KZFX, there were rumors that he would take KRBE PD Paul Christy with him. Christy finally makes the move this week, joining KZFX as PD and Carson's morning partner. The PD job had been vacant since **Blake Lawrence's** departure.

Christy was PD at KRBE-AM (now KKZR), one of the first classic rock outlets, before segueing to the FM. He received "a fantastic financial offer" to join KZFX but says he also made the move because he wanted to go back on the air. "It will be fun to talk to adults again," he says.

Christy's plans include adding variety to KZFX's classic base—"You will hear 'The Spider & The Fly' by the Rolling Stones," he says—and expanding the station's currents. He'd like to start receiving album rock service again.



by Sean Ross

"WE'VE BEEN in the maintenance mode for the last year and we still have more than a 10 share," says top 40 KZZP Phoenix, Ariz., PD **Guy Zapoleon**. During that time, Zapoleon handled group PD duties with Nationwide Communications while fending off two local challengers despite losing several key people.

Now Zapoleon calls it "Road Runner time" at KZZP; the comment refers to that moment when the cartoon bird gets an extra burst of speed and leaves Wylie Coyote behind. KZZP is bringing in **Bob Case**, OM/DP/p.m. drive at crossover WZGC "Z93" Atlanta since 1986, as PD/afternoons. Zapoleon will now concentrate on his national duties.

Ironically, Case returns to the top 40 format—he programmed **KUBE** Seattle for three years—just as Z93 seems to be making overtures in that direction again. Atlanta listeners say Z93 is dropping in more pop material, going as far as Def Leppard's "Love Bites" at night. Case hasn't been replaced at Z93 yet.

"I THINK A LOT OF PEOPLE still have a button set to 'SHE'; it just needs TLC, which I can give it," says **David Grossman**, who leaves top 40 WVMX Richmond, Va., to become album **WSHE** Miami's new PD. That job had been handled by **Gerry Cagle** for several months, since the departure of **Charlie Kendall**.

WSHE owner TK Communications has become notorious for the number of staffers who've been in and out of the station and its sister properties, many of them citing personality conflicts with its principal, **John Tenaglia**. But Grossman says there was "instant chemistry" between him and Tenaglia. He also says WSHE will "remain a rock'n'roll station" despite the more "mass appeal" flavor that he's given it.

Grossman isn't the only key WVMX staffer leaving this week. MD **Jamie Hyatt** has been named PD at top 40 **KDON-FM** Monterey, Calif. And the morning team of **Mark Stevens & Marybeth Landis** is out after the

two announced on air that they might be fired. GM **Wanda Broughton** says the team's "little exposé" sealed its fate. None of the staffers have been replaced yet.

PROGRAMMING: **Dell Rice** has been named PD of urban **KCXL** Kansas City, Mo. Rice was with cross-town **KPRS** for 20 years but stopped programming that station in February when he was named by a grand jury—he has never been indicted or tried—as one of seven PDs who allegedly took payola. Rice was the only one of the PDs named to lose his job following the allegations (another one, **Bob West**, was already between jobs. He has since become PD of **WQUE-AM-FM** New Orleans).

Rice had been hosting jazz shows for **KPRS** as well as local **Wave** affiliate **KCWV**. Now he says he's "happy to be back in radio, which is where I belong" and that he'll "play the hits" instead of the long list he played at **KPRS**. Asked if he was at all reluctant to hire Rice, **KCXL** GM **Chuck Moore** says, "Heavens, no. We knew the whole story. We're glad to have him aboard."

Beth Fast replaces **Bob Craig** as PD of AC **WMGK** "Magic 104" Philadelphia; she spent the last seven years as the original PD of AC **WVYX** Milwaukee . . . Former **WRAL** Raleigh, N.C., PD **Michael Neff** becomes programming manager at full-service AC **WMAL** Washington, D.C.

John Roberts is promoted from APD to PD at AC **KFYE** "Y94" Fresno, Calif.; he replaces **Ted Brown**, who stays with **EZ Communications**, Y94's previous owner, as PD of new **EZ** acquisition **KLVV** Las Vegas. **KLVV** is currently a **Transtar** Format 41 AC outlet; look for that to change in the next few weeks.

Jetson has left his PD post at modern **WOXY** Oxford/Cincinnati, Ohio, to head **Relativity Records'** national alternative album promotions. T&Rs for the **WOXY** post should be sent to **Doug Balough**, care of the station . . . News/talk **WEEX** Allentown, Pa., goes to **Satellite Music Network's** oldies format.

Most people know **Bob Kingsley** as the host of **ABC/Watermark's** "American Country Countdown," but he also helmed **Drake-Chenault's** syndicated country format for 12 years. **Kingsley** is now executive consultant/MD to **Jay Albright's** Let's Talk firm. He is available for some station work on an individual basis, but not for stations competing with "ACC" . . . **Pollack Media Group** adds **Cindy Johnson** from album **KLOS** L.A. as national music/research director and **Carol Holt** from the **Radioworks** syndication firm as operations director.

PEOPLE: Urban/AC **WVAZ** "V103" Chicago's new lineup, featuring three former PDs, is now in place. (Continued on page 15)

newsline...

PEG KELLY is named station manager of **WYNY** New York. She had been VP/GM of **WNBC** New York for the past year. **WYNY** had been without a GM for almost a year pending its sale to **Westwood One**.

TELE-MEDIA CORP., a State College, Pa.-based cable TV system, has purchased nine radio stations from **Eastern Broadcasting** for \$60.7 million. The stations involved are **WRKZ** Harrisburg, Pa.; **WWAZ/WWLI** Providence, R.I.; **WEST/WLEV** Allentown, Pa.; **WTAD/WQCY** Quincy, Ill.; and **WRSC/WQWK** State College. Eastern's two remaining stations, **WCVS/WFMB** Springfield Ill., have been sold to **Geoff Neuhoff**—the son of Eastern principal **Roger Neuhoff**—for \$4.25 million.

D&F BROADCASTING, headed by **Rick Devlin Jr.**, and **Jon Ferrari** have purchased **KROD/KLAQ** El Paso, Texas, from **ABS Communications** for \$5 million.

ATLANTIC VENTURES' tentative agreement with **RKO General** for the purchase of **WFYR** Chicago has expired following **RKO's** inability to settle with one of its challengers. The **RKO/Atlantic** deal for **WRKO/WROR** Boston is still awaiting **Federal Communications Commission** approval.

MARIE KORDUS is promoted from local sales manager to general sales manager at **KPWR** Los Angeles. She replaces **Susan Hoffman**, who became GM at sister station **KKHT** Houston.

THE RADIO ADVERTISING BOARD has elected **Great American Broadcasting** president **Carl Wagner** to a two-year term as **RAB** chairman. **Nationwide Communications** president **Steve Berger** is named vice chairman.

THOMAS MOCARSKY is promoted to the newly created VP of communications position at **Arbitron**. He was previously director of communications.

IF YOU THOUGHT THE SUMMER WAS HOT...

THIS FALL IS GOING TO BE A SCORCHER!



America's Feeling The Heat Of Columbia Records' Superstars.

Barbra Streisand "Till I Loved You (The Love Theme From *Gypsy*™)," the highly-anticipated new studio recording and multi-format smash duet with Don Johnson. **George Michael**. "Faith." Seven million strong, with five No. 1 singles and a sixth ("Kissing A Fool") on the way. **Pink Floyd's** monumental double-live set, "Delicate Sound Of Thunder" (arriving mid-November). **Eddie Money's** smash single, "Walk On Water," is exploding at AOR, CHR and MTV.™ **Kenny Loggins'** "Back To Avalon," with the Top-10 single and video, "Nobody's Fool" and "I'm Gonna Miss You" hot on the charts. Plus the **Bangles**, building on their double Platinum success, hit with "Everything." Featuring their first single, the multi-format smash, "In Your Room."

Folkways: A Vision Shared The critically acclaimed, milestone recording, upcoming PBS Special, and CMV Home Video. Featuring Bruce Springsteen, U2, Bob Dylan, John Mellencamp and more!

Our Developing Artists Are Breaking Records.

Terence Trent D'Arby. His debut album just swept past 2.5 million. "The Hardline..." continues with his fourth hit single, "Dance Little Sister." **Midnight Oil.** Platinum plus with their third hit single and sold-out U.S. Tour. **Britny Fox, New Kids On The Block** and **Johnny Kemp** are just turning Gold. **Tommy Conwell And The Young Rumlbers**, a No. 1 track ("I'm Not Your Man") and a blazing North American Tour. **Cheryl Pepsii Riley's** debut single, "Thanks For My Child"—the most requested song at Black Radio is now a cross over smash. **Deniece Williams'** Top-5 R&B hit, "I Can't Wait," is turning into her newest CHR smash.

The Heatwave Goes Far Beyond The Surface.

Surface is headed toward Gold again with their "2nd Wave." Plus **Big Audio Dynamite** (the No. 1 Alternative LP and single), **The Psychedelic Furs** (three weeks at No. 1 Modern Rock Tracks), **Fishbone** (Top-10 Alternative LP) and **Public Enemy**, breaking through to Platinum, on tour this November.

Jazz Has Never Played Hotter.

"**Bird**" (The Original Motion Picture Soundtrack) and Jazz Masterpieces revitalizes the most legendary music in Jazz as Columbia Records delivers new music from the new legends. **Grover Washington, Jr.**, "Then And Now," six weeks at No. 1 in R&R and growing strong. **Wynton Marsalis** answers the demand for his first "live" recording with "Live At Blues Alley" and **Branford Marsalis** stretches the limits of saxophone with his brilliant new album, "Random Abstract."

Country Hasn't Cooled Down since **Rosanne Cash** delivered three consecutive No. 1 singles with a fourth hit single on the way. **Rodney Crowell** is bringing home his third consecutive No. 1 single. **Willie Nelson** follows in the tracks of his multi-Platinum "Stardust" with "What A Wonderful World," featuring "Spanish Eyes," his hit duet with Julio Iglesias. **Ricky Van Shelton's** newest smash single, "I'll Leave This World Loving You," from his LP, "Loving Proof."

COLUMBIA RECORDS. WE'RE RED  HOT.

Cheryl Pepsii Riley

A voice so strong.
Emotions so real.
A romance all America
is taking to heart.

"Me, Myself And I," the emotionally-charged debut release from Cheryl Pepsii Riley is an album too powerful to be contained by a single format. From the minute it sparked the airwaves, Pepsii's first single, "Thanks For My Child," reached out to millions and was immediately embraced as the most requested new single at Urban radio. Now the phones are heating up at CHR, and retail is on fire with Cheryl Pepsii Riley's, "Me, Myself And I."

The message is clear. The debut album that's speaking heart-to-heart is already talking very serious business.

CHERYL PEPSII RILEY. "ME, MYSELF AND I!"

FC 48409

Featuring "Thanks For My Child." The smash
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"My Gift To You" is the first new album of Christmas-related songs by a major superstar artist in years! Just one listen to these lush, danceable, and thoroughly contemporary renditions of Christmas songs sung in Alexander O'Neal's inimitable style will make you want to stock up on this seasonal sensation now! Grab Alexander O'Neal under the mistletoe! "My Gift To You." The ultimate Christmas stocking stuffer.

On Tabu Cassettes, Compact Discs and Records.

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc. except "The Little Drummer Boy" produced by Denzil Foster and Thomas McElroy for 2 Tuff-E-Nuff Productions, Inc. Associate Producers: Jimmy Jam and Terry Lewis and "Winter Wonderland," "This Christmas" and "The Christmas Song (Chestnuts Roasting On An Open Fire)" produced by Sieve Hodge.



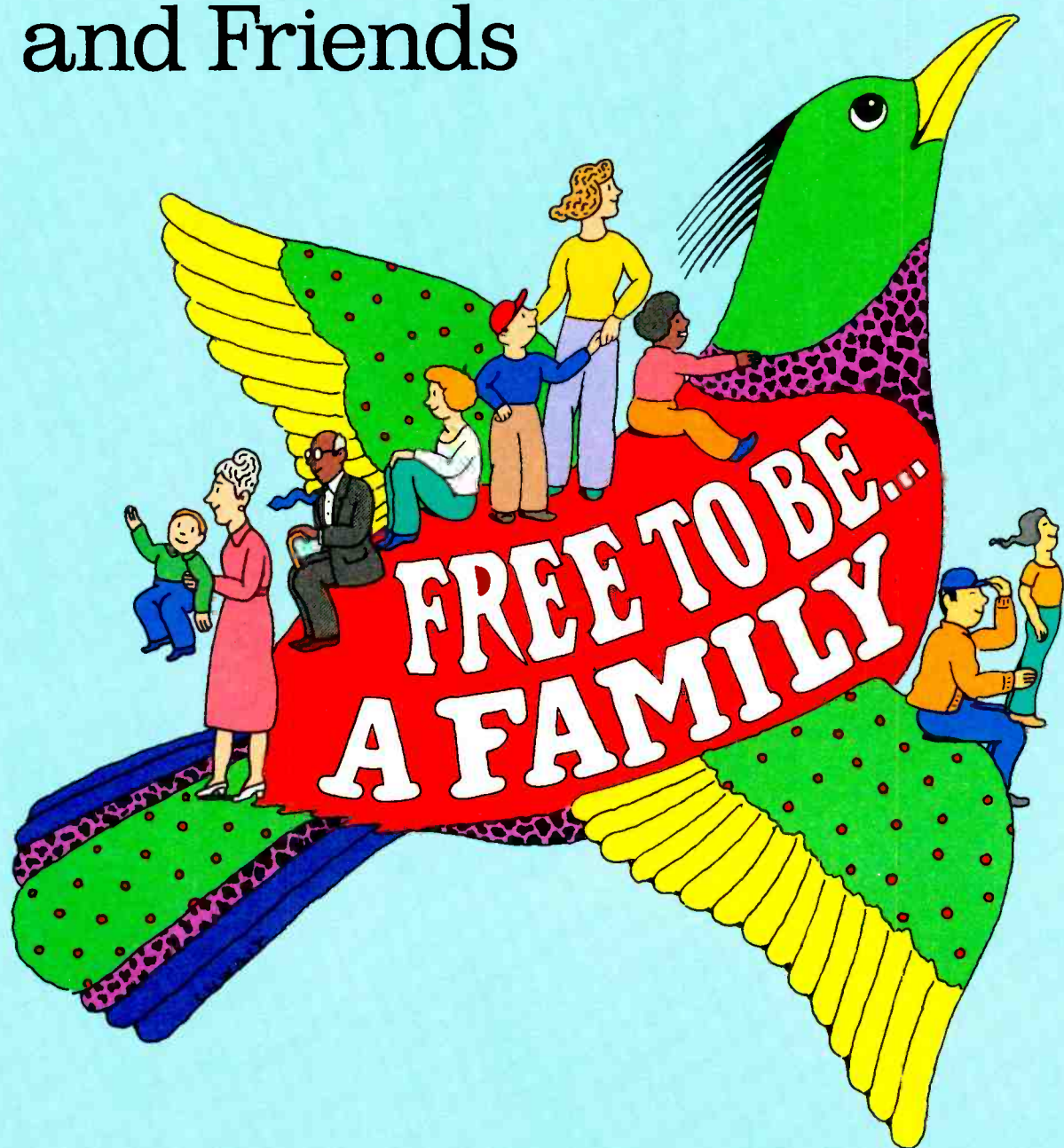
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- Jim Henson & the Muppets
- John Hiatt
- Kermit the Frog
- Ladysmith Black Mambazo
- Steve Martin
- Elaine May
- Melody Makers
- Mike Nichols
- Gilda Radner
- Bonnie Raitt
- Christopher Reeve
- Carly Simon
- Soul Asylum
- Lily Tomlin
- Robin Williams

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Produced by Marlo Thomas
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Stories and poems directed
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Conceived by Marlo Thomas



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ABC Watermark

America's #1 Countdown Show

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Duran Duran, I Don't Want Your Love' and 'Kylie Minogue, The Loco-Motion'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bon Jovi, Bad Medicine' and 'Kylie Minogue, The Loco-Motion'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Siouxie and The Banshees, Peek-A-Boo' and 'Will To Power, Baby, I Love Your Way'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'The Beach Boys, Kokomo' and 'Phil Collins, Groovy Kind Of Love'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bobby Brown, My Prerogative' and 'Anita Baker, Giving You The Best That I Can Give'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'The Beach Boys, Kokomo' and 'Phil Collins, Groovy Kind Of Love'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'The Beach Boys, Kokomo' and 'Phil Collins, Groovy Kind Of Love'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bon Jovi, Bad Medicine' and 'INXS, Never Tear Us Apart'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'Will To Power, Baby, I Love Your Way' and 'The Beach Boys, Kokomo'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'The Beach Boys, Kokomo' and 'Phil Collins, Groovy Kind Of Love'.



Table with 2 columns: Rank and Song/Artist. Includes songs like 'Phil Collins, Groovy Kind Of Love' and 'The Escape Club, Wild, Wild West'.

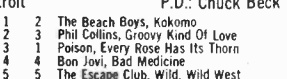


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Billboard's PD of the week Ceacer Gooding WQOK Raleigh, N.C.

I'VE FOUND IN RESEARCH that white folks do not want to sit back and listen to crying ballads all day; they like to listen to the up-tempo black tunes,

playing the hits," Gooding says. "You don't have to stereotype yourself like that. If you're not playing Waylon Jennings, people know what you are."

"Years ago, [then-WBLS New York PD] Frankie Crocker played all the pop cross-overs. He may have gotten a lot of flak, but it worked for him. If Frankie came back to New York today, they'd listen to him again."

There are a lot of left-field records on WQOK, both oldies ("Got My Mind Made Up" by Instant Funk, for example) and current. Some of those include Boze's "Robotop," LPO Band's "Love Go Round," and Kraze's "The Party."

Gooding grew up in New York when Crocker's WBLS ruled, and the influence is clear. In New York, urban radio is more club oriented than it is in the rest of the country. It has its own set of music—much of it obscure even to locals. But Gooding has been working for years to bring New York radio to parts of North Carolina that bear little resemblance to the Big Apple.

Gooding's use of club music on the Carolina coast was unusual. Inland, it's even more noticeable. "I'm not going to play 10 dance songs in a row, but I like my tempo to be up. There will always be dance music. I don't see how radio can survive without it. Michael Jackson will keep people dancing if he has to do it all himself."

'You can't bang a record until the wax is gone'

Gooding—whose other PD stints were at WWIL Wilmington, N.C., and WOWI Norfolk, Va.—got to town just as WQOK's battle with urban rival WFXC "Foxy 107" was heating up again. The third of Joyner's three high-powered Carolina FMs, WQOK turned on in the spring of '87 with plans to become No. 1 overall by Christmas.

While some market observers say WQOK backed off dance music when new consultants Don Kelly and J.C. Floyd came in, Gooding says, "We're playing every piece of music that was here before. There are just other things that we're trying to execute: getting the jocks to be more creative with the format and more high energy."

WQOK never got to No. 1; it did, however, win the format battle in its first two Arbitrons before WFXC staged a stunning comeback and won the next two. In the summer '88 book—before Gooding's arrival—the lead changed hands again, as WQOK wound up in fourth place, up from 6.5 to 7.1, and WFXC dropped from 7.0 to 6.1.

Even when Gooding plays the same songs other urban stations play, the songs tend to thump harder on WQOK. He's a strong advocate of using 12-inch remixes of songs, both to differentiate his station from top 40s and to get continued life out of a song he may already have played as an album cut. He'll also do his own mixes of songs.

Foxy, consulted by Dean Landsman, came back due in part to its willingness to play some of the product that WQOK avoided—especially rap. It also positioned itself as "black by popular demand," something that few urban stations would be willing to do in light of their struggle for agency buys.

WQOK is the third station at which Gooding and Downey have worked together. (Their first stint together was at WWIL Wilmington) Gooding calls his GM "a big force in my career. He taught me so many management skills. Curtis is literally like a father to me."

In recent months, WQOK and WFXC have gotten a lot closer musically. WQOK is playing rap now, although Gooding has mixed feelings about it. "If you get into it too fast and too heavy, the malls and the other sophisticated places are the first people to tune you out. There are a lot of government employees who can't play [rap] in their offices."

"After nine years in this business, I'm finally getting the respect I'm due now," Gooding says. And even in one of urban's roughest battles, he's still looking ahead. "I'd like to shake up the Washington, D.C., market. I don't believe it's as quiet and laid back as people think. I'd like to go in and prove that there are some funky, high-energy people there, and I'd like to bring my GM with me."

Even with WQOK finally "hitting the hardcore audience" that supports WFXC, it is continuing to image itself differently. "Calling yourself 'the Triangle's original black station' is nonsense as long as you're

This story was prepared by Sean Ross with assistance from Yvonne Olson.

Buzz Begins On 'Rattle And Hum'

Island, Paramount Pump New U2 Film

BY DAVE DIMARTINO

LOS ANGELES Some might consider it a major conflict: pairing U2—a band that prides itself on its uncompromising artistic integrity—with a mammoth marketing and media event that is certain to generate many, many millions of dollars (and perhaps a few cries of “hype” as well).

The event, and that's surely what it is, is “Rattle And Hum”—album, movie, and, later, home video.

In short, the follow-up to U2's last album, “The Joshua Tree,” which sold 13 million copies worldwide, is finally debuting—worldwide.

The album's chronology has been a model of precision: “Desire,” the album's first single, was released by Island Records Sept. 15; “Rattle And Hum” itself emerged Oct. 11; “U2 Rattle And Hum,” as the Para-

mount Pictures film is actually titled, makes its debut at over 1,200 theaters in the U.S. and Canada Friday (4); and the home video will emerge in February.

Rick Bleiweiss, VP of sales at Island, says that the time spread was “specifically orchestrated” to maximize results. “We're sort of staging it so the single sets up the album, the album sets up the film, and the film sets up the second single and subsequent sales,” he says.

Yet one aspect that makes the marketing of this project so unusual is the involvement of both Island Records and Paramount Pictures; if the diverse companies have anything at all in common at this point, it would have to be U2 alone.

The marketing needs of Island and Paramount are intrinsically different: The success of the “Rattle And Hum” album will play a much greater role in Island's financial year than the film will in Paramount's. More obviously, a film's life span is typically much briefer than an album's; the first weekend box-office tally for “U2 Rattle And Hum” will thus mean much more to that project than how high the corresponding album debuted on Billboard's Top Pop Albums chart. (It was bulleted at No. 14 when it entered last week; this week it's bul-

leted at No. 5.) Therefore, while it's in Paramount's interest to generate as much publicity as possible before the film actually opens, Island is undoubtedly more concerned with assuring the album a long, healthy, and singles-filled chart life.

So how has it been going? “It's been—I want to say ‘perfect,’ but I guess the jury is out until we open,” says Sid Ganis, president of worldwide marketing for Paramount Pictures. “It's been great. We understand their needs, they understand our needs. And the group is right smack in the middle of it, understanding both our needs. It's worked out great.”

Ganis says that Paramount's and Island's respective needs in many ways aren't so different. “We can each use each other to promote our product,” he says, “and what we've been able to do is to sit down in a room time and time again and make sure that we're each using each other. Really, that's what it is.”

Ganis says Paramount has put in motion a “traditional” movie campaign—“which means that we're putting a lot of money into the launching,” he says—concentrating on both TV and radio advertising. The radio campaign, in fact, started Oct. 21. “For a film that starts Nov.

(Continued on page 27)



Maxi Meet. Following the recent release of his eponymous Virgin debut album, U.K.-based reggae artist Maxi Priest, center, made his first New York concert appearance Oct. 7 at the Beacon Theatre. Joining Priest after the show were Virgin senior VP of marketing/promotion Phil Quartararo, left, and the artist's manager, Alan Edwards.

Rock, Jazz, Rap Stars Get 'Scrooged'

SEASONAL SOUNDS: Annie Lennox, Al Green, Natalie Cole, Miles Davis, David Sanborn, Buster Poindexter, Robbie Robertson, and rapper Kool Moe Dee head the stellar lineup of artists featured on A&M Records' soundtrack for the upcoming comedy flick “Scrooged,” due in stores Nov. 15. The Paramount Pictures movie, which stars Bill Murray, opens Nov. 23.

The leadoff single from the “Scrooged” soundtrack is Lennox and Green's reworking of the Jackie DeShannon classic “Put A Little Love In Your Heart,” produced by Dave Stewart.

The album's other highlights include a version of the Christmas standard “We Three Kings Of Orient Are,” performed by Davis, Sanborn, Larry Carlton, and Paul Shaffer; “Christmas Must Be Tonight,” written and performed by Robertson; Poindexter's remake of Van Morrison's “Brown Eyed Girl”; and Kool Moe Dee's “Get Up 'N' Dance.”

Also featured on the album are two Jimmy Iovine-produced cuts: “Sweetest Thing,” a U2-penned gospel tune performed by recent A&M signing the New Voices Of Freedom, and Cole's version of “The Christmas Song,” immortalized by the late Nat King Cole.

SHORT TAKES I: Columbia ships Johnny Mathis' “Love Songs,” a 10-song collection of some of his most popular romantic ballads, Tuesday (1). The package includes the classic “Chances Are,” which is also being used as the title song for an upcoming Tri-Star movie starring Cybill Shepherd and Ryan O'Neal . . . The Saints' second TVT album, “Prodigal Son,” is due in stores Nov. 7 . . . Robert Plant's drummer, Chris Blackwell, has had to pull out of the final leg of the ex-Led Zeppelin singer's tour after breaking his wrist. Bashing the skins for Plant until he ends his tour Dec. 15 is Pat Torpey, a member of the new West Coast-based band Mr. Big, which features singer Eric Martin, guitarist Paul Gilbert, and bassist Billy Sheehan . . . Thomas Dolby plays a mortician in the Cannon movie “Rocula,” a musical version of “Dracula” scheduled for spring '89 release. Toni Basil and Bo Diddley also appear in the film. Incidentally, Dolby was musical director for the recent KNBC-TV Los Angeles pilot “On The Fritz,” in which he also had a cameo role . . . Latin star Emmanuel has been cutting tracks for his first English-language album with producer Keith Olsen . . . Thirty Eight Special and the Gregg Allman Band embark on a national tour Nov. 12 in Greenville, S.C.

READY TO ROCK: Metal Rules! That's the motto for Titanium Records, a new heavy metal label launched by

Hit Parader Magazine, to be distributed by Atlantic.

Titanium's first signing is Badlands, fronted by ex-Ozzy Osbourne guitarist Jake E. Lee and former Black Sabbath vocalist Ray Gillen. The band's debut album is due in early 1989.

The Gotham-based Titanium is helmed by these principals: Andy Secher, president; John Shelton Ivany, senior VP; Mitch Herskowitz, VP of marketing and finance; Paul O'Neill, VP of artist development; and Adrienne Stone, VP of press and media relations.



HIP CLIP: The West Hollywood-based Sunset Marquis Hotel & Villas has produced a slick seven-minute music-video-style commercial, “Imagine,” focusing on the establishment whose clientele draws heavily on the entertainment industry. A&M act

Breathe's “Hands To Heaven” is used as backing music. The clip was premiered during an Oct. 12 reception at New York's “21” Club, the first of several parties to be held in cities around the world.

Incidentally, how about that smart installation of a \$750,000 Synclavier digital audio system at the Sunset Marquis (Billboard, Oct. 29)? This should prove very popular among the many musicians who stay there.

SHORT TAKES II: Duran Duran played a surprise outdoor concert Oct. 20 in the parking lot of Capitol Records' Hollywood headquarters. An estimated 5,000 fans attended the free show . . . The Primitives start a U.S. showcase tour to promote their RCA debut album, “Lovely,” Nov. 20 . . . Aussie rockers the Angels (formerly Angel City) have issued a five-song mini-album, “Live From Angel City,” on the independent Telegraph label. The cuts are taken from a double live album, “Liveline,” released Down Under earlier this year to celebrate the band's 10th anniversary . . . Rickie Lee Jones is working with Walter (Steely Dan) Becker on her next album, due out in 1989 . . . Jody Watley, Scorpions, Pebbles, and Michael Bolton are among the acts to be featured in upcoming editions of the poster magazine Connections, which is displayed in some 5,500 U.S. high schools . . . Fairground Attraction's debut album, “The First Of A Million Kisses,” featuring the No. 1 U.K. hit “Perfect,” comes out here Nov. 16 on RCA. The Kevin Moloney-produced album was released in Britain this summer. Incidentally, RCA's promo staff should thank Elton John for playing the Fairground record before and after shows on his Reg Strikes Back tour . . . P.J. Powers, reportedly South Africa's top concert and recording artist, played her debut U.S. concerts Oct. 18 at L.A.'s Roxy and Oct. 25 at the Bottom Line, New York.

Underground Group Bursts Onto Chart

Anthrax 'Euphoria' Booming

BY BRUCE HARING

NEW YORK Suddenly, the underground sensation threatens to bust through the floor into the mansion itself: Anthrax took just three weeks to hit No. 30 on the Top Pop Albums chart with its latest Megaforce/Island album, “State Of Euphoria.”

“I guess people consider this an underground thing because we haven't been in people's living rooms for five or six years,” says guitarist Scott Ian. “But they probably still consider Iron Maiden an underground thing.”

Anthrax is no overnight sensation, says Ian, who notes that the band's rise has been slow in building. Each Anthrax album has outsold its predecessor, with last year's “I'm The Man” EP reaching gold certification.

“You sort of know it's going to happen,” Ian says of the new album's instant breakout. “You go on tour for a year and know you've made a lot of new fans, building up your base, and then you find out how many albums you're going to ship. I can't say you expect it, but we just sort of know. Not to ho-hum it—it's amazing to be at No. 30.” (“State Of Euphoria” now stands at No. 34 after five weeks on the Top Pop Albums chart.)

A few years ago, few could have predicted the band's current chart success. Signed to the then-small indie Megaforce Records in 1983, Anthrax was one of the pioneers of the superfast, loud, and rude sounds

that came to be known as thrash metal.

Without radio airplay and relying on Megaforce's small distribution scope, Anthrax triumphed by building a solid underground fan base through touring, with word of mouth and rock press fueling the New York-based band's growing reputation.

After recruiting vocalist Joey Belladonna from Bible Black, Anthrax began to break out of the underground with its 1985 Megaforce/Island release, “Spreading The Disease.” With Belladonna's roaring vocals, guitar work by Dan Spitz and Ian, Charlie Benante's drumming, and bass rumbling by Frank Bello, Anthrax was still considered too “heavy” by industry observers.

Still, the band enjoyed a super-successful European tour and built its U.S. sales base to the point where last year's “I'm The Man” EP hit gold, setting the stage for “State Of Euphoria.” The new album is released on Megaforce/Island, but Atlantic Records is handling distribution.

As much as things change, though, they still stay the same. Radio continues to be alien turf for Anthrax.

“No airplay,” says Benante. “We don't know why, we just don't get radio play. We're not a radio band, only college radio, and they've been really supportive.”

“When we get a top 10 album, we'll be the one that did without [ra-

(Continued on page 27)

TALENT IN ACTION

PAUL KELLY & THE MESSENGERS

Club Lingerie, Hollywood, Calif.

TAKING A BREAK from opening-act duties with the Smithereens, Australian Paul Kelly and his band showcased their considerable talents at a well-received showcase gig here Oct. 1.

Kelly, whose A&M albums, "Gossip" and "Under The Sun," have won critical kudos but little commercial response, is a fine melodist and an outstanding storyteller. His work bears comparison to that of such top-flight contemporaries as Elvis Costello and A&M label mate John Hiatt. On stage, he is a self-effacing, almost shy performer who lets his striking songs do most of the work for him.

His four-piece Messengers is that marvelous rarity—an exciting rock band that plays compellingly without a whit of overkill. Guitarist Steve Connolly's solo work and keyboardist Peter Bull's playing were models of subtle control and economical impact.

The group's lengthy, 80-minute set included work from both A&M albums as well as some new material. Predictably, songs from the superb "Under The Sun" proved the most successful; the potent rocker "Dumb Things," the bittersweet adulterer's waltz "Don't Stand So Close To The Window," the biting "Little Decisions," and the surging, nostalgic surf-rocker "Under The Sun" were among the evening's major highlights.

If intelligence, wit, and good taste were hallmarks of market-place success, Paul Kelly & the Messengers would be sitting atop the charts right now. Hopefully, wider recognition will come to this terrific young band in due time.

CHRIS MORRIS

JOHN HIATT

The Bottom Line, New York

B&H Makes N.Y. Blue

BY STEVE GETT

NEW YORK The Big Apple is getting the blues as a wealth of talent, new and old, hits the city for the Benson & Hedges Blues festival, which runs from Wednesday (1) through Nov. 6.

In addition to live concerts at three different venues, there will be informal performance workshops, portrait exhibits, and screenings of rare blues films at various city locations. Proceeds from the five-day event will go to the homeless.

The stellar lineup of B.B. King, John Lee Hooker, John Mayall & the Bluesbreakers, and Lil' Ed & the Blues Imperials appears Saturday (4) at the Beacon Theatre.

On stage at the Beacon the following night will be John Hammond, Etta James, Albert King, Albert Collins, and the Benson & Hedges Blues Legends. The last-mentioned combo

OUT-OF-THE-mainstream singer/songwriters often get a pretty raw deal in life, but the case of John Hiatt proves that years spent releasing little-known albums might just pay off in the end. Only in the past two years—during which he released two more A&M albums—has Hiatt, a four-label veteran—gained the respect he's due. As evidenced by this Oct. 8 show, his audience has

(Continued on page 61)

boasts this distinguished lineup of blues veterans: guitarists Jimmy Rogers and Hubert Sumlin, longtime Muddy Waters' pianist Pinetop Perkins, harmonica player Charlie Musselwhite, drummer Sam Lay (ex-Paul Butterfield Blues Band member), and bassist Bob Stroger.

During both Beacon concerts, a collection of photographs by noted lensman Marc Norberg, "Portraits From Blues Heaven," will be on exhibit at the venue.

On Nov. 6, Harlem, N.Y.'s legendary Apollo Theatre will host a special Benson & Hedges Blues concert featuring KoKo Taylor, Li'l Milton, and Tyrone Davis.

From Tuesday-Friday (1-4) at the downtown Lone Star Cafe, there will be nightly shows featuring the likes of Teo & the New York Blues Stars, Bobby Radcliff, Robert Ross, the Holmes Brothers, Delbert McClinton, Roomful Of Blues, Irma Thomas, Katie Webster, and Young Neal & the Vipers.

Tickets for all shows at the Beacon, the Apollo, and the Lone Star are already on sale at their respective box offices.

Emmanuel House in Harlem, a non-profit group providing aid to New York's homeless, will receive \$1 for each ticket sold for the Beacon and Apollo shows. At the beginning of its 1988 Command Performance series, Benson & Hedges made a \$100,000 corporate donation to the National Coalition for the Homeless.

During the New York blues fest there will also be various adjunct programs; admittance to these programs will be free.

On Wednesday (2), guitarist Johnny Copeland will make an afternoon appearance at Lincoln Center's Bruno Walter Auditorium. Pianist/band leader Sammy Price will be there Thursday (3) to perform and discuss the development of blues since the '20s.

Also on Thursday, a rare solo performance will be given by guitarist Robert Junior Lockwood at the Studio Museum in Harlem.

At the Mark Goodson Theatre Nov. 5-6, there will be screenings of Alan Lomax's 90-minute award-winning documentary, "The Land Where The Blues Began"; workshop sessions with John Hammond, John Campbell, and the Benson & Hedges Blues Legends; a guest appearance by songwriter/performer/producer Doc Pomus; and screenings of rare footage from the Chertok Collection, the world's largest collection of jazz and blues films.

The Benson & Hedges Blues fest is produced by George Wein's Festival Productions Inc., which has handled such other notable national musical events as the New Orleans Jazz and Heritage Festival.

largely unnoticed (he tips his hat to Dusty Street at KROQ Los Angeles for airing "Her Majesty" from "Versions"), Krieger hopes some progressive album rock and adult alternative stations will give his new music open-minded consideration.

To facilitate that goal, several songs on his No Speak album will be covers of familiar songs by such artists as Jackie Wilson, Ike & Tina Turner ("I Think It's Gonna Work Out Fine"), Elvis Presley ("I Want You, I Need You, I Love You"), and even the Doors ("Wild Child").

Krieger says keyboardist Brian Auger will join him for several tracks on his No Speak album.

SPECIAL DATE

Flim & the BB's will play one of their rare concerts Thursday (3) at the Wiltern Theatre in Los Angeles. This will mark the jazz quartet's first performance since its June sell-out shows in Chicago and Minneapolis (Billboard, June 11).

As at the Minneapolis concert, three of the band member's fathers—Bill Barber Sr., Cliff Johnson, and Jack Oates—will be special guests. All three dads are professional musicians; they first played with the BB's on the album "Neon."

The group's latest DMP album, "The Further Adventures Of Flim & The BB's," was No. 18 on last week's Top Contemporary Jazz Album chart. It was the first CD-only release to make Billboard's jazz charts, although the label subsequently shipped cassette copies.

Artist Developments is edited by Steve Gett. Reporters: Geoff Mayfield (New York) and Terry Wood (Los Angeles).

ARTIST DEVELOPMENTS

STREAMROLLIN'

Chip Davis and his Mannheim Steamroller will support their much-talked-about second seasonal package on American Gramophone, "A Fresh Aire Christmas," with a five-city tour. Preorders for the new Christmas album topped 750,000 units, while 1988 orders for the 4-year-old "Mannheim Steamroller Christmas" have reached at least 400,000 (Billboard, Oct. 29).

Most of the songs on the new album were suggested by Steamroller fans.

Davis and company kick off their tour with two nights in Chicago, Nov. 18-19; all stops on the trip are multnight stands.

Other cities and dates: Des Moines, Iowa, Nov. 25-26; Salt Lake City, Dec. 1-4; Washington, D.C., Dec. 15-17; and Omaha, Neb., Dec. 26-31. Omaha is the home of American Gramophone.

KRIEGER'S CUTTING

Ex-Doors guitarist Robbie Krieger is recording an all-instrumental album for I.R.S. Records' No Speak label, due out in early 1989. Krieger has released two solo instrumental albums in the '80s: "Versions" on Passport and a self-titled album for Blue Note.

"I tried working with various vocalists following the Doors," says Krieger. "But after working for so long with Jim [Morrison], nothing sounded as good as I hoped it would, so I decided to just let my guitar do the talking."

While his previous efforts went

AB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	Capitol Centre Landover, Md.	Oct. 13, 17-19	\$1,747,075 \$25	69,883 sellout	TTC Touring
GEORGE MICHAEL BANGLES	Texas Stadium Irving, Texas	Oct. 14	\$846,923 \$22.50	38,564 41,000	PACE Concerts
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 18-19	\$547,711 \$18.50	29,606 sellout	Cellar Door Prods. Belkin Prods.
SCORPIONS WINGER	Los Angeles Sports Arena Los Angeles, Calif.	Oct. 19-21	\$478,799 \$18.50	27,206 27,500	Avalon Attractions
PRINCE	Spectrum Philadelphia, Pa.	Oct. 18	\$372,307 \$22.50	17,352 sellout	Stageright Prods.
ELTON JOHN WET WET WET	The Summit Houston, Texas	Oct. 1	\$312,954 \$23.75	13,483 sellout	PACE Concerts
VAN HALEN PRIVATE LIFE	Spectrum Philadelphia, Pa.	Oct. 22	\$291,999 \$17.50/\$15.50	17,621 sellout	Electric Factory Concerts
KENNY ROGERS/DOLLY PARTON FORESTER SISTERS	Meadowlands Arena East Rutherford, N.J.	Oct. 20	\$289,428 \$22.50/\$18.50/ \$16.50	15,460 20,830	Monarch Entertainment Bureau John Scher Presents
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 22	\$272,389 \$17.50	16,034 sellout	Cellar Door Prods. Spiritwind Prods.
GRATEFUL DEAD	Bayfront Center St. Petersburg, Fla.	Oct. 15-16	\$268,503 \$18.50	7,712 sellout	Magic Prods. Monarch Entertainment Bureau
WILLIE NELSON YERN GOSDM	Westbury Music Fair Westbury, N.Y.	Oct. 20-23	\$266,182 \$28	10,462 11,448	Music Fair Prods.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Capital Centre Landover, Md.	Oct. 20	\$265,012 \$18.50	14,325 15,000	Concert Promotions/Southern Promotions
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Spectrum Philadelphia, Pa.	Oct. 21	\$261,707 \$17.50/\$15.50	15,622 sellout	Electric Factory Concerts
GRATEFUL DEAD	Miami Arena Miami, Fla.	Oct. 14	\$259,101 \$18.50	15,515 sellout	Cellar Door Prods. Monarch Entertainment Bureau
SCORPIONS WINGER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 22	\$252,705 \$22.50/\$18.50	15,000 sellout	Avalon Attractions
GRATEFUL DEAD	Reunion Arena Dallas, Texas	Oct. 21	\$244,965 \$17.50	14,438 sellout	PACE Concerts Monarch Entertainment Bureau
ANNE MURRAY	Fox Theatre St. Louis, Mo.	Oct. 21-23	\$244,672 \$24.90/\$21.90/ \$18.90/\$12.90	11,589 12,897	Fox Concerts David Fey Concerts
AC/DC CINDERELLA	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 22	\$236,077 \$15.75	14,989 17,206	Sunshine Promotions
GRATEFUL DEAD	The Summit Houston, Texas	Oct. 20	\$186,043 \$17.50	11,142 sellout	PACE Concerts Monarch Entertainment Bureau
ROD STEWART	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 20	\$171,654 \$16.75	10,248 13,200	Sunshine Promotions
GRATEFUL DEAD	UNO Lakefront Arena Univ. of New Orleans New Orleans, La.	Oct. 18	\$159,963 \$17.50	10,097 sellout	Beaver Prods. Monarch Entertainment Bureau
SCORPIONS WINGER	Selland Arena, Fresno Convention Center Fresno, Calif.	Oct. 20	\$159,149 \$18/\$16.50	9,727 sellout	Avalon Attractions
AC/DC CINDERELLA	Freedom Hall Civic Center Johnson City, Tenn.	Oct. 23	\$156,205 \$17.50	8,926 sellout	Cellar Door Prods.
POISON LITA FORD BRITNY FOX	UTC Arena Univ. of Tennessee-Chattanooga Chattanooga, Tenn.	Oct. 19	\$151,056 \$16	9,441 12,000	Mid-South Concerts
JUDAS PRIEST CINDERELLA	The Summit Houston, Texas	Sept. 23	\$137,309 \$17	8,629 9,562	PACE Concerts Stone City Attractions
VAN HALEN PRIVATE LIFE	Richmond Coliseum Richmond, Va.	Oct. 20	\$121,258 \$16.50	7,790 12,500	Cellar Door Prods.
SADE	The Summit Houston, Texas	Sept. 29	\$114,670 \$20.75/\$18.75	6,122 6,700	PACE Concerts

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Tim Unger in Nashville at 615-321-4279; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Karen Oertley in Nashville at 615-321-4250.

South Florida Venues Thrown Into Flux

BY THOM DUFFY

MIAMI The South Florida concert market has been thrown into flux lately with the recent closing of one arena, the midsummer opening of another, new national management at a third hall, and new ownership due at a fourth.

The Hollywood Sportatorium, for years the only building in South Florida to host major arena tours despite sound, traffic, and security complaints, shut its doors after an Oct. 21 concert.

Hort Soper, executor of the estate of the late Sportatorium builder, Ste-

phen Calder, would not comment on the decision to close the 15,500-seat building. But the Sportatorium—once host to more than 40 acts a year, including Bruce Springsteen, Billy Joel, and Neil Diamond—faced stiff competition from the new 16,500-seat Miami Arena, which opened with a July 13 concert by Julio Iglesias. In recent years, the Sportatorium had become mostly a haven for heavy metal shows.

Meanwhile, booking competition is expected to intensify between the 5,000-seat James L. Knight Center in Miami and the 4,100-seat Sunrise Musical Theater near Fort Lauderdale.

Since June, the Knight Center has been managed by Spectacor of Philadelphia, which owns and manages concert venues nationwide.

The Sunrise is due to be sold to Jack Boyle's Cellar Door Concerts, one of the nation's top concert promoters, which has an office in Fort Lauderdale. The deal will be closed imminently, says Cellar Door president Ron Cohen.

Each of these venue changes will affect tour routings through the Miami-Fort Lauderdale market, the nation's 11th-largest metropolitan area. The venues also draw the from populous Palm Beach County to the north.

Cellar Door had been a primary promoter at the Sportatorium, presenting shows by Springsteen, Elton John, U2, and many others. Despite the opening of the Miami Arena, Cellar Door and other promoters continued to use the Sportatorium because the costs were lower and "the kids liked it better," says Boyle. Judas Priest and Cinderella played the last rock date at the hall Sept. 18. Country acts Restless Heart and Highway 101 closed the building Oct. 21 with a benefit show for the Fraternal Order of Police.

At one point, Boyle had indicated that he might consider buying the Sportatorium site and continue to book shows there "if the price was right." But, he says, "because they have so much acreage, the price can't possibly be right."

The Sportatorium sits on a 433-acre site, according to Soper. With development closing in around the one-isolated tract, the price of land in the area has reached \$25,000 an acre, according to one estimate.

The question now facing promoters and fans is where bands will play in South Florida once the Sportatorium shuts down.

Naturally, the Miami Arena is
(Continued on page 61)

NEW ON THE CHARTS

Epic recording act Sweet Obsession (not to be confused with Atco's Sweet Sensation) is enjoying the sweet taste of chart success with "Gonna Get Over You," a top 20 hit on the Hot Black Singles Chart. The song is featured on the group's self-titled debut album, which recently cracked the Top Black Albums chart.

Sweet Obsession's lineup consists of the three Green sisters—Keena, Kimmala, and Michelle—all of whom are under the age of 20. Born and raised in Detroit,

they had long dreamed about pursuing a musical career but had promised to give up that quest unless a recording contract had been secured by 1987.

An appearance at last year's Ohio Valley Music Awards was to have been Sweet Obsession's final performance. However, Melba Moore caught the band's show there and was so impressed that she brought the act to the attention of Charles Huggins, head of Hush Productions, who subsequently negotiated a record deal.

"Sweet Obsession" was produced by Chad, Howard King, Morgan & Morgan, and Darryl Duncan. The trio composed six of the eight songs on the album, including "Gonna Get Over You." **STUART MEYER**



SWEET OBSESSION. Keena, Kimmala, and Michelle.

ISLAND, PARAMOUNT START BUZZ ON U2'S 'RATTLE AND HUM'

(Continued from page 25)

4," he says, "that's about a week before we usually start a campaign."

What sort of audience is Paramount expecting for the film?

"First and foremost, anybody who even thinks about being a U2 fan is a potential customer of ours," says Ganis. "Beyond that, I'm thinking older dudes like myself before I got into U2, who hear something interesting in the promotion

material we put out there and who are told about this group and how special [it is]. That's our secondary audience."

Island, as might be expected, has been doing extremely well with the album even before the opening of the film; Bleiweiss says sales are currently at about 2 million "and growing daily." Given the existing fan base out there, the advertising

dollars Paramount is putting into the film, the number of screens it will open on, and the number of people expected to see the film, he says, "there's certainly no way [the film] can hurt. But that extra exposure counts."

As for U2 itself, Ganis says the group is "doing the stuff that's necessary to launch a film", though, he adds, it has been very selective about what it does in terms of promotion. But the band members have indeed participated in various interviews and radio specials, says Ganis. "A lot of stuff. Good stuff."

Though it is too soon to talk about the film's release on home video, says Ganis, he mentions an upcoming marketing possibility that would include the album, cassette, CD, and home video. "Maybe there'll be a nice display in Tower Records and other music stores, with everything available," he says.

Does he envision Paramount ever working with U2 again?

"I can only tell you that the experience with the group and the management of the group has been nothing short of...stunning," says Ganis. "I would work with them again in an instant."

ANTHRAX 'EUPHORIA'

(Continued from page 25)

dio)," adds Ian. "At this point, why should we help a radio station's ratings? We don't need it. It'd be great to go to No. 1 without a radio station."

Not surprisingly, the band's success has spawned a wave of Anthrax wanna-bes, something that has not escaped the Island act's notice.

"When we started gaining credibility, a lot of other bands started playing faster, gave a little less thought to image," says Benante. "Now you see a lot of bands with guys who wear shorts. I don't mind if they imitate, as long as everyone

knows who the original was."

Anthrax is set for an opening slot on Ozzy Osbourne's upcoming tour, which should help the group attract more new fans, says Ian.

"At this point, we have headlined in 3,000-to-6,000-seat theaters and small civic centers," Ian says. "The main thing of the Ozzy tour is this is the ultimate exposure. Probably 50% of his fans have heard of us; the others we'll win over. That's what keeps us going. We just want to get to the point where we can become a headlining act, then go to Europe and come back and headline the same places."

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

THE WORLD OF SCANDINAVIA Dec 3 • Norway
• Denmark
• Finland
• Sweden
• Music Publishing Nov 8

JOE WILLIAMS 70TH BIRTHDAY SALUTE Dec 3 • Joe—Now & Then
• Career Lights
• Recording
• Star Quotes
• Awards & Honors Nov 8

ITALY '88 Dec 10 • Italy Now
• Talent
• Concerts & Promoters
• Retail
• Publishing Nov 15

THE YEAR IN MUSIC & VIDEO/ NO. 1 AWARDS Dec 24 • Introduction
• Breakthrough '88
• Hit Or Miss
• Video Voting Booth
• Chartologies
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Run's House. Members of the Hollis Crew gather in the lobby of New York's Orpheum Theater for the debut of "Tougher Than Leather," the Run-D.M.C. film. The New Line release is still opening in markets around the country. Chillin' in the lobby, from left, are three stars of the movie, Jason "Jay Master Jay" Mizell, "Runny Ray" White, and Joseph "Run" Simmons.

Music Vet's Firm Handles Hot Acts Arnold Shows Flair For Artists

BY DAVID NATHAN

LOS ANGELES "For the past 20 years or so, I've worked with artists, and since I enjoy working with creative people, being a manager seemed like the next expression of that but in a more personal way," says Larkin Arnold about his decision to open a management/law firm, Arnold & Frisby Law Offices, with partner Michael Frisby. Arnold, who began his career as a staff attorney for Capitol Records in 1969, has since been a top executive at Capitol, Arista, and CBS.

The firm's current client list includes hit makers Midnight Star,

Karyn White, Randy Jackson of the Jacksons, and Ralph Tresvant of New Edition. As a law firm the company represents Arnold and his producer/artist Angela Winbush, the Isley Brothers, and entertainer Debbie Allen, among others. Apart from the company, Arnold is also chairman of the Black Entertainment and Sports Lawyers Assn.

Arnold explains his thinking on working with each act: "I'd always liked Midnight Star's music. To me, they're the pre-eminent dance band. I was referred to them by a fellow member of BESLA, and after renegotiating their deal with Solar Records, one of our first challenges in working together was coming up with a hit record." The group is currently represented on the black chart with the hip-hop/R&B track "Don't Rock The Boat."

Of White, Arnold says, "It's been about taking a new artist to the top. Karyn's one of those rare talents that can do all kinds of material well, and it's been a pleasure working with her and with Warner, [which has] really gotten behind everything we've asked for." White's first single, "The Way You Love Me," produced by L.A. Reid & Babyface, has begun to establish her as a major new artist.

Arnold, who worked with Michael Jackson and other members of the Jackson family during his seven-year tenure with CBS, feels Randy Jackson "will surprise a lot of people. He's a fantastic song-

writer, singer, and producer. We're gearing his first A&M album with a focus on him as the front man with his own band, rather than just as a solo artist."

New Edition's Tresvant will be doing his first solo project "after the group gets off the road. Ralph's one of the new, young, creative artists in the business. We're in the process of changing the old

'I started out with my own company and I felt it was time to go back to that situation'

guard to the new with artists like Keith Sweat, Al B. Sure!, Guy, Karyn, and Randy, so I feel this is an exciting time to be involved."

An ability to hear talent in its early stages marked Arnold's stints with three major labels. His signings have included Natalie Cole, Peabo Bryson, Maze featuring Frankie Beverly, and Tavares at Capitol; G.Q., Jeff Lorber, and Hiroshima at Arista; and Luther Vandross, Marvin Gaye, Teena Marie, Johnny Kemp, Surface, and New Kids On The Block at CBS. Arnold says his departure from CBS came "when my contract as an executive expired. I started out in this business with my own com-

(Continued on next page)

Label, Station Reps Go 'Underground' To Promote Music Black College Radio Regains Its Strength

BLACK COLLEGE RADIO stations have produced many of the most important figures in the realm of black/urban programming. Programmer turned station owner (and graduate of Washington, D.C.'s Howard Univ.) Barry Mayo comes to mind, but there are many other movers and shakers in the field who played their first cart at a station located on the campus of a black college.

However, for all its impact on radio's talent pool, black college radio has never been viewed as a serious player in the game of record sales. Though marketers of rock since the '60s have known that college radio is a great tool in building a superstar career, black college radio has never held that central a position in the selling of black music.

Now a group of college radio programmers and label reps are joining forces to attempt to change that. Their efforts have been announced in the debut issue of Black College Radio Underground, a monthly newsletter put together with the goal of "calling attention to what black radio is playing or the role [it] can play in breaking acts, like alternative rock stations. Everyone involved is volunteering their time, typing up their own sections, and then mailing copies out to people on their list," says Joe Grant of Atlantic Records, one of BCRU's organizers.

The first issue of the stapled-together newsletter includes sections on new product from Arista, Atlantic, Elektra, and Mercury. Capitol and CBS are also involved, and Grant expects Profile and Tommy Boy to join as well. BCRU is currently targeted to 35 colleges and its organizers hope to have 50-70 schools involved by next spring. "After getting to that point, we want to reach out to schools that aren't black but that play a good deal of black or dance music," Grant says. "At that point the black colleges would be the primary stations and these other stations, secondary."

According to Grant, the BCRU is planning a conference or retreat for next spring, probably in Virginia or the Carolinas. Another offshoot of the newsletter could be a series of concerts at black colleges featuring acts from several labels. Will BCRU become a full-fledged trade paper? "We really have no plans for that right now," says Grant. "We want to stay grass roots and just try to establish the Black College Radio Underground as a viable source of information for both the colleges and the labels."

SHORT STUFF: Fantasy Records has signed a worldwide distribution deal with Edward and Brian Holland for their HDH and Music Merchant labels. The first sin-

gle is "(I've Got) Female Trouble" by the Boyz, a Detroit-based trio. Liquid Heat (aka Linda Holland and Leslie Cole), solo singer Cassandra, and the group Teamwork are the other acts that will be distributed under this agreement. The deal reunites the Holland brothers, prime architects of the Motown sound, with Fantasy executive VP Phil Jones, who was with Motown Records for many years... One of the most successful of the many Jamaica hurricane-relief concerts was held Sept. 30 in Brooklyn, N.Y. More than \$10,000 was raised to help rebuild the Univ. College of the West Indies Hospital in Kingston, Jamaica. Among the artists who appeared at the benefit are Mtume, Melba Moore, Jocelyn Brown, Onaje Allan Gumbs, Doug E. Fresh, Shinehead, Funk Deluxe, Boogie Down Productions, Don Baron, and Third World.



by Nelson George

Employees from several labels, including PolyGram, Epic, Virgin, Uni, Elektra, Jive, MCA, Atlantic, Capitol, and Island, all helped organize the concert... Ray, Goodman & Brown are back, joined by a fourth vocalist, Greg Willis. Their latest single is "Where Did You Get That Body... Baby?" on EMI. New member Willis co-wrote the tune... MCA's Heavy D & the Boyz are spokesmen for a New York state-sponsored campaign to encourage young drivers to use safety belts... K-tel's Crush Music is trying to make a name for itself by signing acts in Minneapolis, where Crush is based. One of its latest signings is the quartet 10db, which has the single "I Burn For You" in release... Public Enemy's first video, "Night Of The Living Baseheads," is as radical as its music. This anti-crack effort, directed by Lionel Martin of Classic Concepts, does a number of things unheard of it in the vidclip world. At several points in the video the music is barely heard and in fact is stopped totally for a "commercial" about the objectification of black youth as drug dealers. Another departure from the norm is that M.C. Lyte, the female rapper on First Priority Records, is featured prominently in this Def Jam video, a show of respect for another rap artist that is unusual. Because of its many shifts in tone, from political statement to television news parody to straight-up music video, "Baseheads" needs several viewings to be totally digested. In other words, Martin and the P.E. posse have accomplished the difficult task of transferring their "sonic collage" technique to video... Philip Bailey and Little Richard will perform the title song for the movie "Twins," a December release by Universal starring Arnold Schwarzenegger and Danny DeVito... James "Jazzy" Jordan has been appointed RCA's national director of black music promotion.

**The
Rhythm
and the
Blues**

Billboard POWER PLAYLISTS

FOR WEEK ENDING
NOVEMBER 5, 1988

Sample Playlists of the Nation's Largest Black Radio Stations

Cleveland	P.D.: Lynn Tolliver
1	2 Cheryl "Pepsi" Riley, Thanks For My
2	6 Anita Baker, Giving You The Best That
3	4 Luther Vandross, Any Love
4	5 Ice-T, I'm Your Pusher
5	9 Sir Mix-A-Lot, Posse On Broadway
6	7 Betty Wright, After The Pain
7	17 Midnight Star Feat. Ecstasy Of Whodini,
8	EX EPMD, Strictly Business
9	12 New Edition, You're Not My Kind Of Gi
10	13 Ready, Break 4, World, My Girl
11	16 Al B. Sure!, Rescue Me
12	10 Freddie Jackson, Hey Lover
13	18 Stevie Wonder, My Eyes Don't Cry
14	EX Kenny G, Silhouette
15	23 Loose Ends, Mr. Bachelor
16	EX Naze, So Hard To Let Go
17	19 Terence Trent D'Arby, Dance Little Si
18	11 Guy, 'Round And 'Round (Merry Go 'Rou
19	32 Surface, I Missed
20	15 Salt-N-Pepa, Get Up Everybody (Get Up
21	14 Jammi, So Fine
22	28 Deniece Williams, I Can't Wait
23	22 Public Enemy, Night Of The Living Bas
24	EX The Reddings, Call The Law
25	24 Jeffrey Osborne, Can't Go Back On A P
26	26 Cameo, You Make Me Work
27	25 Troop, My Heart
28	29 Al Hudson & One Way, Driving Me Crazy
29	31 The Boys, Dial My Heart
30	34 Millie Scott, A Love Of Your Own
31	30 Ziggy Marley & The Melody Makers, Tum
32	37 Cherelle, Everything I Miss At Home
33	4 Love
34	33 Prince, I Wish U Heaven
35	36 Pieces Of A Dream, Rising To The Top
36	EX Keith Sweat, Don't Stop Your Love
37	38 Run-D.M.C., I'm Not Going Out Like Th
38	EX Sweet Obsession, Gonna Get Over You
39	EX Paula Abdul, (It's Just) The Way That
40	EX Gerald Albright, Feeling Inside
A	— Rene Moore, All Or Nothing
A	— LaToya Jackson, You're Gonna Get Rock
A	— Evon Getfries & The Stand, Stand And
A	— Evelyn King, Kisses Don't Lie
A	— Brenda Russell, Get Here
A	— Z-Looke, Can You Read My Lips
A	— Ray, Goodman and Brown, Where Did You
EX	35 Club Nouveau, Envious
EX	40 Five Star, Someone's In Love
EX	EX By All Means, I'm The One Who Loves Y
EX	EX Roberta Flack, Oass
EX	EX Today, Him Or Me
EX	EX Commodores, Solitaire
EX	EX Donna Allen, Heaven On Earth
EX	EX Vesta, Sweet, Sweet Love

Grand Prairie	P.D.: Michael Spears
1	1 Luther Vandross, Any Love
2	2 Anita Baker, Giving You The Best That
3	3 Karyn White, The Way You Love Me
4	4 New Edition, You're Not My Kind Of Gi
5	6 Ready For The World, My Girl
6	9 Cheryl "Pepsi" Riley, Thanks For My
7	7 Bobby Brown, My Prerogative
8	8 Midnight Star Feat. Ecstasy Of Whodini,
9	6 Al B. Sure!, Rescue Me
10	10 Cameo, You Make Me Work
11	12 Cherelle, Everything I Miss At Home
12	13 Freddie Jackson, Hey Lover
13	15 Vanessa Williams, (He's Got) The Look
14	14 Terence Trent D'Arby, Dance Little Si
15	18 Today, Him Or Me
16	17 Jonathan Butler, There's One Born Eve
17	21 Lia, Tell Me It's Not Too Late
18	19 Troop, My Heart
19	28 Salt-N-Pepa, Get Up Everybody (Get Up
20	27 George Michael, Kissing A Fool
21	22 Surface, I Missed
22	23 Five Star, Someone's In Love
23	24 Starpoint, Say You Will
24	26 Stevie Wonder, My Eyes Don't Cry
25	25 Guy, 'Round And 'Round (Merry Go 'Rou
26	30 The Boys, Dial My Heart
27	32 By All Means, I'm The One Who Loves Y
28	EX Roberta Flack, Oasis
29	35 Raze, Break 4 Love
30	34 Ziggy Marley & The Melody Makers, Tum
31	36 The Reddings, Call The Law
32	41 Rene Moore, All Or Nothing
33	38 Loose Ends, Mr. Bachelor
34	37 Prince, I Wish U Heaven
35	39 Paula Abdul, (It's Just) The Way That
36	40 Gregory Hines, You Need Somebody
37	42 Vesta, Sweet, Sweet Love
38	EX Tracie Spencer, Hide And Seek
A	— Sheena Easton, The Lover In Me
A	— Channel 2, In Beta To You
A	— Gerald Alston, Take Me Where U Want
A	— Kenny G, Silhouette
A	— Donna Allen, Heaven On Earth
EX	EX Lenny Williams, Givin' Up On Love

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Schedule Of Events

FRIDAY, NOVEMBER 11	SATURDAY, NOVEMBER 12	SUNDAY, NOVEMBER 13
Registration: 3:00-7:00 p.m. 8:00 p.m.-until "Battle of the D.J.'s"	Registration: 9:30-3:30 p.m. General Session: 10:00-11:00 a.m. Workshop I 11:00-12:15 p.m. Workshop II 12:15-2:30 p.m. Workshop III 3:00-4:30 p.m. Banquet Sales 6:00-7:30 p.m. Cocktail Party 6:30-8:00 p.m. Awards Banquet 8:00-11:00 p.m.	YBPC ANNUAL MEETING Election of National Officers 11:00 a.m.-2:00 p.m.

EARLY BIRD REGISTRATION FEES

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Full Force Helps Fox To 'Fun'

NASTY: We confess that we really like the new Samantha Fox single, "I Wanna Have Some Fun" (Jive/RCA) quite a bit. Produced and written by **Full Force**, this is probably one of the Force's most infectious club-oriented offerings since Lisa Lisa's early releases. Sporting a nicely tailored, Todd Terry-style rhythm track, this one pumps a host of tasty hooks... **Information Society** is back with the savory "Walking Away" (Tommy Boy, 212-722-2211), which mingles the act's ambient sound with nuances of old **Human League**. Postproduced and mixed by **Shep Pettibone**, the title has a number of lively mixes. Our faves are the "Space Age" and "House Dub" versions. Special note: Try playing the 2:56 "Make It Funkier" at 45 rpm for a very workable treat... Hold on to your headphones—the new track from **Glenn Medeiros**, titled "Never Get Enough Of You" (Amherst, 716-883-9520), has the potential to be a sleeper smash. The teen's mature vocal style has been placed over a killer track, interpreted in mixes by **Larry Robinson & Gerry Brown**. This is the quintessential pop record, à la **Rick Astley**, and club programmers should note the "housequake mix"... Another strong independent-label chart contender is "Right Before My Eyes" (Starway, 703-847-0911) by **Patti Day**. The single sports both Latin-derived and house-inspired post-production and mixes by **Bruce Forest & Frank Heller**. Both versions work well with Day's vocal and the hook of the song.

BEATS & PIECES: New from the **Stock, Aitken & Waterman** production camp will be a single by **Sigue Sigue Sputnik** called "Success" and—believe it or not—an *acid house* version of Beethoven's Fifth by the **Royal Philharmonic Orchestra**, remixed by resident mixers **Phil Harding & Ian Curnow**... The fab female rap duo the **Cookie Crew** has been signed to London Records in the U.K. with distribution through PolyGram in the States... Expect new material from **Nayobe** on the new CBS label **WTG**... **Timmy Regisford & Larry Patterson** are working on mixes to **Perri's** new single, "I'm The One," for Zebra/MCA... Forthcoming on N.J.'s **Movin' Records** (201-674-7573) is "I'm Not Gonna Do It" by **Vicki Martin**, which sports remixes by Patterson, **Bam Bam & Mike Dunn**, and **Marshall Jefferson**.

Florida's **Sandee** will return on **Sutra Records** with "Notice Me," produced and remixed by **Robert Clivilles & David Cole**... **Omar Santana** is working on a remix of the '70s disco song "Disco Circus" by **Martin Circus**... **Rockmaster Scott & the Dynamic Three** ("Request Line," "Roof Is On Fire") have signed with **Danya Records**... **Daniel Abraham** is at work extending "In Your Room" for the **Bangles**... **Justin Strauss** is working on an alternate mix to "The Great Commandment" by **Camouflage**... **Junior Vasquez** has completed work on the **Ellis D.** album for **Minimal**... New Jersey's **Bassment**

Records has secured a U.K./Benelux distribution deal with **Westside Records**. The label's **Craig Bevan** recently co-produced and mixed a song for **Yazz & the Plastic Population**, which has an album due here soon on **Elektra**. **Bassment** can be reached at 201-963-1560.

Just Bag It: New York-based independent **Sleeping Bag Records** has just opened a state-of-the-art editing facility called **Koala Sound Studios**, managed by **Todd Culver** (formerly of New York's **Prime Cuts** studio). A possible expansion to a 24-track recording studio is in the works. **Koala** can be contacted at 212-362-0640. The Bag recently opened U.K. offices, managed by **Mervyn Anthony** (formerly of **Virgin Records U.K.**). The U.K. office number is 01-637-5277... Congratulations to the **Thompson Twins**, who have topped the dance chart this week with "In The Name Of Love," the same hit that secured the No. 1 position six years ago!

DANCING BAREFOOT: Postproduced and mixed by **Keith Cohen & Steve Beltran** is "I Like It Like That" (WTG) by **Michael Rodgers**. Featured on the soundtrack to "Coming To America," the new 12-inch interpretations have a sexy, house-inflected, Giorgio-type feel... **World Without End** offers "Givin' It Up" (CBS Associated), a pop-inflected track remixed by **Tuta Aquino** that displays a nice lyrical hook in five mixes.

New York trio **Artomatik** makes its debut with the underground epic "Free" (Wild Pitch, 212-687-1817), which was produced and mixed by **Chuck Artamatik** and New York DJ **David DiPino**... From **Nu Groove** is the Todd Terry-like "The Nightmare" by **Lake Eerie**... First it was "Rumors," then "Jealousy," and now it's "Envious" (Warner Bros.), the latest from **Club Nouveau**. Of interest to clubs will be the less typical, bubbling R&B "7 Deadly Sins" mixes by **Paul Simpson & Dave Shaw**... Also creating a stir is the ethereal "freestyle" rhythmic base of "Security" (Atlantic) by the **Beat Club**.

ON THE HIGH TIP: Our favorite piece of rap product this week is "Born To Be Wild" (Cold Chillin'/Warner Bros.), the dope new album by **M.C. Shan**. Produced and mixed by **Marley Marl**, Shan proves that he can still hang tough. His rhymes are on and the beats are kicking as well. Favorite tracks are "Back To The Basics," "Juice Crew Law," "So Def," the ballad "She's Gone," and the dope first single, "I Pioneered This."

EAR CANDY: The music lover in you should not go without these new albums: **Roberta Flack's** "Oasis" (Atlantic), **Angela Boffill's** "Intuition" (Capitol), and "Stay Awake" (A&M), a collection of interpretations of music from vintage Disney films by various contemporary artists. Also, seek out the haunting new single by **Jevetta Steele**, "Calling You" (Great Jones/Island), which was lifted from the soundtrack to "Bagdad Cafe."



by Bill Coleman

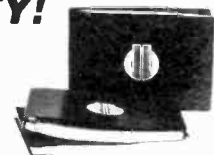


FYI. Tommy Boy/Reprise recording act **Information Society** celebrates the success of its single "What's On Your Mind (Pure Energy)" at Warner Bros. Records Burbank, Calif., headquarters. Standing, from left, are **Craig Kostich**, VP, dance and contemporary music; **Kevin Laffey**, A&R representative; **Scott Mehno**, the group's manager; **Paul Robb** and **James Cassidy** of **Information Society**; **Lenny Waronker**, president; and **Mo Ostin**, board chairman. Seated, from left, are **Bob Merlis**, VP of publicity, and **Amanda Kramer** and **Kirk Valaquan** of **Information Society**.

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Runaway—Sterling Void
Be My Baby—F. Hollywood
Stand By Me—Julian J Perez
This Dream Is Real—LB Bad
Walking Away—Information Society
Dont Be Afraid—TKA
Check This Out—Hard House
Blow Smoke Static—Diaz Bros
Loving You—Solid
Go Away—Fascination
I Do Believe—E'lessa
No Getting Over—Nychelle

Just Wanna Dance—Todd Terry
Make You Scream—Jamie Principal
DUH, Whaddaya Mean—The Fellas
Go Go House—M Doc
Give Your Love—R.A.H.N.
Hear My Heart—Below Zero
Don't Stop—Live On Video
Wake Up 88—Bijan
Body Rock—Back To Basics
Gimme The Music—Dark Side
It's So Funny—King Kong
Dance With Me—Claudia T
Do You Want Me—Savage
Need Your Passion—Sweet Connection
You're The One—1000 OHM
Everything You Love—Chip Chip
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Kitty Litter. U.K. pop act **Curiosity Killed The Cat** was in Los Angeles recently working with producer **Leon Sylvers** on tracks for the group's forthcoming project for **PolyGram**. Shown, from left, are **Nick Thorp** (bass), **Julian Brookhouse** (guitar), **Sylvers**, **Chris Brosius** (engineer), **Mike McEvoy** (keyboards), **Ben Volpeoliere-Pierrot** (vocalist), and **Mig Drummond** (drums).

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Up, Up, And Away. MCA/Curb group the Desert Rose Band, whose first single from the album "Running" hit the No. 2 mark on the country singles chart this week, visits with label officials during a recent stop in Nashville. Pictured, from left, are Ed Harris, MCA/Canada; Stephen Tennant, MCA/Canada; John Jorgenson and Herb Pedersen of the Desert Rose Band; Bruce Hinton, executive VP/GM, MCA/Nashville; Chris Hillman, the Desert Rose Band; and Chuck Morris, the band's manager.

ACM Awards Link Up With Disney 1989 Show Moves To Burbank Studios

BY GERRY WOOD

LOS ANGELES Major changes are on the boards for the Academy of Country Music's 1989 awards show, including a new venue and tie-ins with the Disney conglomerate.

Though final contracts have yet to be signed, the academy's 24th anniversary awards show is slated to move from its recent site of Knott's Berry Farm to Disney's Stage 2 Studios in Burbank, Calif. "It'll be back to a sit-down dinner for 2,000 people," says Bill Boyd, ACM executive director. "We've

always called it more than an awards show—it's the country music party of the year. Working with Disney, NBC, and Dick Clark Productions, we're going to have the party of the year again in 1989."

Boyd praised the organization's "wonderful relationship" with the Knott's Berry Farm officials, noting, "We've done about as much as we can do for the awards show in that location, since we can't redesign the park or expand anything. We needed to do something to freshen up the show."

Plans call for a multilevel dining area adjoining a multilevel stage for the two-hour live NBC telecast on April 10. "This different concept will freshen and energize our efforts to do the best show for country music," says Boyd. Other tie-ins with Disney include the designation of April as Academy Of Country Music Month at all Disney theme parks.

"We're trying to get Disney even more involved in country music," says Boyd. "It helps all country artists because they play theme parks." Academy officials

are working toward cross-promotional tie-ins with the Disney TV shows.

Since the ACM staged its first awards show in 1965 (when Buck Owens was named male artist of the year and Merle Haggard most promising male vocalist), the Los Angeles venues have included the Palladium and the Shrine Auditorium. Winners are chosen by ballot of the academy's 3,500 members—a worldwide group of people involved in country music.

Though more heavily California flavored than the Country Music Assn. Awards the ACM awards are sometimes more on the cutting edge the ACM honored such acts as Hank Williams Jr. and Randy Travis with entertainer-of-the-year plaudits before the CMA did. Artists who received their first major exposure with the ACM new vocalist award include Haggard, Barbara Mandrell, Crystal Gayle, Mickey Gilley, Johnny Lee, Tanya Tucker.

The academy is cranking up its activities into high gear. The sixth
(Continued on next page)

New Charity Uses Publishing \$ To Feed The World's Needy Songwriters Won't Entertain Hunger

FOOD FOR THOUGHT: An innovative vehicle for raising money to fight the world hunger problem is drawing increased support in Nashville: Entertainers Against Hunger, a nonprofit corporation and charitable music-publishing company. Songwriters who own their own publishing rights are being urged to assign the organization the publishing income from one of their songs.

The charity lists several reasons for launching this concept: a popular song is like a money machine that keeps on producing; the songwriter will still keep the writer's portion of the royalties (thus donating only half of a valuable property); it's psychologically easier to give money that's anticipated rather than money that's in hand; the flow of publishing income does not fluctuate according to whether a good cause is trendy or not; and it's less demanding on donors to give a song than to perform one benefit concert after another and risk "compassion burnout."

The charity's co-founders, **Mark Renz**, a free-lance writer and former publicist for MTM Records, and **Billboard's Edward Morris**, took the idea to **Garry Velletri** of Bug Music, who agreed to set up Entertainers Against Hunger and administer the catalog. Velletri quickly landed the first two songs—**John Stewart's** "Hunters Of The Sun," from his "Punch The Big Guy" album, and **John Hiatt's** "Georgia Rae," from his "Slow Turning" album. **Rosanne Cash**, also a Bug client, has promised to donate a song and other writers are being urged to contribute to the cause.

The organization's first event, the Bread'N'Jam Concert, was headlined in 1985 by **Emmylou Harris** and **Vern Gosdin** and featured such performers as **Holly Dunn**, **Judy Rodman**, **Randy Travis**, and **Thom Schuyler**. It netted nearly \$4,000, which was donated to U.S.A. For Africa and Second Harvest. A \$1,200 gift from BMI paid for the use of the Tennessee Performing Arts Center, where the show was held. The time-consuming effort that went into staging the concert and its relatively small return inspired the search for a steadier, more effective way to raise money.

To protect songwriters from having their copyrights tied up, the charity promises contractually to return all rights if the donated song isn't cut within two years. In allocating the money received from royalties, EAH will be guided by the precept "Need—not nationality." To prevent costly overlapping of administrative expenses, the money will be channeled through such existing food-providing organizations as **Care**, **Oxfam**, and **Live Aid**. A five-person advisory board—consisting of representatives from the enter-

tainment industry, media, medicine, and education—will decide where the funds will go.

"Although we are sympathetic to many causes," says co-founder **Morris**, "Mark and I concluded that unless people have enough to eat to stay alive, then all other ills are academic." Here's hoping this brilliant concept will work, and the music industry—its singers, writers, producers, managers, and executives—demonstrates the same care and concern that has made the **T.J. Martell Foundation** for Leukemia, Cancer, and AIDS Research (and its West Coast division, the **Neil Bogart Memorial Laboratory**) such a blessing for the unfortunate victims.

To contribute strong commercial compositions (not simply songs with anti-hunger themes) or to obtain more information, write to Entertainers Against Hunger, P.O. Box 150934, Nashville, Tenn. 37215-0934.



by Gerry Wood

FEARLESS FORECAST: Nashville-based writer **Mike Price**—who has chronicled show business stars from **Lenny Bruce** to **Ricky Van Shelton** and has contributed a zillion laughs by script-doctoring for such shows as "M*A*S*H," "Barney Miller," and "Soap"—has a prediction: **Jason D. Williams** will soon be one of the brightest new stars on the American music scene. "I haven't been this impressed by a performance since I first encountered **David Letterman**, when he was playing small clubs," says Price. Williams, a wild, wacky character resembling an updated **Jerry Lee Lewis**, was recently signed by RCA Records/Nashville. Veteran producer **Roy Dea** is taking him to the studio. Price claims to be an expert, saying, "I learned everything about music off the back [liner notes] of a **Spike Jones** album."

JOHN PRINE FANS will be delighted by his first live album, a two-record set featuring such gems as "Angel From Montgomery," "Illegal Smile," "Hello In There," and "Donald And Lydia." The album, "John Prine Live," will be available through select retail outlets or through mail order (Oh Boy Records, P.O. Box 36099, Los Angeles, Calif. 90036). Prine is now living in Nashville and writing with such greats as **Bobby Braddock** and **Roger Cook**.

THE MARK OF HERNDON: Some viewers of the Country Music Assn. show apparently misinterpreted **Mark Herndon's** gesture toward a victorious **K.T.Oslin**. The Alabama drummer was signaling "Stick it to 'em" with his arm and fist, not the notorious "Italian salute," according to the group's manager, **Dale Morris**.



Country Radio Seminar Set For March In Nashville

NASHVILLE The 1989 Country Radio Seminar will be held March 1-4 at the Opryland Hotel here. The event will feature 14 90-minute panel discussions, two 90-minute Music Industry Professional Seminars, and five formal extended-discussion meetings.

Additionally, organizers say, the exhibit hall will remain open longer than in previous years. As in earlier seminars, there will be an artist taping session, a cocktail reception for artists and registrants, a Super Faces Show to spotlight established talent, and a New Faces Show to

bow new acts.

The Country Music Assn. sponsors the MIPS sessions, and the Academy Of Country Music sponsors the Super Faces concerts. Speakers and panelists have not been announced yet, but at least six of the scheduled meetings will deal with marketing, sales, promotions, or some combination thereof. There will be at least two panels on radio personality and two on research. There will also be a series of roundtable discussions, an air-check review, and two production workshops.

Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 5, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

STEREO WFMS FM 95.5 ...is Country Music	
Indianapolis	P.D.: Russ Schell
1	2 T. Graham Brown, Darlene
2	4 Rosanne Cash, Runaway Train
3	5 Sweethearts Of The Rodeo, Blue To The
4	6 Foster And Lloyd, What Do You Want Fr
5	1 The Oak Ridge Boys, Gonna Take A Lot
6	8 The Desert Rose Band, Summer Wind
7	10 The Charlie Daniels Band, Boogie Woog
8	11 Nitty Gritty Dirt Band, I've Been Loo
9	13 Ricky Van Shelton, I'll Leave This Wo
10	12 Don Williams, Desperately
11	14 Southern Pacific, New Shade Of Blue
12	7 Tanya Tucker, Strong Enough To Bend
13	20 Reba McEntire, I Know How He Feels
14	15 Lee Greenwood, You Can't Fall In Love
15	19 Barbara Mandrell, I Wish That I Could
16	21 George Strait, If You Ain't Lovin' (Y
17	22 Billy Joe Royal, It Keeps Right On Hu
18	23 Vern Gosdin, Chiseled In Stone
19	3 Skip Ewing, I Don't Have Far To Fall
20	9 Conway Twitty, Saturday Night Special
21	29 Restless Heart, A Tender Lie
22	27 Keith Whitley, When You Say Nothing A
23	25 Michael Johnson, That's That
24	24 Larry, Steve, Rudy, The Gattin Brothers,
25	26 The Bellamy Brothers, Rebels Without
26	28 Crystal Gayle, Nobody's Angel
27	30 Exile, It's You Again
28	31 Paul Overstreet, Love Helps Those
29	32 Willie Nelson, Spanish Eyes
30	33 Moe Bandy, I Just Can't Say No To You
31	34 Shenandoah, Mama Knows
32	35 K.T. Oslin, Hold Me
33	EX Michael Martin Murphey, Pilgrims On T
34	EX Ballie And The Boys, Long Shot
35	EX Sawyer Warner, My Baby's Gone
EX	EX Steve Warner, Hold On (A Little Long
EX	EX The Statler Brothers, Let's Get Start

ATLANTA'S COUNTRY LEADER KICKS 101.5 fm	
Atlanta	P.D.: Neil McGinley
1	2 T. Graham Brown, Darlene
2	3 The Desert Rose Band, Summer Wind
3	4 Rosanne Cash, Runaway Train
4	5 The Charlie Daniels Band, Boogie Woog
5	6 Sweethearts Of The Rodeo, Blue To The
6	7 Southern Pacific, New Shade Of Blue
7	8 Reba McEntire, I Know How He Feels
8	9 Foster And Lloyd, What Do You Want Fr
9	10 Ricky Van Shelton, I'll Leave This Wo
10	11 George Strait, If You Ain't Lovin' (Y
11	13 Nitty Gritty Dirt Band, I've Been Loo
12	12 Conway Twitty, Saturday Night Special
13	14 Billy Joe Royal, It Keeps Right On Hu
14	15 The Bellamy Brothers, Rebels Without
15	16 Keith Whitley, When You Say Nothing A
16	1 The Oak Ridge Boys, Gonna Take A Lot
17	19 Exile, It's You Again
18	20 Michael Johnson, That's That
19	22 Restless Heart, A Tender Lie
20	23 Eddie Rabbitt, We Must Be Doin' Somet
21	24 Vern Gosdin, Chiseled In Stone
22	25 K.T. Oslin, Hold Me
23	26 Don Williams, Desperately
24	27 Paul Overstreet, Love Helps Those
25	28 Willie Nelson, Spanish Eyes
26	18 Jo-Ei Sonnier, Tear Stained Letters
27	21 Dwight Yoakam & Buck Owens, Streets O
A28	— Barbara Mandrell, I Wish That I Could
A29	— The Judds, Change Of Heart



Tour de Celebration Keith Whitley accepts a Billboard plaque commemorating his first No. 1 single, "Don't Close Your Eyes," during a bus stop at Billboard's Nashville office. Whitley was the guest of honor at a traveling bus party hosted by RCA Records. Pictured from left, are Jack McFadden, Whitley's manager; Whitley; Lorrie Morgan, Whitley's wife and RCA artist; Joe Galante, senior VP/GM, RCA/Nashville; and Mike Sirls, national country promotion manager, RCA/Nashville.

CMF Issuing Owens Album 21-Cut Rerelease Due Soon

NASHVILLE The Country Music Foundation here will release the 21-cut album "Buck Owens: Live At Carnegie Hall" later this fall. Owens and CMF director Bill Ivey announced provisions of the project during Country Music Week. Owens says he will donate his share of the album's royalties to the nonprofit educational foundation.

The album was recorded March 25, 1966, and originally released by Capitol Records under the title "Carnegie Hall Concert With Buck Owens And His Buckaroos." Owens recently re-signed with Capitol and is scheduled to have a new album, "Hot Dog," out within the next few weeks.

Among the songs on the older album are "Act Naturally," "I've Got A Tiger By The Tail," "Cryin' Time," "In The Palm Of Your Hand," "Don't Let Her Know," "Only You (Can Break My Heart)," "I Don't Care (Just As Long As You Love Me)," "My Heart Skips A Beat," and "Together Again." As part of the live show, Owens & the Buckaroos also offer imitations of the Beatles, Tex Ritter, Ernest Tubbs, and Johnny Cash.

The album will be available from the foundation at \$9.98 on LP or cassette. It can be ordered at 615-256-1639 in Tennessee or 1-800-255-2357 elsewhere.

Bluegrass Confab Set

NASHVILLE The Society For The Preservation Of Bluegrass Music Of America will hold its 15th annual convention, bluegrass band contest, and awards show at the Sheraton Music City Hotel here Feb. 3-5.

Acts scheduled to perform during the event include the Country Gentlemen, Roni Stoneman, the Randall Hylton Show, the Lewis Family, the Goins Brothers, the Tennessee Gentlemen, the Sally Mountain Show,

the Cox Family, the Nashville Bluegrass Band, Robert White & the Candy Mountain Express, Perfect Tyming, the Bluegrass Brigade, the Taylor Family, Appalachian Express, the Stevens Family, and Alison Krauss & Union Station.

A meeting of promoters is scheduled for the final day of the event.

Ticket information is available from Chuck Stearman at 816-665-7172.

ACADEMY OF COUNTRY MUSIC AWARDS

(Continued from preceding page)

annual ACM Celebrity Golf Classic was held Oct. 17 at the De Bell Golf Course in Burbank. Among the celebrities who played were Moe Bandy, Jim "Mudcat" Grant, Eddie Dean, Gary Morris, Buck Owens, Eddie Rabbitt, and Teddy Gentry and Mark Herndon of Alabama. The team headed by Charlie Daniels won top honors, baseball great Steve Yeager won the long-drive contest, and the academy's accountant, Dwight Call, prevailed in the putting contest. Proceeds from the tourney, hosted by Mickey Gilley, went to which was the

T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and to its West Coast division, the Neil Bogart Memorial Laboratory. Early estimates indicate that the money raised could surpass \$20,000.

In other academy news, Dec. 4 is the date for an ACM benefit concert for LIFE—Love Is Feeding Everyone. Artists are now being lined up for the Universal Amphitheatre show, with proceeds being targeted to feed the hungry.

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data for weeks 1-50.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data for weeks 51-100.

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TOP SPIRITUAL ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
			★★ NO. 1 ★★		
1	1	33	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO	21 weeks at No. One
2	2	33	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT	
3	9	9	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!	
4	3	21	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE SIX	
5	4	45	T.WRIGHT & J.FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE ...	
6	10	73	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY	
7	NEW▶		FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU	
8	14	49	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM	
9	6	21	THE WILLIAMS BROTHERS MELENDO 2257	A NEW BEGINNING	
10	7	17	MELVIN WILLIAMS LIGHT 7-115-72011-2	BACK TO THE CROSS	
11	8	41	JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED	
12	17	21	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 119	I'LL MAKE IT	
13	15	25	CANDI STATON BERACAH 2010	LOVE LIFTED ME	
14	21	21	EDWIN HAWKINS & SEMINAR MASS CHOIR BIRTHRIGHT 70315	THAT NAME	
15	5	69	REV. M. BRUNSON/THOMPSON COMM. SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED	
16	NEW▶		THE RICHARD SMALLWOOD SINGERS REJOICE WR8406/A&M	VISION	
17	11	33	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY	
18	25	29	THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT	
19	34	5	LAVINE HUDSON VIRGIN 1-90944	INTERVENTION	
20	13	45	VANESSA BELL ARMSTRONG JIVE 107411/RCA	VANESSA BELL ARMSTRONG	
21	27	25	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING	
22	26	57	THE WINANS QWEST 25510/WARNER BROS.	DECISIONS	
23	24	9	DOUGLAS MILLER REJOICE WR8395/A&M	SING UNTIL MORNING	
24	20	13	THE VOICES OF LIGHT LIGHT 7-115-72012-6/LEXICON	ALL TIME GOSPEL CLASSICS	
25	NEW▶		REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2	
26	19	9	REV. CLAY EVANS SAVOY 14793	HE'LL BE THERE	
27	23	77	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS	
28	32	5	VERNESSA MITCHELL COMMAND CRV 1011	HIGHER GROUND	
29	16	45	ARETHA FRANKLIN ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM	
30	30	5	ALBERTINA WALKER SAVOY 14789	THE BEST IS YET TO COME	
31	22	53	GOSPEL MUSIC WORKSHOP KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUD.	
32	NEW▶		WALT WITMAN & THE SOUL CHILDREN WORD 8394	WE ARE ONE	
33	12	73	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA	
34	NEW▶		BROTHERS IN CHRIST NEW DAWN NDR 1003	TWINKLE OF AN EYE	
35	18	25	WILMINGTON CHESTER MASS CHOIR SWEET RAIN 115	VICTORY SHALL BE MINE	
36	NEW▶		THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR	
37	38	5	ALAN T.D. WIGGINS COMMAND CRW	ONE WAY	
38	NEW▶		DARYL COLEY LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU	
39	35	25	ROBERT BLAIR ATLANTA INT'L AIR 10119	THE PINK TORNADO	
40	29	81	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES	

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1515 BROADWAY, NEW YORK, N.Y. 10036Gospel
LECTERN

by Bob Darden

WHAT A TREAT to hear from Odetta again! Her first release in heaven knows how long, "Christmas Spirituals," has been a fixture on my CD player these past couple of weeks. Accompanied mostly by her own eccentric acoustic guitar and by Bill Lee and Lincoln Goines on string bass, Odetta lends her impassioned treatment to spirituals like "Somebody Talkin' 'Bout Jesus," "Go Tell It On The Mountain," "O Jerusalem," and "Rise Up Shepherd And Follow" (the best rendition since Lisa Rhodes' version on the now-legendary "Austin Christmas Collection" on Felicity Records). "Christmas Spirituals" is available from Alcazar Productions, P.O. Box 429, Waterbury, Vt. 05676.

THIS IS AS good a time as any to put in a plug for Marion Williams' "Born To Sing The Gospel" on the Spirit Feel label (distributed by Shanachie Records Corp., 37 E. Clinton St., Newton, N.J. 07860). The incredible voices of the Ward Singers return in a live performance at the B.M. Oakley Memorial Church of God in Christ in Philadelphia, and the results are soul thrilling. Nobody can improvise in a gospel context like Williams. Dave Marsh calls her America's greatest living vocalist, and John Hammond called her the greatest gospel singer of his time.

Now, if you're interested in hearing the competition, still in print is Savoy Records' superb collection "Great Ladies Of Gospel," featuring performances by Clara Ward, Inez Andrews, Rosie Wallace, Shirley Caesar, Ruth Davis, Dorothy Love Coates, Cassietta George,

Dorothy Norwood, Albertina Walker, Sara Jordan Powell, Mattie Moss Clark, Gloria Griffin, Myrna Summers, Robert Martin, Rosetta Tharpe, and Dolores Barrett! Wow! No better gospel primer exists. If somebody would just rerelease some of Mahalia Jackson's classic performances, it would be a merry Christmas indeed!

Speaking of Jackson, one of the places where I would have liked to have been recently is the Mahalia Jackson Gospel Music Festival in Hollywood, Calif. The audience included Billy Davis Jr., Kim Fields, Mary Wilson, Esther Rolle, Margaret Avery, Marvin Winans, and his wife, Vickie.

Vickie Winans slayed the crowd with a torrid reading of Jackson's "Amazing Grace." While in Southern California, she also made an appearance on Robert Schuller's "Hour Of Power" TV show.

Odetta's back, as
impassioned as ever

POWER DISC/BENSON ARTISTS DeGarmo & Key have also been in the news lately. They turned down presidential hopeful Michael Dukakis three times when he asked to speak at a concert at which they were performing in downtown Louisville, Ky. Democratic headquarters are located across the street from where the concert was held, and a representative from the governor's office asked the band three times for a few minutes with the crowd.

"I don't have any aversion to getting involved in politics," Dana Key said afterward. "I think Christians have the responsibility and the right to speak up. But our problem was basically three things: his stance on the pledge of allegiance, prayer in school, and abortion. And on all of those three things we have serious disagreements with Gov. Dukakis."

Jazz
BLUE
NOTES

by Jeff Levenson

HOLLYWOOD'S HIT MOVIE "The Sting" did more for reviving the music of Scott Joplin than any of the pianist's existing recordings. The film's success led to a burgeoning interest in Joplin's turn-of-the-century rags, which led enthusiasts to Biograph Records, then one of the only companies offering Joplin material.

Joplin is a progenitor in the history of jazz, a creator of original ragtime compositions that while lacking improvisatory purpose (jazz music's most important definitional prerequisite), swing with a rhythmic dimension—"ragged" time—that proved foundational to the development of the idiom.

Early ragtime composers documented their works on player pianos through a recording process that may be considered oddly digital given the mechanics involved: The artist's fingers hammered keys that perforated or punched master paper rolls that in turn controlled the movement of the keys during subsequent playbacks.

Biograph had good success last year translating this early home entertainment technology to modern-day digital recording; its CDs—"The Entertainer," "Elite Syncopations," and "The Greatest Ragtime Of The Century,"—captured the sonic clarity of live parlor performances by Joplin and fellow ragtimers.

The company has followed with three similarly conceived titles on CD—"Thomas 'Fats' Waller: Classic Jazz From Rare Piano Rolls," "James P. Johnson: Carolina Shout," and "George Gershwin: Rhapsody In Blue." The music is pure Americana, rendered as true to the artists' original intentions as we are going to hear.

OVER TIME, jazz has certainly benefited from the workshop setting. Stories are legion concerning the brainstorming sessions held in Gil Evans' funky basement apartment behind a Chinese laundry in New York and the thunderous interplay of Miles Davis, George

Russell, John Lewis, Gerry Mulligan, and others who flourished in the heat of the creative collective.

Mindful that good things happen to those who study, BMI has announced the formation of a Jazz Composers Workshop, directed by noted authority Burt Korall and musician/educators Bob Brookmeyer and Manny Albam. The workshop will provide an opportunity for jazz composers to learn the craft of writing and to have their talents nurtured under the watchful eyes of fellow professionals. The Jazz Composers Workshop joins BMI's other writing workshops for film scoring and musical theater. And it promises an organized setting considerably more, er, atmospheric than Evans' apartment.

STUFF: In recognition of the 350th anniversary of the first Swedish settlement in America, the Modern Jazz Quartet stopped off in Stockholm and performed for the king and queen of Sweden. Simple enough, but who gets the kudos, M.J.Q. or the royal family? ... We should have known that David Murray's tribute to Little An-

Biograph Records puts
Joplin's rags on CD

thony on "Dances And Ballads," the World Saxophone Quartet's most recent album for Nonesuch (with art design impressive enough to match the music), was merely a clue to the group's next project: an R&B album scheduled for release after the first of the year ... At roughly the same time, Nonesuch will issue a new album by minimalist Steve Reich, featuring two compositions, a side-one collaboration with Pat Metheny and a flip-side tryst with the Kronos Quartet ... Atlantic Records will issue a 40th-anniversary salute to itself sometime in November. The double-CD set promises to contain selected tracks covering the label's entire history. One artist who will not be represented in the package is guitarist Jean-Paul Bourelly, who just signed with the company and is working on a first record ... Congratulations to Lionel Hampton, honored recipient of the first Duke Ellington/Shepherd Of The Night Award. The citation, presented by Saint Peter's Jazz Ministry in New York, is jointly named for the jazz maestro and clergyman John Garcia Gensel, pastor to the jazz community.

Sony's 3348 Recorder: Destined For Stardom?

BY STEVEN DUPLER

NEW YORK Sony Pro Audio's new PCM-3348 48-channel digital audio multitrack recorder, making its worldwide debut this week in Los Angeles at the Audio Engineering Society exhibition, looks certain to be one the chief head turners at a show generally rife with debuts of much-touted products.

The 48-channel deck offers the greatest number of recording tracks available in a single recorder to date. Even more important, the new DASH-format machine takes advantage of that digital standard's tape configuration to be fully compatible with its 24-channel baby brother.

What's more, says Cary Fischer, national sales manager for Sony Pro Audio, the new deck offers a number of hi-tech features designed to make the unit "not just a storage device but a creative recording tool."

The list price of the 48-channel recorder is about \$240,000, vs. about \$130,000 for the newest version of Sony's 24-channel deck, the PCM-3324A. That's not exactly bargain basement, but according to Fischer, top-class studios and postproduction facilities around the country are already talking to Sony about the machine.

"Even at that list price, we have had overwhelming interest in acquiring the 3348," says Fischer. "At this point, we feel it's not a question of

price that will determine how many of these units we will sell—it will be a question of how many we can get into the country."

In addition to the 3348's ability to play and record on tapes made on the 3324, the new deck's creative and time-saving features, as cited by Fischer, are a transport speed three times faster than that of the 24-channel recorder; versatile interfacing capabilities and the ability to lock the machine's internal clock to external synchronization devices; newly developed analog and digital circuitry and "soft slope" filters; and internal RAM storage capability of 20 seconds of 16-bit/48-kilohertz digital audio.

This last feature offers interesting possibilities. "Say you wanted to replace a bridge or any other repetitive portion of a song," notes Fischer. "Here you have the ability to take up to 20 seconds of sound, pull it off a track, place it into internal storage, and reinsert it onto any other track."

The machine also features an input on the back of the its autolocator that allows the deck to be triggered from any external source, such as a noise gate or a MIDI trigger device.

According to Fischer, the 10 years of research and development that have gone into the 3348 have yielded other improvements. One he cites as unique to the 3348 is a new control unit that allows the operator to go digital to digital internally in real

time with no delay. "This guarantees absolute phase and no time change when doing digital-to-digital copies," he says.

The machine also features new digital output circuitry that "takes into consideration the future development of new digital production devices that may cause 'group delay,' such as digital consoles and outboard gear," says Fischer.

With this new circuitry, the machine's output can be advanced by approximately 5 milliseconds, allowing the operator to eliminate any delay caused by running the signal into another digital device.

Although orders on the machine have reportedly already been taken, Sony will not comment on which facil-

ities if any are due to receive the 3348.

So what kind of user does Sony see as the primary customer for its high-end piece of new hardware? According to Fischer, the greatest interest so far has come from high-end music recording houses, although he notes that film and video production and postproduction facilities are looking at the deck as well.

"We obviously see a strong demand for a machine like this," he says. "Over time, we've seen a natural progression in music toward more tracks and bigger consoles. The more you interface technology with music, the more track room you need. The 3348 is simply a complement to the higher-performance console technolo-

gy that has been with us for a few years."

As for the video and film market, says Fischer, "Their initial positive reaction has not been so much for the 48-channel capability of the machine as for its interface and time-saving capabilities.

"Film and video houses have more money to spend than music facilities, but it is often hard for them to justify the added cost of a digital audio recorder because the perceived image is that such technology offers only better audio quality," Fischer continues. "The key is to demonstrate that the 3348's speed and versatility will actually save them money in the long run, and in TV and film that's much more important."

AUDIO TRACK

NEW YORK

WHITE ZOMBIE WAS in at **Baby Monster** recording an upcoming album project for **Caroline Records**. **Steve McAllister** ran the board. Also, **Steve Burgh** remixed **School Of Violence's** new project for **Metal Blade**. And, the **Senders** mixed their "Live At CBGB's" album for **Midnight Records**. **Gil Abarbanel** was behind the board.

Lesley Gore was in at **Tenacity Sound** tracking her upcoming single, "America's Sweetheart," with the tune's co-writer **Brian Gari** and producer/engineer **Jeff Olmsted**.

Jellybean was in at the **Hit Factory** working on **Martika's** 7- and 12-inch remixes of "More Than You Know" for **Columbia**. **Hugo Dwyer** was at the controls, assisted by **Paul Logas**.

Salt-N-Pepa tracked the album project "A Salt With A Deadly Pepa" at **Bayside Sound**. The **Next Plateau Records** project features the singles "Shake Your Thang" featuring **EU** and "Everybody Get Up." **Full Force** completed the **James Brown** album "I'm Real" for **Scotti Brothers/Epic** and worked on tracks for **LaToya Jackson's** new album. **Hurby "Luv Bug" Azor** worked on tracks for **Dana Dane's** upcoming project and **Kid & Play's** album (first single is "Gittin' Funky").

LOS ANGELES

PRODUCER GEORGE DALEY was in at **A&M** studios completing tracks on **Mark V's Elektra** album. Select parts of the project were recorded at **Greene Street** in New York and **Chappell** in England.

Daley also worked on **Mitchy K's** album at **Time-Code**, **Pat Moraz's (Moody Blues)** new studio. **Paul Marshall** ran the board.

Reggie & Vincent Calloway produced an album project on **Elektra's Sharp** at **Larrabee**. The first single is "Playboy." **Keith Cohen** handled the mix, assisted by **Peter Arata**. Also, **El Debarge's** 12-inch of "Real Love" was mixed by **Taavi Mote**. **Andy Batwinas** assisted on the **Motown** project. **Cohen, Steve Beltran,** and **Jeff Lorber** worked on 12-inch dance

remixes of the **Tom Tom Club** tunes "Suboceana," "Don't Say No," and "Shock The World," all for **PolyGram** London. And **Cohen** and **Beltran** mixed three songs, "Innocent," "How Can I Make You Love Me," and "You Were Meant To Be My Lady," for **Alexander O'Neal** on **CBS**. **Lorber** was in for overdubs.

Ed Eckstine, Larry Robinson, and **Gerry Brown** produced and worked on the 12-inch remix of the **Tony! Toni! Toné!** single "Baby Doll" for **Wing/PolyGram**. **Brown** ran the SSL with **Rob Von Arx** assisting.

Elumba saw producer **Eddie Singleton** in to track "My Boyfriend's Back" on **J. Bonnie** for **E.T. Records**. **Craig Cooper** brought **Lelah Hathaway**, daughter of the late **Donny Hathaway**, in to work on tracks. Producers **L.A. Reid & Babyface** checked in to work on the **Pebbles** dance mix "Do Me Right," from her debut **MCA** album. The project was engineered by **Jon Gass**. **Donnell Sullivan** assisted.

At **Foz Sound**, **Barry Fasman** and **Dana Walden** composed, produced, and programmed the score and songs for the upcoming **Crown International Pictures** feature film "My Mom's A Werewolf." The team also worked on tracks for the **London Brothers**. **Debbie Allen** was in working on vocals for her new **ABC** television special. **Fasman** produced with **Dan Bates** at the board.

NASHVILLE

JERRY DOUGLAS WAS in at **Sound Stage** working on an **MCA** Master Series Christmas project. **Douglas** produced with **Steve Tillich** at the board, assisted by **Marty Williams**. **Tony Brown** worked on a project with **James House**. **John Guess** and **Bob Bullock** ran the board, assisted by **Russ Martin, Tim Kish, Julian King,** and **Williams**. And **Karen Staley** worked on tracks with **Jimmy Bowen**. **Martin** ran the board with **King** assisting.

Riders In The Sky worked on **WPLN** station promotions at the **Soundshop**. **Brenda Loftus** produced with **Carl Pederson** seated at the desk. **George Jones, Vern Gosdin,** and **Russell Smith** worked on a **CBS** duet album with producer **Billy Sherrill**. **Pat McMakin** was at the controls. And the **Head Hunters** worked on a self-produced album

project with engineer **Mike Bradley**.

Norbert Putnam was in at **Digital Recorders** working on tracks with **Universal** artist **Larry Knechtel** for the **Master Series**. **Putnam** produced and engineered. And **Barry Beckett** was in cutting tracks on **Warner Bros.** artist **Gary Nicholson**. **Scott Hendricks** engineered.

Alabama was in at **Emerald** working on overdubs with producer **Josh Leo**. **Steve Marcantonio, Ken Cribble,** and **Chris Hammond** ran the board.

OTHER CITIES

PERE UBU WAS in from **London** working on tracks at **Paisley Park** in **Minneapolis**. The group mixed a new album project in **Studio A** using the **SSL**.

At **Seagrape** in **Chicago**, **David Trumfio & the Gloryhounds** tracked "Hot Box U.S.A." with **Trumfio** engineering, producing, and handling vocals. **George Porgy** worked on a performance mix of his single "Baby Come Back To Me." **Tommy White** and the **Seagrape Neotek** pulled duty at the **SSL**. **Speed metal thrashers Brian Foster & Mortar** tracked six new sides for independent release. **White** engineered with **Trumfio** assisting.

George Hamilton IV was in at **Lamon Sound** in **Charlotte, N.C.**, putting final touches on his upcoming country album. The **Moody Brothers** produced. **David Moody** was at the board with **Bill Connor** assisting. **Connor** engineered a project for the **Roustabouts**. **John Sipe** produced and **Trent Moody** assisted.

Dean & the Weenies were in at **Quantum Sound**, **Jersey City, N.J.**, cutting and mixing tracks for an upcoming album. Tracks, including "Conventions," were produced by **Suzanne White**. **Julian Herschfeld** ran the board with **Bill Klatt** assisting. **Dean Gant (Anita Baker)** was in mixing cuts from a **Ray Simpson** album produced for **Virgin**. Tracks include "Angel In Blue Jeans" and "Crazy Pictures." **Doc Dougherty** ran the board with **Rodney Whitehead** assisting.

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

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Cable Curtsies In France But Few Bother Subscribing

BY PHILIPPE CROCCO

PARIS Despite millions of francs spent on publicity, French cable television has made its debut to little applause. In Paris, for example, 260,000 homes have been wired for cable, but there are only 10,000 subscribers.

Six months after cable TV was introduced in France, the country

France has fewer than 100,000 cable subscribers

has fewer than 100,000 subscribers—a sobering statistic for a system once predicted to claim 30% of the TV audience.

The situation in France is especially bad in comparison to, say, West Germany, where in a similar time period, 8 million homes were cabled and 3.5 million households subscribed.

One reason for the slow progress of French cable TV is the uninspiring quality of the programs, which are competing with five national broadcast networks.

Also, most of the programs are in a language other than French. Only sports enthusiasts, with TV Sport, and music fans, via MTV,

are catered to. The other channels put out material considered too general by many viewers.

What's more, the monthly subscription fees—between 100 and 150 francs (\$15.50 to \$23.50)—are seen as too high, particularly since they are added to a TV tax of 506 francs (roughly \$78.75), which will be shortly increased.

In an effort to achieve a viable minimum number of subscribers, Paul Quiles, minister of posts and communications, plans a reorientation of cable policy with an eye toward reducing the networks' costs and embarking on a major promotional campaign.

To attract more viewers, the private cable operators are investing heavily in publicity. La Générale des Eaux, a private communications company, will launch Planete, a documentary and movie channel; an information channel in association with the government's Agence France Presse; and a new musical channel.

Meanwhile, France Telecom, the cable authority in France, is planning to reduce the subscription cost to less than 100 francs. But there is widespread doubt as to whether these measures will be sufficient to revive the flagging cable industry, which is targeting 5.5 million cabled homes by 1992.

NEW VIDEOCLIPS

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

ANITA BAKER
Giving You The Best That I Got
Giving You The Best That I Got/Elektra
Jon Small/Picture Vision
Peter Israelson

BRITNY FOX
Girlschool
Britny Fox/Columbia
Michael Wells
Mark Reshovsky

THE BUNBURYS
Fight (No Matter How Long)
The 1988 Summer Olympics Album: One Moment In Time/
Arista
NBC Sports Network
NBC Sports Network

DREAMS SO REAL
Rough Night In Jericho
Rough Night In Jericho/Arista
O Pictures
Matt Mahurin

HALL & OATES
Downtown Life
Ooh Yeah/Arista
Jeremiah Chechik
Jeremiah Chechik

THE JEFF HEALEY BAND
Confidence Man
See The Light/Arista
Midnight Films
Crescenzo Notarile, Alan Resnick

WHITNEY HOUSTON
One Moment In Time
The 1988 Summer Olympics Album: One Moment In Time/
Arista
NBC Sports Network
NBC Sports Network

ELTON JOHN
A Word In Spanish
Reg Strikes Back/MCA
MGMM
Russell Mulcahy

THE MAC BAND
Stuck
The Mac Band/MCA
Sivey And Co.
Jane Simpson

GEORGE MICHAEL
Kissing A Fool
Faith/Columbia
Luc Roeg/Lippman-Kahane
Andy Morahan

OLIVIA NEWTON-JOHN
Let's Talk It Over In Bed
The Rumour/MCA
MGMM
Brian Grant

CHERYL "PEPSII" RILEY
Thanks For My Child
Me, Myself And I/Columbia
Karen Livingston
Forest Whitaker

SHINEHEAD
Chain Gang Rap
Unity/Elektra
Tina Sivey
Andrew Doucette








STARPOINT
Say You Will
Hot To The Touch/Elektra
Bob Jason
John Dahl, Tim Clawson

SUPER LOVER CEE & CASANOVA RUD
Girls I Got 'Em Locked
Girls I Got 'Em Locked/Elektra
John Taylor
John Taylor

YAZZ & THE PLASTIC POPULATION
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A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p>ADDS</p> <p>DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing... Steve Earle, Copperhead Road Impellitteri, Stand In Line Robert Palmer, Early In The Morning Poison, Every Rose Has Its Thorn Judson Spence, Yeah, Yeah, Yeah Voice Of The Beehive, I Say Nothing Traveling Wilburys, Handle With Care</p> <p>BUZZ BIN</p> <p>Hunters And Collectors, Back On The Breadline Midnight Oil, Dreamworld Siouxie & The Banshees, Peek-A-Boo</p> <p>BREAKTHROUGH</p> <p>Hugh Cornwell, Another Kind Of Love</p> <p>HIP CLIP</p> <p>The Jeff Healey Band, Confidence Man</p> <p>SNEAK PREVIEW</p> <p>Huey Lewis & The News, Small World Keith Richards, Take It So Hard Van Halen, Finish What Ya Started</p> <p>HEAVY</p> <p>Bon Jovi, Bad Medicine Cinderella, Don't Know What You Got ('Til It's Gone) Phil Collins, A Groovy Kind Of Love Def Leppard, Love Bites Duran Duran, I Don't Want Your Love The Escape Club, Wild, Wild West INXS, Never Tear Us Apart Michael Jackson, Smooth Criminal Eddie Money, Walk On Water UB40, Red, Red Wine U2, Desire</p> <p>ACTIVE</p> <p>T. Conwell/Young Rumlbers, I'm Not Your Man Terence Trent D'Arby, Dance Little Sister Guns N' Roses, Welcome To The Jungle Daryl Hall John Oates, Downtown Life Living Colour, Cult Of Personality George Michael, Kissing A Fool Kylie Minogue, The Loco-Motion Randy Newman, It's Money That Matters Rod Stewart, Forever Young Vixen, Edge Of A Broken Heart Was (Not Was), Spy In The House Of Love Winger, Madalaine</p> <p>MEDIUM</p> <p>Eddie Brickell & New Bohemians, What I Am Britny Fox, Girlschool Bullet Boys, Smooth Up Cameo, You Make Me Work The Fat Boys, Louie Louie Glenn Frey, True Love Georgia Satellites, Hippy Hippy Shake Giant Steps, Another Lover L.A. Guns, Electric Gypsy Pet Shop Boys, Domino Dancing Thirty Eight Special, Rock & Roll Strategy</p> <p>BREAKOUTS</p> <p>Jon Astley, Put This Love To The Test The Beach Boys, Kokomo Big Country, King Of Emotion Boy Meets Girl, Waiting For A Star To Fall Bobby Brown, Don't Be Cruel Cher, Main Man Toni Childs, Stop Your Fussing Tom Cochrane, Big League Dreams So Real, Rough Night In Jericho Melissa Etheridge, Like The Way I Do Annie Lennox/AI Green, Put A Little Love In... John Hiatt, Slow Turning Hurricane, Over The Edge Elton John, A Word In Spanish Kansas, Stand Beside Me Kix, Cold Blood R.E.M., Talk About The Passion Rock City Angels, Deep Inside My Heart The Smithereens, Drown In My Own Tears Stryper, I Believe In You The Sugarbubs, Cold Sweat Survivor, Didn't Know It Was Love White Lion, When The Children Cry</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p>ADDS</p> <p>Traveling Wilburys, Handle With Care Cheryl "Pepsi" Riley, Thanks For My Child</p> <p>NOUVEAUX</p> <p>Johnny Clegg & Savuka, Take My Heart Away</p> <p>POWER</p> <p>The Beach Boys, Kokomo Chicago, Look Away Phil Collins, A Groovy Kind Of Love George Michael, Kissing A Fool UB40, Red, Red Wine</p> <p>HEAVY</p> <p>Anita Baker, Giving You The Best That I Got Breathe, How Can I Fall Kenny G, Silhouette Giant Steps, Another Lover Whitney Houston, One Moment In Time Elton John, A Word In Spanish Corey Hart, In Your Soul Steve Winwood, Don't You Know What The Night...</p> <p>MEDIUM</p> <p>Boy Meets Girl, Waiting For A Star To Fall Kim Carnes, Crazy In Love Sheena Easton, The Lover In Me Julia Fordham, Happy Ever After Annie Lennox/AI Green, Put A Little Love In... Michael Jackson, Smooth Criminal John Lennon, Jealous Guy Kenny Loggins, I'm Gonna Miss You Kylie Minogue, The Loco-Motion The Moody Blues, No More Lies Randy Newman, It's Money That Matters Maxi Priest, Wild World Luther Vandross, Any Love Was (Not Was), Spy In The House Of Love</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p> <p>ADDS</p> <p>Vesta Sweet Sweet Love Kool & The Gang, Strong D.J. Jazzy Jeff & The Fresh Prince, Brand New Funk Maxi Priest, Wild World Kenny G, Silhouette Desiree Coleman, Romance Rick James, Wonderful Guy, Round And Round Jonathan Butler, There's One Born Every Minute Dorian Harewood, Show Me One More Time Annie Lennox/AI Green, Put A Little Love In Your...</p> <p>HEAVY</p> <p>Midnight Starr, Don't Rock The Boat Anita Baker, Giving You The Best That I Got AI B. Sure!, Off On Your Own (Girl) Cheryl "Pepsi" Riley, Thanks For My Child Karyn White, The Way You Love Me New Edition, You're Not My Kind Of Girl Luther Vandross, Any Love Paula Abdul, (It's Just) The Way That You Love Me Deniece Williams, I Can't Wait Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Cherelle, Everything I Miss At Home</p> <p>MEDIUM</p> <p>Troop, My Heart Ready For The World, My Girly Brenda Russell, Get Here Vanessa Williams, (He's Got) The Look The Boys, Dial My Heart Starpoint, Say You Will Tracie Spencer, Hide And Seek Howard Huntsberry, Sleepless Weekends Pebbles, Do Me Right Prince, I Wish U Heaven</p>
 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p> <p>CURRENT</p> <p>Grapes Of Wrath, Backwards Town John Hiatt, Slow Turning R.E.M., Talk About The Passion UB40, Red, Red Wine Hothouse Flowers, Don't Go Reckless Sleepers, If We Never Meet Again Hunters And Collectors, Back On The Breadline Paul Kelly & The Messengers, Dumb Things Crowded House, When You Come The Feelies, Away John Lennon, Jealous Guy Billy Bragg, Waiting For The Great Leap Forward Hurricane, Over The Edge Cinderella, Don't Know What You Got ('Til It's Gone) Def Leppard, Love Bites T. Conwell/Young Rumlbers, I'm Not Your Man Lizzy Borden, Born To Be Wild Jemaine Stewart, Say It Again Vanessa Williams, (He's Got) The Look Mico Wave, Instant Replay The Smithereens, Drown In My Own Tears The Fabulous Thunderbirds, Powerful Stuff</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p> <p>ADDS</p> <p>Georgia Satellites, Hippy Hippy Shake Kenny Loggins, I'm Gonna Miss You Maxi Priest, Wild World Cameo, You Make Me Work Kansas, Stand Beside Me Living Colour, Cult Of Personality Steve Earle, Copperhead Road R.E.M., Talk About The Passion</p> <p>POWER</p> <p>The Beach Boys, Kokomo Phil Collins, A Groovy Kind Of Love INXS, Never Tear Us Apart Information Society, What's On Your Mind Kylie Minogue, The Loco-Motion George Michael, Kissing A Fool Erasure, Chains Of Love UB40, Red, Red Wine Breathe, How Can I Fall Bobby Brown, Don't Be Cruel Cheap Trick, Don't Be Cruel Poison, Fallen Angel U2, Desire</p>	
 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Or., Nashville, TN 37214</p> <p>CURRENT</p> <p>The Comedy Mill, Our Home Town Ray Stevens, Surfin' U.S.S.R. Glen Campbell, Light Years Naylene Smith, Lonely People Steve Earle, Copperhead Road Razorback, Where Were You When I Was Blue Steve Wariner, I Should Be With You Keith Whitley, Don't Close Your Eyes Keith Whitley, When You Say Nothing At All The Oak Ridge Boys, Gonna Take A Lot Of River Keith Palmer, Same Time Each Year Dwight Yoakam & Buck Owens, Streets Of Bakersfield Bob Wickline, Ski Bumpus The Crickets, T-Shirt Kenny Rogers, When You Put Your Heart In It Becky Hobbs, Are There Any More Like You Alabama w/K.T. Oslin, Face To Face</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p> <p>ADDS</p> <p>Judson Spence, Yeah, Yeah, Yeah Duran Duran, I Don't Want Your Love Zamp Nicall, Strangers In The Night Elvira, Here I Am The Fat Boys, Are You Ready For Freddy? Inner City, Big Fun</p> <p>HEAVY</p> <p>UB40, Red, Red Wine Giant Steps, Another Lover Breathe, How Can I Fall Whitney Houston, One Moment In Time The Escape Club, Wild, Wild West INXS, Never Tear Us Apart Phil Collins, A Groovy Kind Of Love George Michael, Kissing A Fool The Beach Boys, Kokomo Michael Jackson, Smooth Criminal Kylie Minogue, The Loco-Motion U2, Desire Femme Fatale, Waiting For The Big One Elton John, A Word In Spanish Bon Jovi, Bad Medicine Cinderella, Don't Know What You Got ('Til It's Gone) Chicago, Look Away Information Society, What's On Your Mind</p>	

The Eye is on vacation this week but will return next week

Recording Studios Will Double Production Capacity with New Automated Technology

By KEN JOY

The impact of new technology in the recording studio environment is clearly seen in the ways in which engineers will change how they approach their work in the 1990s.

Manufacturers of automated mixing consoles are hard at work to make the technological wizardry as transparent to the engineer as possible, allowing him or her to concentrate more on the quality of the sound being recorded rather than the process by which it is being captured.

"Ergonomics" is a buzz word being bandied about as audio engineers are being promised workstations that operate as natural extensions of the individual instead of user-hostile pieces of computerized machinery that come with an excessive learning curve. "Technology is certainly going digital," says Craig Connally, president and CEO of Neotek Corp., a supplier of custom-made mixing consoles to the professional recording industry as well as video post-production houses and broadcasters. "The challenge isn't the hardware and the advent of parallel processing and the transputer, but the human interface. The mouse is not the way people are going to make music. We're concerned with how people are going to interface with the machinery."

Connally feels professional engineers won't be satisfied with "nudge buttons", a mouse and a CRT when sitting down to a mixing console. "With the increasing sophistication of the technology, we can no longer set an engineer down in front of rows of dials and gauges and expect him to be productive. We have to understand how the operator thinks and employ artificial intelligence and neural networks in the actual operation of the boards."

While Connally won't elaborate on just how Neotek intends to merge artificial intelligence and neural networks, he says plans are underway to introduce automated systems which are "intuitive" in the way they allow different operators to work differently on different projects. "The computer can redefine itself so you can have a small number of touch-sensitive controls that re-label themselves and a physical control surface that's more familiar than the joy-stick or touch screen."

Connally feels the major mistake of making every automated system accessed through a keyboard will be overcome in future generation mixing consoles. "Engineers don't type, but neither does Horowitz play piano with a mouse," he says, adding that Neotek is building "new keyboards" that will fit the situation. "In video post, if you're doing the nine o'clock news you work one way, and if you do 'Miami Vice', you work another way. The boards should accommodate the entirely different ways in which those projects are set up rather than restrict the engineer to pre-defined rows of dials and gauges."

Marco Alpert, director of marketing for E-MU systems of Scotts Valley agrees: "The next logical step is the interface to the musician. We want to take technology and make it accessible to non-computer people. Everything from mixing consoles to computer-controlled keyboards should be like musical instruments which are extensions of the musicians themselves."

As for film and video post rooms of the future, Alpert feels the digital audio workstation could effectively double the output capacity of recording studios. "The traditional method of assembling an effects track, or score, that is then transferred from magnetic tape to magnetically sprocketed film, will give way to digitally stored data under MIDI or SMPTE control. The engineer/editor will no longer cut and paste with blade and tape, but will perform edits electronically in real time."

Alpert attributes the increased production output to the instant access an editor or producer will have to various sounds and effects, and the ability to manipulate those effects without first having to make magnetic copies for editing purposes.

"Of course," he says, "there's a caveat to the current digital workstation called storage. Stereo recording uses up to 10 megabytes of disk space for each minute, and with the current limitation of 100 megabyte recordable disks, you can only store around 10 minutes of two track stereo before having to download to a magnetic format." Multi-track recording on disk would require storage space that is currently not technically available, he says.

Future solutions to storing digital multi-track recordings will be found in the optical disk technology from companies like Optical Disk Corp. and Maxtor. "When we cross the storage barrier, we'll see a release of untold creativity and production capacity increases," he says.

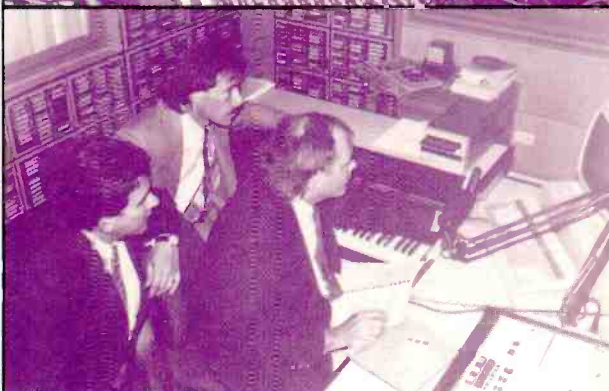
Spotlight

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CONVENTION

On the Threshold of a Dynamic New Era, the Pro Audio Market Embraces a Digital Future Flush with Creativity, Productivity & Flexibility



'Interconnectivity'—New Buzz Word Plugs '80s into '90s

Interconnectivity is the key to the tapeless production rooms of the future, say industry analysts as dozens of manufacturers ready digital products for market.

"The question is no longer if digital technology will transform the entertainment and media markets; it already is," says Bradley J. Naples, president of New England Digital Corp., makers of the Synclavier digital workstation series. "As we move toward the 1990s, the new challenge is to learn how to best grow with, and profit from, the new world of digital audio."

Naples points to the growing consumer acceptance of compact disk players, stereo videocassette recorders, the imminence of digital audio tape recorders, and, most recently, the emergence of high definition television as forces fueling digital audio's growth throughout the professional audio community.

"The time for sitting on the sidelines is over," Naples says. "The key now is to get in on the learning curve and ride it up over the next two years; that's the only way musicians, studios, post-production editors, and broadcasters are going to remain competitive in the marketplace of the '90s."

Naples, and others, see the studio of the future built around integrated, disk-based recording, editing and mixing consoles and modular workstations. Disk-based technology will bring greater on-line storage capacity, instantaneous access to and manipulation of data, and the ability to deliver finished product that is first generation digital from creation through distribution. Digital audio technology is first and foremost computer technology, Naples says, adding: "The digital audio industry will be led by computer companies that understand software development."

The digital audio workstation environment (DAWS) hardware and software of the future, as it relates to the digital workstation, will fall into three categories, according to Jonas Olmsted, president of Denver-based Oz Productions: completely operator assisted; semi-automated, and; fully automated. "I see the tapeless digital workstation as the critical component in the interconnectivity issue," he says. "Especially for broadcasters, the digital workstation will connect the traffic database with a scheduling database that is instantly updatable from any CRT in any office, virtually creating a paperless and tapeless operation that can be turned 180 degrees on a moment's notice."

Olmsted sees digital workstations taking broadcasters and audio post-production people out of the linear mentality where every event follows the next event in a dictated time and order, and putting them into an environment where they can have instant access to any sound or effect on a "no-second access" via recordable disks. "We'll see a progressive move away from electromechanical carts and two-track tape as computer technology merges with audio technology to produce true sound processors," he says.

Of course, the ability to create sound is only as good as the method by which it is recorded, Olmsted adds, noting that optical-disk recording technology—just now making inroads into the professional arena—will vastly increase the storage capacity of audio engineers. Olmsted fully expects WORM (Write Once, Read Many) compact disk technology to move into radio and record production rooms with a vengeance when the price-to-performance ratio comes "more into line" and when engineers realize the potential for doubling or tripling production output when sounds and effects are instantly accessible through computerized workstations that track every second of archived sound.

"Rick Dees [radio personality] has something like 2,000 sound effects on carts that take up vast amounts of wall space for storage," Olmsted says. "Right now Dees has to physically pull each cart out and put it into a machine when he needs it. With optical recording technology, all of those effects could be placed on just 20% of a 12-inch optical disk, and could all be accessed instantly from a CRT and a keyboard."

KEN JOY

FROM THE TOP: Sound engineer Mark Pinske, at the controls of the Sony Professional Audio PCM-3324 digital audio multichannel recorder, has designed an all-digital studio around the Sony machine; **Center:** Ken Fowler, left, audio engineer for Little Feat, checks the mix on a Ramsa WR-S840 with Don Jarvis, right, Jimmy Buffett engineer working with Sound Image, at a recent California concert; **Below:** Paul Donahue, left, Gannett Radio dir. of engineering, and Jonas Olmsted, right, New England Digital project mgr., watch Mark Driscoll, KIIS-FM production mgr., create on-air promotional announcements, using New England Digital's Synclavier Digital Audio System at Gannett's KIIS-FM, L.A.



Australia



Austria



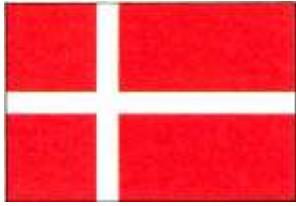
Canada



China



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Denmark



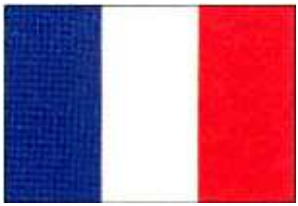
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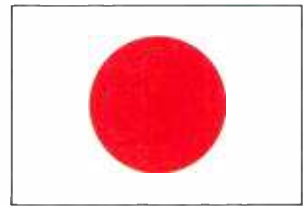
Ireland



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spectral recording



**Joseph Kempler,
Technical Dir., Sunkyong
Will David Topple
Goliath?**

Not too many years ago, the QC procedures at many audiocassette duplicating plants were not much more than a check for level, channel balance and a quick listen to make sure that the right selec-

tions were on the tape. The better plants audited one or more complete cuts on a pancake and made their determinations by ear. The sound quality was not always a credit to the industry.

Visiting a QC installation of a modern duplicating plant is altogether different. Racks of hi-tech equipment, recorders and computers line the walls. Although much of the cassette evaluation is automated and computerized, the final decisions are still made by ear. After all, there is no other equipment as discerning as a well trained ear. Nowadays, however, the judgment is usually made by an A-B comparison between the cassette and a digital master. Because of its convenience and quality, this digital comparison standard is now frequently recorded on a DAT cassette.

As a general rule, it is almost impossible to tell which is which; they sound very nearly identical. No matter how often one listens to such an A-B test, it always comes as a total surprise to realize that this is really a mass produced cassette and a DAT digital master. And this is not just a casual listening. It is at full and critical concentration, under ideal room conditions, by experienced listeners who listen for the tiniest differences and often focus on just one drum beat or a tinkle on the glockenspiel.

The duplicating industry has come a long way in a few years! This raises a question, however: In view of such major achievements in analog music recording, is there a real need for DAT?

To some, this may appear to be a rather dumb question. After all, DAT is *the* state of the art in digital recording. Besides a few typical and usually minor problems shared by all digital systems such as dither and quantization noise, DAT has unsurpassed specifications and essentially perfect frequency response and dynamic range. DAT, in short, makes perfect recordings.

By comparison, an audiocassette comes in a poor second. Its faults are legion: bias noise, modulation noise, harmonic and intermodulation distortion, bumps in the response curve, high frequency saturation, unstable azimuth, wow & flutter, to mention just a few. Digital sound quality on an analog tape at 1.875 IPS? Why, the specifications are not even in the same ballpark, with DAT.

This is all quite true, except that the perfect instrument, the human ear, says that they do, or at least, can sound very nearly identical. And it does not take a million dollars worth of equipment to get this equality. The same feat can be readily accomplished by any teenager at home when he copies a CD on his inexpensive tape deck. It makes one wonder why the music industry is so opposed to DAT since audiocassettes can do almost as well. (In fact, the music industry is not against DAT at all; they actually love it. What they are against are DAT recorders in the hands of the public).

The reason why the ear can be fooled so thoroughly is probably a psychoacoustic mystery. But as long as it believes it, the question remains: What can DAT do that an analog cassette cannot? Well, for one, DAT makes perfect copies all the time. Cassette can do it some of the time and it takes a lot of care and precautions to make it sound good consistently.

The major problem with DAT is that it is too good for most consumer applications. Let us imagine the happy purchaser of a DAT recorder. He brings it home and copies his best source, a CD. That is, of course, after the signal goes through a digital to analog conversion and back again to digital. The results are, as expected, perfect. What does he do next? Should he play the CD or the DAT? A tough decision, but the CD would probably be better since it should last longer than the DAT tape. Thus, for in-home use DAT would not be very necessary. He could also copy the CD for his personal DATman or for the car DAT playback unit. It is doubtful, though, that with the ambient noise levels, the lightweight headsets and other compromises, any of the digital superiority would be still audible. And would it really sound better than the same CD copied on an analog cas-

sette? Probably not. It's somewhat like using an S-VHS recorder to copy movies off the cable for viewing them at the beach on a 5 inch black and white TV.

When the price of the deck and an R-120 cassette drops to \$250 and \$4, respectively, all these arguments would not matter. This may indeed happen in 6 or 7 years but, in the meantime, any performance advantages DAT offers over the cassette may be far too costly for the great majority of users.

The duplicators, and their materials suppliers too, are obviously quite aware of the cassette quality and its long-term potential and are, therefore, making large investments of funds and effort to make the cassettes even better, more consistent and cost effective. They are scrutinizing all the remaining weak links in the materials and in the duplicating systems and are in the process of correcting them.

Some of these areas are:

1. Controlling the C-O azimuth tolerances to assure worldwide compatibility between the commercially recorded cassettes and the cassette players. The new ITA standard for measuring azimuth will go a long way in bringing about a successful solution.

2. The introduction of digital "tapeless" master bins to eliminate some electronic and physical limitations imposed by master tapes and mechanical loop bins.

3. Extensive development efforts by tape manufacturers to make improved duplicating tapes. Speaking firsthand for Sunkyong Magnetic, the company sees the analog cassette continuing as the predominant recording medium for the balance of the century and is taking steps to anticipate and

THE EXPERTS SPEAK

Industry Leaders Peer into the Discrete Crystal Ball for Signs of the Future, Revealing That, For Many in the Rapidly Evolving Studio Business, the Future Is Here and Now—and Always on the Move to Something New ...

to meet the industry needs for the years to come. For example, the recent introduction of Sunkyong's new UCR chromium dioxide tape featuring extended headroom, has resulted in an unprecedented "run" on the product by numerous quality conscious duplicators.

4. Many duplicators are updating their equipment to higher slave speeds, (80.1, or 150 IPS), more efficient and less labor intensive cassette loaders and employ more automation, all in the interest of cutting costs with no sacrifice in quality.

5. More effective QC procedures with heavy emphasis on statistical process control to prevent problems from recurrence.

These and many other steps are contributing much to fine tune and to perfect a product already recognized as the world's favorite record and playback medium. And the end of such improvements is not even in sight.

As for DAT, its real strength may turn out not to be in consumer oriented audio after all. The CD, for example, although introduced for audio, has manifested tremendous capabilities in video, data and other information readily convertible to the digital domain. DAT, as a digital medium has similar capabilities. Maybe the ultimate future of DAT is "David," "Digital Audio/Video/Data" system, possibly in one small compatible recorder. It might just take this kind of a David to topple the analog cassette Goliath.



**Bradley J. Naples,
President, New England
Digital Corp.
Growing With Digital
in the '90s**

The period of revolution is over; the period of evolution has begun. The question is no longer whether or not digital technology will transform the entertainment and

media marketplace. It already is. Today, as we move into the

1990s, the question is how we can best grow with and profit from digital audio, maximizing capital equipment investments by clearly understanding the financial cycle of a digital audio investment. Doing so will turn that investment into future business growth.

The professional audio market is being galvanized by the consumer market. Compact disk players, digital audio tape, stereo videocassette recorders, and, now, high definition television have all raised technical quality expectation levels. The professional audio industry's need to meet this need is assuring the swift and rapid adoption of digital audio technology by our entire industry. The pace of this adoption will only increase over the next five years.

As we look around our industry, we already see this happening. What began as trend among very established recording artists and studio owners to own the latest technology has evolved and expanded to include a broad base of artists, studios, production companies, and, now, broadcasters who seek to remain competitive in the face of rising consumer quality demands.

As the pace of this adoption curve continues in the '90s, one fact will stand out loud and clear: if you don't grow with digital—by getting in on the digital learning curve now—you will not profit from it. In fact, you could very well end up in the position of a surfer that misses the wave!

Naturally, change brings with it uncertainty and hesitation. As an individual who is running a leading (and sometimes bleeding!) edge computer company, I clearly understand both emotions all too well. I also understand, however, that challenge can be turned into opportunities for growth. All we have to do is keep attention clearly focused on a few fundamental facts of the new pro audio market of the '90s.

First, the studio of the 1990s will be built around integrated, disk-based recording, editing, and command consoles: systems that will be modular in construction, allowing owners to customize installations that meet their own individual production requirements. Integrated data base systems will prevail because of the sheer number of advantages they offer over conventional formats—be it on-line storage capacity, complete instantaneous access to and manipulation of massive amounts of sound data, and the ability to deliver finished product that is first generation digital from creation through end-user

distribution.

Next, remember that unlike analog equipment in the past, future digital capability—your ability to perform an increasing and expanding number of task-specific applications—will be determined by the quality of the software you use. The digital audio revolution is a computer revolution, and it will be successfully led by computer companies, companies able to develop and introduce new and different software programs on a regular basis.

Then, always look for an upgrade path in your digital audio investment. There should be one, or you're not getting the most from your new capital equipment investment. For instance, when New England Digital introduced our New Macintosh II workstation, we provided all of our customers who purchased our original terminal with a full credit toward the purchase of the new graphics interface. Imagine getting a full credit on your car when you trade it in for a new one!

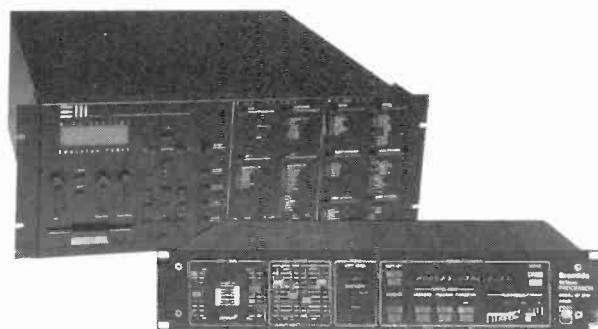
Finally, remember to look for the customer service and training support network that will service and protect your investment once it is installed. Does it exist? How does it operate? Is it responsive? Does the system manufacturer offer educational opportunities, such as the program New England Digital established through the Full Sail Center For The Recording Arts, in Orlando, Fla.

In short, then, you will need to work with a company that is entirely computer based, software driven, and focused on the development of modular disk-based components that can easily be configured into an integrated digital workstation. Furthermore, you will need to work with a company that offers a clear and accessible upgrade path, total training, education, and complete customer service support.

Can you afford this? Yes, in more ways than you think. The investment in digital audio is the single most important investment you can or will likely make in your future business success. You can cost-justify it today. All you have to do is re-evaluate your financial tools you use to judge capital equipment investments. The era of single task equipment (i.e. a tape recorder) is over. With disk-based digital audio workstations, you must remember that you are cost-justifying multi-tasking, multi-functional systems—integrated recording, editing, processing and mixing systems that are literally studios without walls. As such, the investment you make today must be amortized over a number of areas.

(Continued on page A-8)

RADIO



From top left: Studer A807 1/2-inch 4-Track Pro Recorder; Otari MX-55TM 1/4-inch 2-Track Compact Recorder/Reproducer; E-MU Systems Emulator Three digital effects processor/sequencer; Eventide SP2016 Effects Processor/Reverb and H3000 Ultra-Harmonizer; Technics SL-P1300 pro Compact Disc Player; E-MU Systems E3 keyboard (with system).

DIGITAL TAPE DECKS



From top: Tascam DA-50 DAT recorder/player with remote; Panasonic SV-3500 R-DAT Digital Audio Studio Tape Recorder/Player; Ramsa SV-250 R-DAT Digital Audio Portable Tape Recorder.

TAPELESS WORKSTATIONS LEAD NEW PRODUCT PARADE—AES Brings Out Newest in Innovative Audio

The days of magnetic tape are drawing quickly to a close as a myriad of vendors move into the digital/tapeless workstation arena. The floppy and hard disks, once the domain of the personal computer, are becoming the media of the '90s as digital workstations eschew the traditional linear realm of magnetic tape for the instant retrieval capability of the microprocessor. Traditional analog tape machines and mixing boards, as well as new digital versions will also dot the AES landscape. Here are a few highlights:

From the company that literally created the digital audio market in '77 with its Synclavier Digital Audio System, New England Digital (NED) debuts two new Synclavier workstations and an enhanced PostPro workstation to AES.

The new Synclavier 9600 is designed to make all-digital production, from creative conception through final production and distribution, available in one system that will readily accommodate future expansion and hardware/software upgrades.

Aimed at the growing MIDI-based segment of the marketplace, the Synclavier 3200 Digital Audio Workstation, a modular, 16-bit 100KHz workstation, is compatible with the Synclavier 9600. The 3200 is designed to function as the integrated enclosure for as many as 128 different MIDI devices.

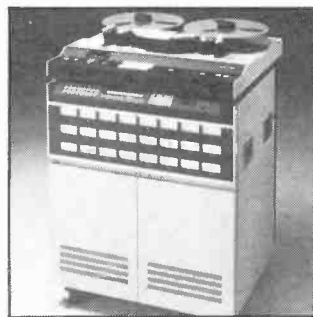
NED's PostPro is targeted for film and video post-production. (Continued on page A-16)

POST-PRODUCTION



From top: Lexicon Opus Digital Audio Workstation; Neve V Series console; Lexicon 480L Digital Effects System; Soundcraft VSA24 video-editor interlacer.

STUDIO TAPE RECORDERS



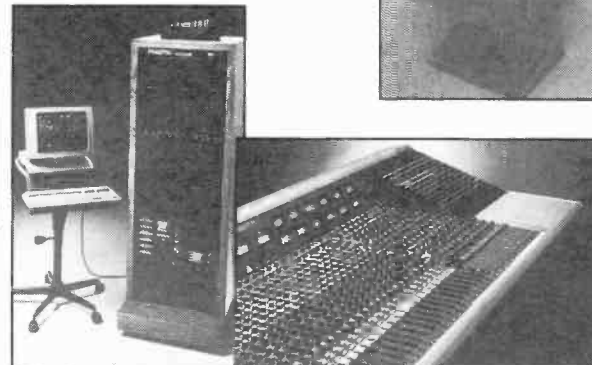
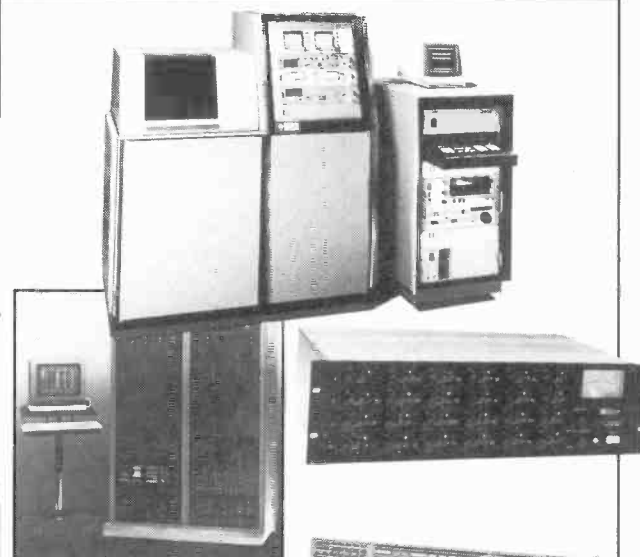
Otari MTR-100A analog multi-track tape recorder.

SPEAKERS



JBL Control 10.

MIXING CONSOLES



From top: Optical Disc Corp. ODC 530 Compact Master Disc Recording System; New England Digital stand-alone Direct-To-Disk Digital Multitrack Recorder in 4, 8, and 16-track configurations; Urie 7510B automatic microphone mixer; Neve 8232 Console; Ramsa WR-T820B; Solid State Logic SL4000G; Trident Series 24 console; Sony APR-24 Multitrack Recorder with optional SU-224 remote control stand; New England Digital's PostPro 8-track Direct-to-Disk Digital Multitrack Recorder.

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JVC®

AE-900V Digital Audio Editor, VP-900 Digital Audio Processor, DS-DM900 Digital Audio Mixer, TC-900V Time Code Unit, RM-900 Remote Control Unit, DS-FC901 Digital Interface Unit, DS-SU900 A/V System Synchronizing Unit, DS-DA900 Digital Tape Analyzer, DS-LC900 Digital Limiter/Compressor/Equalizer, CR-850U 3/4" Editing Videocassette Recorder, BR-8600U 1/2" Editing Videocassette Recorder.

- Up to 2 hours of continuous error-free recording, 75 minute CDs are no problem.
- Reliable, repeatable, pinpoint assemble or insert editing.
- Easier editing without fatigue or frustration thanks to JVC's superior design and simple human interface.
- JVC can take you every step of the way from origination to CD pressing.
- CD-ROM data integrity will not be jeopardized — even on VHS tape.

- Digital conversion capabilities with other popular formats including R-DAT.









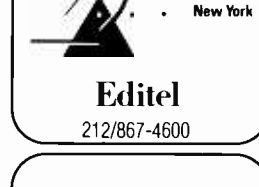
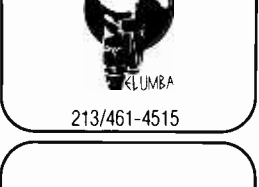
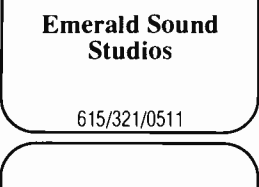



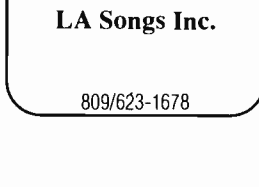
JVC is dedicated to supporting its users with better customer communications, a new service and support organization and the continued development and production of high quality, digital audio products.

For further information about the best sounding system available today, call JVC PROFESSIONAL PRODUCTS COMPANY at 1-800-JVC-5825.

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TO KEEP YOU A STEP AHEAD.**

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 Arden Studios 818/763-4396	 ARDENT® 901/725-0855	 ARTISAN SOUND RECORDERS 213/461-2070	 ATLANTIC STUDIOS 212/484-6093	 AUGUST RECORDING STUDIOS 904/743-7131	 ARS 512/444-5489	 Bearsville Studios 914/362-1620
 BEARTRACKS STUDIOS 914/679-8900	 Blue Canyon Recorders 818/505-0755	 RECORDING BLUE JAY STUDIO 617/369-2200	 Eddy Grant's Blue Wave Studios 809/423-6286	 CA CAN-AM RECORDERS INC. 818/342-2626	 Carriage House STUDIOS 203/358-0065	 CASTLE RECORDING STUDIOS 615/791-0810
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 criteria recording studios 305/947-5611	 DALLAS SOUND LAB 214/869-1122	 DIFFERENT FUR RECORDING 415/864-1967	 Digital Services Recording Studios 713/664-5258	 The Disc Ltd. 313/779-1390	 Walt Disney Studios Florida 407/560-7299	 Disque Debs 011-590-8207
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 KCC 212/228-3063	 KCC 215/649-3277	 LA SONGS INC. 901/278-1888	 LA Songs Inc. 809/623-1678	 George Benson's LEAHANA SOUND RECORDING STUDIO 808/667-2587	 LARRABEE Studios 213/657-6750	 LARRABEE Studios 514/226-2419





















































In-House Facilities:

Cliffhanger (Bryan Adams)
Chart Maker
1DER 1 (Wonderland Studios)
Eddie Murphy
Paisley Park (Prince)
Whitney Houston
USC School of Music-Recording Arts

Broadcast Facilities:

The American Broadcasting Company
CFTO Television Limited
The National Broadcasting Company
The National Geographic Society
Turner Broadcasting System, Inc.
Word of Faith Outreach Center

COMPANY

 415/662-1000	 The Little Mountain Sound Studios 604/873-4711	Magic Venture Recording Studios 212/924-1885	 212/279-7740	 301/337-4082	 818/842-0800	 404/873-6425
 615/327-4533	 McClear Place 416/977-9740	 416/279-4008	 617/692-6466	 213/851-8070	NFL Films 609/778-1600	Normandy Sound 401/247-0218
 818/761-6906	One on One 818/761-3882	 407/788-2450	 904/574-3350	 416/291-9553	 212/473-9497	 213/461-7887
 718/729-1780	POWER STATION 212/246-2900	 203/467-9038	 313/352-5353	 212/730-1035	 201/656-7023	 213/653-0240
 212/944-5770	River North 312/944-1107	 414/248-9100	 415/474-4520	 212/687-4180	 212/957-938	 818/999-6160
 212/947-9170	 301/628-7260	 212/582-5055	 615/327-8787	SKD 305/823-0028	 213/467-3515	 212/594-7484
 818/449-8133	 212/869-2666	 404/351-1003	 615/256-2676	Sound Suite 313/273-3000	 213/665-5201	 617/367-0510 & 212/420-6010
 212/247-3690	 404/329-0147	 503/248-0248	 312/644-1666	 213/467-5505	SUMMA MUSIC GROUP 213/854-6300	 212/246-5580
 214/869-0060	TODD-AO GLEN GLENN studios 213/469-7221	Transcom Media 212/529-1000	 212/921-1711	 312/642-6465	 212/355-1600	 213/478-8227

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THE EXPERTS SPEAK

(Continued from page A-3)



**Gene Czerwinski,
Founder/President,
Cerwin-Vega**

The 1980s have seen touring shows growing to epic-scale productions. The need for prime seats, combined with a desire for a wider, cleaner video stage has made flying sound systems more popular than ever.

Early portable systems often were just theater equipment "with handles," later evolving to meet the physical and technical requirements of touring. Flying systems are moving in a similar fashion from touring equipment "with trusswork" to modules designed to meet the unique requirements of suspended arrays.

Speaker efficiency is important, but there are limits to how efficient the transducers can be made. However, new materials technologies are making lightweight enclosures and very high power drivers quite feasible. If overall system size and efficiency is optimized by clever enclosure and horn design, net system output will be limited only by input power available.

More power? In this world of thousand-watt amplifiers? The power amplifier is the albatross of a flying system. Most amplifiers are no more efficient than they were 20 years ago. It is not uncommon for the amp rack to weigh more than the speaker it is powering. In multi-way flying systems, you have a real output-routing problem with floor-based amplifiers.

The situation will improve when modern power technology is applied to amplifier design, resulting in multi-kilowatt amps weighing less than the transducers themselves. Then the amplifiers can be located within the speaker enclosure where they belong.



**William Mohrhoff, Sales
& Marketing Manager,
TEAC/Tascam
Professional Division**

The potential pro-audio customer faces myriad possibilities in today's fast-evolving pro-audio market. Does he need a digital mastering deck or analog? Does he need a 24-track 2-inch deck or

DASH format? Will a tapeless workstation interface with the medium for which he is producing or will he have to transfer his final product to a 24-track analog machine, which means additional production time and cost?

To answer these questions, we have to take a look at how we got to where we are in the pro-audio market. It wasn't too long ago that 64K of RAM was considered an enormous memory for a personal computer—today 4 megabytes is not only possible, but popular.

In analog machines, we now have eight tracks on cassette and 16 on 1/2-inch tape—with frequency output that equals transmission limits for radio and television.

"Smarter" micro-processor controlled products have flooded not only the pro-audio market but seem to be running everything from home security systems to navigational systems in automobiles. Erasable CDs and DAT possibilities hover on the horizon—making the consumer wary of making premature purchasing decisions.

And wary he should be. It seems that every six months, just about everything in the market gets cheaper, faster and better. So what does this portend for the consumer? Education. New technology brings new techniques. The consumer must examine closely what his needs are, and then consider what best fulfills those needs—both in terms of form, fit and function, and his specific business requirements.

Industry interface and infrastructure should be carefully considered. For instance, if you're running a medium-sized project studio that produces music for television, you can't send in your final mix on a PCM-encoded VHS cassette—it won't interface with the analog machines the post-house probably has in place. And unless the manufacturer can properly service and support your new equipment, you put

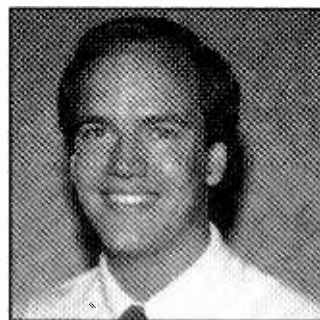
yourself and your company at needless risk.

Production houses are keeping the pro-audio business vital these days. When you deal with a production house, more often than not you've got to "make it sound like this by Tuesday." Make sure your studio is efficient.

Another thing to consider is the cost factor. Avoid being "equipment poor" in your zeal to obtain the finest, latest and fastest technology. You may tie up too much money in one product that over-services your needs. Focus on what the requirements of your business are.

Rely on your dealer for information. Product trends in the coming years will be determined, as they always are, by your buying decisions today. At the present hour the market is full of both analog and digital products. In five years the market will still be full of both analog and digital products. Digital formats will eventually reign in the marketplace, but the rate of changeover will be slow. First of all, there really isn't that much quality difference between digital and analog. Secondly, the price is high. Thirdly, many analog transports already in place are doing and will continue to do a great job.

We here at TEAC/Tascam are in the business of storage, manipulation and retrieval of variable dynamic data—be it on disks or magnetic tape. And part of our job is to help our colleagues in pro-audio make some sense out of the almost weekly developments on the technology front.



**Bryan Lanser,
New Product
Development Engineer,
Otari Corp.
The Video Market**

In the last few years the growth rate of VCR purchasing habits has apparently leveled off and even lost some ground in certain categories. Currently it would seem that there is

too much duplication capacity in the U.S. for major VHS SP theatrical releases. This situation has put a great deal of pressure on duplication houses to control costs so as to remain competitive in a crowded market. The most expedient way to accomplish this is to improve productivity by improving the efficiency in the entire duplication chain, and especially in material handling and quality control. Or move your plant overseas, where productivity concerns are replaced by massive bootlegging and security problems. Who me? Cynical?

There are currently two hot topics these days in the video world. **High Speed duplication and EP (SLP or 6 hour) mode duplication.** It is well known that there are two competing High Speed Duplication systems: the Sprinter from Sony is an anhyseretic reel-to-reel (shuttle) transport printer that uses an intense bias field and very high coercivity master tape to achieve the magnetic image printing, and the T-700 MKII from Otari is a continuous loop bin design that uses the low Curie point characteristic of CRO2 tape to achieve thermal transfer of the magnetic image upon heating the tape with a laser.

The prime advantage of the Sprinter system is compatibility with all tape formulations and simple installation, whereas the Otari T-700 system boasts twice the production output with copy output quality that has been deemed by some experts to be *superior* to real time.

A major advantage shared by high speed duplication is the ability to duplicate on pancakes, the ability to instantly duplicate another format by simply switching master tapes, and a significant decrease in labor and real estate overhead. Evidence exists that suggest that long term capital costs may be dramatically reduced when compared to real time operations given the relatively high turnover rate of real time decks (about two years at most facilities). What may eventually be the question that many video duplicators ask themselves is not whether they can afford to make the leap to High Speed but rather, can they afford not to?

The issue of EP (6 hour) mode duplication rises as a result of the attempts to inject profits back into an industry that has had a great deal of price pressure put on it for a great while. With a lot of movie titles debuting on the market at \$29.95 or less and increased raw material cost due to the weak dollar, EP is a very attractive financial alternative, especially to the sell-through, kidvid, industrial/promotional and educational markets. **When EP is coupled with high speed duplication techniques, the cost of duplication shrinks remarkably,** along with tape cost that is 1/3 of the SP equivalent. On the down side, the switch to EP is no pic-

nic in the park, and has its share of ants.

The EP mode was *never intended to be a commercial release format.* In fact, there is no definitive technical specification for the EP mode, since all three speed decks end up having to favor performance at one speed over another. The X dimension (a critical distance between scanner head tip and control track head) thus becomes even more critical for EP mode operation, and a deck that is within JVC specs for the X dimension at the higher speeds can conceivably not accommodate tape made on another machine with an X dimension that is skewed toward the opposite extreme. EP mode was intended primarily for noncritical quality recording and playback of programming such as broadcast television, and has been widely used for just that (I once heard that over 80% of the households use EP for taping off the air). Shrinking the track width from the 60 microns found in the SP mode to roughly 20 microns found in the EP mode brings with it headaches associated with tracking, especially with hi fi (HD audio). Couple this with a very real lack of a definitive technical specification on the EP mode from JVC, and it adds up to a significant technical challenge. Perhaps the greatest challenge will be to the consumer; can they actually find the tracking knob on their decks to optimize the picture quality? I think so, but not without some informative labeling on the cassette and in the program header itself.

In the real time arena, there are currently no "EP only" duplicator decks, therefore the video heads and hence the video track width recorded on tape must be a compromise between the three speeds of EP, LP, and SP. The thinner track width of EP makes individual deck tolerances more critical, as interchangeability becomes a factor as track width decreases. Because of these factors, combined with the capital cost required to switch over duplication operations, I believe that few of the large or intermediate duplicators will attempt conversion of their real time operations to EP mode. Much more encouraging, however, is the adoption of high speed duplication techniques for EP duplication since there is a little more control over tracking as it applies to the duplication process and more consistent product output in general. With a high speed duplication system, tracking errors are generally confined to three sources: the precision of the tapeslitting, the accuracy of the X dimension of the master recorder, and the alignment of the tape at the print zone on the duplicator itself.

High Speed printing techniques allow EP product to be manufactured with incredible speeds and with copy picture quality that is currently superior to real time EP duplicated product. Additionally, conversion back to SP is just a matter of changing master tapes, therefore allowing for more flexible manufacturing. My personal belief is that EP is indeed viable and will become more prevalent as tape prices and competition continue to edge upwards. Right now, I believe that EP duplication is eminently suited for the price conscious public domain market with the high emphasis on sell through, and as more technological hurdles are overcome it will make its way into the theatrical release arena. I have seen some EP mode copies that are very, very close to SP quality, and have great faith in the possibilities for this format in the near future.

R-DAT

My feelings are that R-DAT is a very impressive form of technology that has many formidable hurdles to overcome in order to be a viable consumer format, not least of which is the RIAA and its posse of lawyers. My guess is that as a format it will receive a lukewarm reception when it finally becomes available and I'm just opinionated enough to tell you why: There is nothing you can do with R-DAT that can't already be done effectively by existing formats. Digital Sound? CDs are just fine. Recordability? One high quality cassette deck, please. Portability? I'll take a walkman. High Fidelity Portable Recordability? OK, a PRO walkman. Reliability/interchange problems and other Helical Scan technology headaches? VHS is enough, thanks. Digital recording? EIAJ (F1) suits me fine, and the cassettes are a lot cheaper. This leads me to my next expose of the hurdles that R-DAT faces: *price, and I ain't talking hardware.*

Take a good look at an R-DAT cassette. Amazing, isn't it? Tiny, yet so precise. Looks like it was designed by a watchmaker. And the tape! Very impressive! Pushing the limits of coercivity and physical manufacturing tolerances (weave, calendaring, etc.) **all at the same time.** What does it all mean? E-X-P-E-N-S-I-V-E. The raw materials alone of the R-DAT cassette will prevent it from becoming a successful consumer format, although many would contend that mass production will cause price erosion to alleviate this problem. The Catch-22 remains, however: economy of scale requires volume, and as long as blank tape alone costs more than twice that of the top of the line blank of the nearest competitor (metal formulation compact cassette), I think the format

(Continued on page A-12)

DAT/ERASABLE CDs: The Media of the Future

Digital Audio Tape (DAT) and erasable CDs are the domain of the digital future, according to manufacturers and engineers alike who see the formats as perfect for archival storage of both music and sound effects.

The introduction of Sony's first Pro DAT recorder to the professional marketplace has brought a tool that audio engineers agree is a flexible, low-cost solution to digital storage. The compact size and high-quality capabilities of DAT appears to lend itself well to a variety of professional applications, from mixdowns to the creation of producer's dubs.

"The initial response to our first deliveries of the PCM-2500 has confirmed our original expectations for the professional DAT format," says Cary Fischer, national sales manager, Sony Professional Audio Division. "Professional uses for DAT in general, and the PCM-2500 in particular are developing all the time, and new applications for the machine will present themselves in the near future."

Soundtrack Recording, for example, has taken delivery of six PCM-2500 DAT recorders, and expects to acquire 12 machines in all. With six studios in New York City and another six in Boston, the company specializes in the production of radio commercials, music libraries for CD, as well as television music and record albums. According to Mark Cuddy, executive purchasing officer for Soundtrack, the company bought the Sony DAT machines because its personnel were impressed with the combination of sound capable from digital audio tape, and the compact size of the tape itself.

"We do a lot of tape shuffling from studio to studio," says Cuddy, "and DAT can be carried in your shirt pocket."

Cuddy sees DAT as a perfect medium for 2-track digital mixdowns and for the digital storage of sounds for future sampling, as well as real-time dubbing for radio commercials.

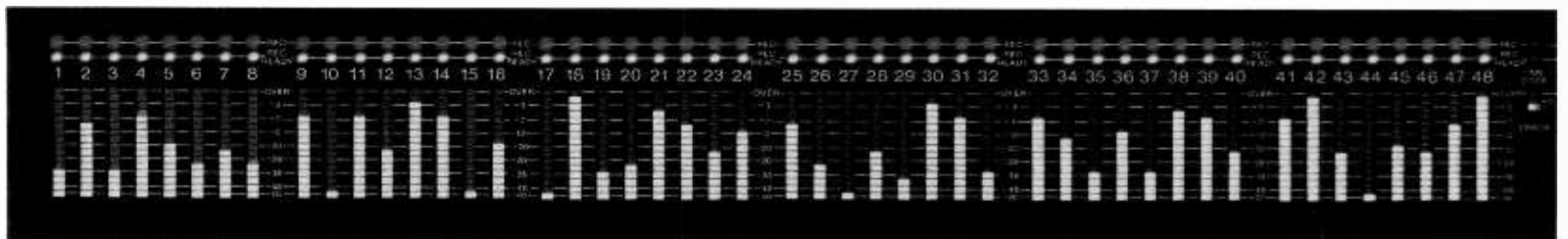
Georgetown Masters, a recording and mastering facility in Nashville recently brought DAT on board to complement its existing lineup of Sony digital audio equipment. Says VP Denny Purcell: "The addition of DAT was important for our facility because we feel the future of audio circulation is going to be a combination of CDs and DAT cassettes."

Like Soundtrack Recording, Georgetown Masters uses the DAT machines for mixdowns which allows artists and producers to bring their work in on miniature cassettes rather than stacks of tapes. "We can easily dump the DAT recordings onto our Sony digital processor or digital reel-to-reel machine."

Cuddy also sees DAT as a viable alternative to the reference lacquer or analog cassette when making

(Continued on page A-18)

Sony sets a new track record.



Computerized On-Air Boards Blend Traffic, Boost Creativity

A Billboard Spotlight

Standing on the verge of a creative re-birth, radio stations—big and small—are seeing radical changes in the way on-air programming is created with the advent of the totally tapeless studio thanks to the proliferation of the digital workstation. The audio event—programming which has been created, edited and aired digitally without ever going to tape—is recapturing the imaginations of audiences from top 40 to new age as technology allows station “creatives” to break the traditionally linear rules of audio production.

The “flying circus” of the board operator which encompasses the locating and loading of hundreds of cartridges, CDs and records into playback devices at the appropriate time each day, is gradually being replaced by a quietly automated digital system which can tie virtually every department of a radio station together and increase productivity—and profits—tenfold. Digital technology allows the air crew, news and production rooms, music and program directors, GM, accounting and traffic/continuity to continually monitor what’s currently “on air” and what’s planned to be on air minutes or hours from now.

“The fabulous thing about digital workstations,” says Jonas Olmsted, president of Denver-based Oz Productions, “is the absolute control you have over what you air and when you air it—even while you’re in the middle of a schedule.”

“With a tapeless studio, the program director can look at the CRT in his office and change the morning guy’s script and playlist, and download it to him for Monday morning with a few keystrokes; edit a downloaded wire report and time compress it—without pitch change—to fit a specific news slot; rely on the Columbine Traffic System to automatically log and invoice commercial air time, and; expect make goods to be reduced by 100%, all without leaving his desk,” says Olmsted.

This fantastic scenario is a reality at Gannett’s L.A. flagship KIIIS-FM as well as WCGI, Chicago, through the use of New England Digital’s Tapeless Studio which is comprised of the Synclavier Digital Audio System and Direct-to-Disk Digital Multitrack recorder. With the tapeless studio, music, commercials, effects and voice-overs can be manipulated by the DJ just like words on a word processor.

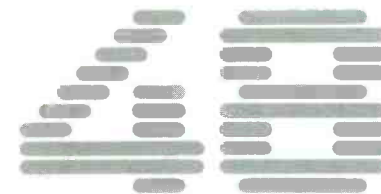
“We do about 50% of our in-house promos on the direct-to-disk system,” says Paul Donahue, director of engineering for Gannett. The KIIIS-FM tapeless studio consists of the Synclavier and the direct-to-disk multitrack recorder augmented with 32MB of random access memory (RAM), a personal computer-like hard disk that will store 30 minutes of audio and a 2-giga-

Introducing the world's first



The new Sony PCM-3348. It's 48 tracks on half-inch tape. On one machine featuring oversampled AD/DA converters and digital filters. Plus 12 newly developed LSIs, increasing reliability while reducing power consumption to 1.2 kW. All with complete half-inch compatibility—in the space of the industry standard DASH 24-channel recorder.

It works with the tape you've got. Not only can you play any 24-channel DASH tape on the PCM-3348, but you can also add an additional 24 channels to your recording—while maintaining absolute integrity of the original channels.



And the machine is just as compatible as its tape. Because of its built-in synchronizer, connecting the PCM-3348 to a Sony PCM-3324 or 3324A is simple.

It works like no other machine. Because it's built like no other machine. The PCM-3348 features a newly developed transport that gently shuttles 14”

48-track digital recorder.



reels of tape with unprecedented speed. Two channels of selectable AES/EBU or SDIF-2 digital inputs/outputs are assignable to any of the 48 tracks. An internal 20 seconds of 16 bit memory can be reinserted back onto tape either manually or by external trigger. Vari-speed control of $\pm 12.5\%$. And a revolutionary digital/analog output that can be advanced up to 250 words.

But the features don't stop there. With the supplied RM-3348 Remote Controller, you also get variable cross-fade control. Two track real-time ping pong. And a host of variable track modes—all stored in a battery-backed memory unit.

It works like a Sony. Best of all, you get two features that come with every Sony product: reliability and record-breaking sound quality. From the undisputed Leader In Digital Audio.™

To experience the ultimate in digital technology available today, contact your Sony Professional Audio Representative. Or call us at 1-800-635-SONY.

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SONY®

Professional Audio

byte optical recording disk that will hold up to four hours of audio material. Sound effects are listed in a menu format on the computer screen and can be inserted, deleted, edited and compressed without ever using magnetic media.

Of course, this digital technology is not new: it's been utilized in recording studios and film/video post production houses for quite some time. What's brought it into the realm of possibility for radio broadcast is the advancement of storage technology. The current Synclavier system will store nearly five and a half hours of digital sound effects on a 2-gigabyte WORM (Write Once, Read Many) optical disk. The introduction of erasable CDs and significantly larger storage media to the broadcast arena will allow entire program shifts to be assembled weeks in advance of air dates, and automatically played back via the system's SMPTE clock.

In the meantime, random access is the key to boosting production productivity. "Random access is perhaps best defined by what it isn't," says Olmsted. "Consider sound effects recorded on tape. If you want to find a car-by at the end of the tape, you've got no choice but to fast-forward your way through its entirety. Then, you'll have to rock back and forth to find the exact cue. If it turns out the Corvette you wanted sounds like a Rambler, you've got to rewind and start all over."

"With a digital retrieval device, you type or point at the word 'car-by' and every car-by on your system is listed. Point at the one you want and listen to it. Don't like it? Scroll through the list and listen until you find one you want. If you like it, simply punch record and the effect is placed exactly where you want it."

Olmsted figures the elimination of rewinding, fast-forwarding and manual cut and paste saves about 20% in production time. "Linear access on tape and records," he says, "is like driving to your destination. Random access is like beaming down from the Enterprise."

What is in radio's digital future? Audio Fax—the sound equivalent of today's paper facsimile transmission machines. In simple terms, Audio Fax is the digital transmission, via satellite, of pre-recorded encoded audio which can be sent to specific stations, or groups of stations, just like fax machines dial a phone number.

"Because every station in the U.S. is addressable individually via satellite," says Olmsted, "advertisers can place regional buys and target specific markets when testing a radio campaign."

The most significant ramification, however, is the ability for a record company like Epic to finish the mix of a new Michael Jackson song today, and have it on the air tomorrow without ever producing a single tape or vinyl demo to send in the mail. "Because the transmission is directly from the digital master, they have a copy to play that is better than any tape copy that could have been sent to them from the record label."

THE EXPERTS SPEAK

(Continued from page A-8)

will disappoint the major hardware manufacturers. I do however believe it is a very reasonable digital recording format for home and some studio recording, and it would seem to have tremendous promise as a backup media for hard disks in the computer field.

This should not be interpreted as a general disdain for the R-DAT format. Actually, I am very impressed by its sonic performance and am utterly astonished by the precision of the mechanism technology (more than 10 tracks in the width of a human hair!) I will, though, admit to a certain general disdain for all contact media regardless of technology, and would go as far as to say that by the turn of the century that all media should be non-contact, and if they aren't they should be.



**Marshall Buck,
Chairman, 1988
AES Convention**

The 85th Audio Engineering Society Convention promises to be one of the best yet.

This industry is one of the most exciting and eclectic of all. It combines input from some of the most creative talent in the

world, with that of the brightest technical brains on the scene. The continuous availability of the best young minds is what is responsible for the vitality and renewal of this business.

The outlook for the 85th AES Convention on Nov. 3-6 at the Los Angeles Hilton Hotel and the L.A. Convention Center is intriguing due to the dynamic nature of the engineers who will be presenting technical papers, and the state of the art hardware and software which will be announced at the exhibits. This exhibition, more than any other on the circuit, brings out the newest, most innovative gear. Why? Because the engineers feel that this is THEIR show. The marketeers let them have their heads, and the industry is richer for it.

This convention will mark the 100th anniversary of the invention, by the American engineer Oberlin Smith, of magnetic sound recording. There will be three very special, related events to celebrate and chronicle this centenary. Jack Mullin will assemble his priceless collection of historic audio recording and playback equipment in a museum quality setting. And Peter Hammer will interview Jack, for both attendees enjoyment, and video cameras, in a workshop Friday afternoon. Also, the Saturday evening banquet will feature talks by Ollie Berliner (delivered by Ray Dolby), whose grandfather, Emile Berliner, invented the gramophone, and Friedrich Engel, who is a noted European historian in the field of sound recording.

The convention theme, A Century of Technology in the Service of Artistry, was chosen because it encapsulates the historical role of the audio engineer in the community. We have one hundred years worth of innovative technology, contributed by people from around the world to place in the service of the artist, who needs to communicate to his listener and to put at the disposal of the listener, who is just as eager to hear music. In addition to music, our technology extends the reach of the verbal communicator, who serves to shape and maintain our culture. Of course, reproduced sound is an important accompaniment to the visual media, as well as live theater and sports.

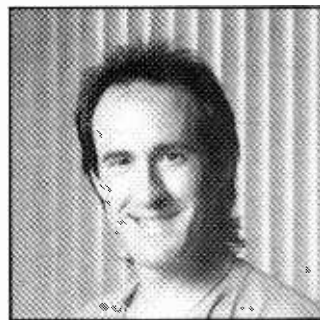
What do we foresee for the future? Now that the arguments over the listening quality of analog versus digital sound recordings have been largely resolved, we audio engineering types can freely appreciate the numerous qualities of the older systems, while moving forward to digitize more information and maintain signals in the digital domain further in the chain, where sophisticated processing can be done.

Eventually we will digitize immediately after the microphone, and maintain the signals in digital form all the way through the recording and playback chain, including all mixing and equalizing functions, until a digital power amplifier generates a loudspeaker drive signal. It is even possible to have a digital input loudspeaker, with an acoustic lowpass reconstruction filter in front of a series of binary weighted diaphragm segments. All this technical jumbo-jumbo is

aimed at one goal: enhancing and preserving the quality of life, by nourishing the human spirit.

Those of us who are professionals in the audio business, whether as design engineers, recording engineers, technicians, manufacturers, or marketeers, understand this, and derive great personal satisfaction from contributing to this calling. We love this gig we're in, and yet we want to be fully professional in our approach. We want to be aware of the best technology to accomplish our goal.

The 85th Audio Engineering Society Convention will address each of these specific needs, while providing an illuminating look at the historic men and machines which have empowered us.

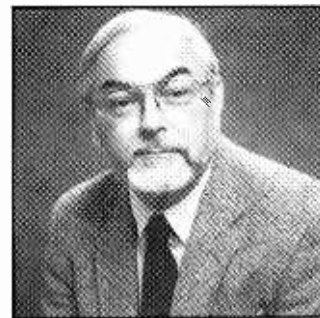


**Paul Wolff, President &
Owner of API Audio
Products, Inc.**

The Advancement of Recording Technology

When API looks into the discrete crystal ball for signs of the future, we see many openings ahead. One obvious direction is that of digital tape recorders. Accepting the fact

that analog tape does have a nice effect on the audio that is recorded on it, one of the oldest problems has always been the noise factor. Thanks to Mr. Dolby and his A,B,C, and SR, then DBX and moving filter type noise reduction, the recording industry has been able to deal with the noise inherent in tape. The one thing that noise reduction companies have always addressed is the "sound" of their products' effect on the recorded material. This attention has always pleased engineers because they want less noise with a minimum (or a pleasing) effect on the audio. With the advent of digital tape machines, most companies offering them primarily promoted the fact that they had incredible headroom and extremely low noise. They seemed to assume that because it was 16 bit and sampled at twice the highest "needed" frequency, that everything was perfect. Most even insisted that 44.1 or 48 kHz sampling was fine and no one could tell the difference. The early recorders even used one digital to analog converter and alternated channels with it, causing a delay from one channel to the other. Now we are finally seeing 96K sampling rates on some tape machines, keeping the high frequencies clear sounding. I think it's important to keep in mind during this period of "transition" that just because there is a new process for doing something, such as recording or mixing, the old process does not automatically become wrong or obsolete. The "industry experts" seem to indicate things like: "digital is the wave of the future and analog will become a thing of the past." As long as we keep in mind the reasons that people continue to gobble up old Neve, API, and early Trident consoles for their studios (often spending more than they paid for it to fix it up), or the reason for using that '58 strat, or our endless search for that pair of shoes that "feel" right, we, audio manufacturers, will stay busy designing great sounding products, regardless of the format. Keep the pressure on us and we will give you what you want.



**Ray Newman, Chief
Engineer, Electro-Voice
Loudspeakers During
The Next Five Years**

In either art or technology, five years can represent a period of slow evolution and the sorting out of alternatives. It can also be a time frame containing the seed of a new idea about to sprout and establish new directions for an industry. Let's speculate on what will be happening in the next five years in the particular case of loudspeaker technology serving the art form of music. What can we predict from the vantage point of the research and design section of a company whose major aim is to come up with successful loudspeaker "instruments" for the music and entertainment industry?

The key is in the word instrument. Loudspeakers are the sound-producing portion of a wide group of complex instruments. These instruments take human creativity as their in-

put, convert it to electrical impulses, process and mold it, and finally communicate its essence to groups who wish to experience the message. (What an amazing and important industry to be in—the communication of creativity from a few to a great number.) To be successful in this role, loudspeakers must address the needs of the artist and not exist for their own sake or for simple novelty. The next five years will see the closer association of loudspeaker technology with the art form it gives voice to. This will result in the rediscovery of fundamental matters that are at the center of communicating creativity to groups of listeners. The outcome will be more sensible and usable products.

These fundamental matters have been present in the field of acoustics for some time, but they tend to have become obscured in the confusion of semantics—the inability of artist and technically creative people to speak meaningfully to one another. These concepts center around two basically important matters.

1. Is the creative message clearly delivered to the listener as intended?

2. Has the necessary equipment to do this been designed to do its task in the most efficient manner possible?

The greatest benefit the next few years can hold will be the increased ability of artist and equipment designers to better understand each other. The result will be the creation of more sensible loudspeaker products that can deliver the message more perfectly. I believe that these products will more efficiently employ the following acoustic fundamental concepts:

a. Sufficient acoustic output, low in unwanted distortion and high in reliability, from the smallest and lightest packages possible;

b. Better control over the direction in which this output is sent so the intended listener receives the artistic message understandably.

The first of these concepts implies that the equipment designer must be knowledgeable enough to separate wishful thinking from valid design principles. Technology and materials must be used effectively and without waste so that the artist and his/her support team has the smallest and lightest equipment needed to effectively do the job. This is especially true for portable equipment where unneeded size and weight are undesirable. The use of new materials for loudspeakers and their enclosures or better use of existing materials has yet to be fully explored. (Loudspeakers using the new magnetic material, neodymium, are a recent example.) The effective coupling of electronics and loudspeakers to produce compact and more reliable, self-protected products is relatively new and unexplored and should receive more attention in the near future.

The second concept has received some attention in certain loudspeaker products but its significance to the general music and entertainment industry has not been fully realized. Few things are more important than sending the artistic message to the intended parties uniformly and equally without wasting it on inanimate objects that either swallow it up or reflect it back to cause confusion and loss of clarity. Directional control of required acoustic output is one of the most important and least understood concepts in the field of communication. Look for it to be more effectively used in the future.

This brief commentary on the future of loudspeaker products could have been filled with lists of possible gadgetry and technical "buzzwords" and would have communicated comparatively little. Future progress is dependent upon loudspeaker designers and users better understanding each other and recognizing certain fundamental needs.



**John M. Storyk,
Founder & President,
John M. Storyk Inc.**

First of all, I've never felt that I had a particularly keen visionary sense—I think designers' and architects' concern with space often puts them out of the loop when it comes to the trends and market imperatives that some-

times drive this business.

Having issued that cranky disclaimer, let me say that I find current development in studio and acoustical design terrifically promising for the future. We've passed through the period when the technology overwhelmed the human di-

(Continued on opposite page)

mension of media facilities. Control room design is beginning to finally integrate its computer requirements with sensible ergonomic solutions. For instance, it doesn't take an intellectual giant to figure out that there's going to be more equipment in control rooms. And that more music is going to be created in there; and that much of that music is going to involve a visual correlative. So, let's make the control rooms bigger, and let's really design for synth and midi placements and reduce the amount of glass (always a bit of a loose cannon, acoustically) and understand that control rooms are going to have to hold more people and that frequently studios themselves will often be little more than a series of more highly insulated, acoustically variable iso chambers.

There will be a couple of significant advances, some of which are already starting. Finally, per the video example, the tape machine will leave the control room. This is pretty obvious, given the fact that tapeless equipment, Fairlights, Synclaviers, etc. are in effect. So, put the recorders, which are really computers, in a computer environment—cleaner, quieter, easier to maintain.

Second, control rooms will grow out of the archaic "one focal center of the room concept." Why? Because, the synth or midi player, seated at a fixed aural pod, has to have the same audio reference as the engineer. Hence, I'm now fashioning rooms with an MLP design—multiple listening positions. It's amazing how much the players appreciate not having to contort themselves halfway around the room to hear.

Also, it's time to face the music. There will be, there must be integrated audio/video recording/mixing suites. It's not what's happening today, but the financials absolutely dictate it. My newer projects, like Full Sail in Florida, are moving much closer to an inter-formatted philosophy.

Two more points. Everything points to a reshaping of the studio industry. On one end will be the personalized studio in a box, the one man technological desert island that can sound like \$2 million. There'll be more of these, lots more. On the other, the famous boutique studios of the '70s, with corporate linkages and financing will become flat out complexes, with interdisciplinary capabilities that don't even exist yet. They'll be bigger, more spectacular and costlier to create than anything we've got now. I'm working on a seven studio complex now, and we're talking about a larger one.

Back to the micro, and a small gripe. The design and technology I'm talking about has not been paralleled by a similar growth in building materials. We're stuck with a relatively old-fashioned construction technology. I keep looking for better diffusers, higher S.T.C. systems, especially at lower frequencies and more efficient absorption materials. But, realistically, frequency dependent construction (F.D.C.) will only fully emerge when the building industry and manufac-

(Continued on page A-14.)

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*405X in NTSC-EP mode; 135X in NTSC-SP, and 192X in PAL.

EXPERTS SPEAK

(Continued from page A-13)

turers begin to listen to studio designers and respond to their needs.

Will all this really come to pass? One of the things that keeps me excited about my work is that I don't really know, but I can't wait to find out.



Steve Woolley, National Sales & Marketing Director, Professional Audio, Panasonic Audio-Video Systems Group

The Analog-Digital Crossroads

This year's Audio Engineering Society Convention in Los Angeles will be a unique occasion. It marks the first time that a great many studio owners, record producers and engineers will be able to listen to some of the first generation of "accessible" digital systems which, quite literally, are going to revolutionize the studio business.

For recent months, the professional audio industry has been buzzing with excitement at the glimpses it has seen of new-generation digital tape machines; digital workstations; recording and production consoles and a treasure trove of stunningly powerful digital effects devices. Without doubt, we stand at the threshold of an exciting era, where creativity and quality will become unlimited with the power and productivity found in intelligent and ultimately flexible digital signal processing hardware.

One aspect that is often overlooked, however, is the pedigree of these new first-generation systems. We develop strong preferences for particular brand names of equipment, over others, based on highly subjective factors.

The first time many of us heard digital audio we were amazed at the transparency and dynamic range. Now we have begun to question our first impressions, as the initial impact of its very low noise, extended frequency response, reduced distortion, etc., has worn off. We are looking now, in the third- and fourth-generation compact disk players and other machines, at 18- and 20-bit A-to-D's with eight-times oversampling, in the search for missing elements of the sound! The subtleties of tomorrow will demand that we re-educate our ears and minds, and form new ways to evaluate the equipment of the future.

A firm grounding in analog equipment design is essential for any manufacturer innovating for this market. Without a clear understanding and experience in the analog domain, many of the subtle elements that contribute to the audio experience may be missed. To proceed upon the assumption that everything is "digital" is to ignore a most essential factor. Now and for the foreseeable future it appears that we will stubbornly refuse to listen to and enjoy "one's and zeros!" What we will listen to, hear and enjoy is analog audio...sound. If one does not convert the analog signal completely and with a proper understanding of the signal's various elements, then we will not be able to produce correct sounding devices.

The bottom line is simple: We must pay as much attention to developing excellent sounding analog circuits for our digital recorders, consoles, editing systems and signal-processing equipment, as we do in designing the digital hardware and software that makes them work.

Earlier this year we unveiled a new range of digital audio tape and compact disk machines that have been designed specifically to withstand the heavy demands of day to day use in the recording and production studio. In addition to front panel controls necessary to take full advantage of the features and functions of DAT and CD, we paid

particular attention to the sonic performance of these units. Our experience in making state-of-the-art, excellent sounding consoles and amplifiers was utilized to develop critical analog pre-amplifiers and output stages, and new technology, 64-times oversampling A-to-Ds for this new generation of machines.

These devices were introduced to the market in the firm belief that we must be responsible and bring "something to the party," and not just introduce another piece of redundant audio gear. It goes without saying that we will continue to refine our products and search for the best possible functional and audio performance.

As many of us are already aware, digital technology puts extraordinary demands on other elements of the audio production chain. For example, the crosstalk and signal-to-noise ratios of digital equipment uncover numerous problems in many of today's top consoles. Before the digital age we accepted these consoles, primarily because their noise floor and distortion characteristics masked their own inherent problems. As we can see, we must pay attention to the performance demands now with us, or we might not be able to take full advantage of the sonic improvements available to us today and in the future!



Mel Lambert, President, Media & Marketing
Digital: The Coming Revolution

Digital is a truly democratic technology. It puts more creative power into the hands of more people than ever before. In fact, the latest generation of digital consoles, tape machines, effects units and editing systems we can expect to see at the forthcoming Audio Engineering Society Convention in Los Angeles will dramatically extend and enhance every type of audio production. Against such an exhilarating background, it is no surprise that the professional audio industry is becoming so dependent on this nascent technology.

Digital has become the choice for mastering classical sessions. Digital multitracks are used routinely on an increasing number of rock sessions. DASH- and PD-Format digital tape machines are also finding increasing application within film and video post-production facilities, not to mention broadcast production studios. This year has seen delivery of the first production versions of at least three new random-access editing systems, whose creative potential is, quite literally, limitless. And the proliferation of digital signal processors continues to provide us with a vir-

tual arsenal of great sounding effects units.

In addition, we are beginning to see a concerted effort being made to develop appropriate interface schemes that allow the various elements of a recording or production studio to communicate with one another. The widespread acceptance of standardized AES/EBU digital ins/outs for stereo signals, as well as the new MADI standard for simultaneous 32-channel IN/OUT, means that consoles and editing systems can accept and send signals to companion tape machine and processing units entirely within the digital domain. And the use of SDIF-2 ("1610/1630-compatible") and consumer-level S/P DIF ("CD/DAT" compatible) inputs and outputs will mean that makers of the various building blocks needed for an all-digital studio of 20 Minutes Into The Future will be able to exchange data more easily.

The growing acceptance of digital recording and production systems also means that a centrally-located control surface—designed to look and function like, if that's the way the engineer and producer prefers to work, a conventional analog console—can be used to modify and store the settings of every function. We are also seeing the development of standardized interfaces and protocol schemes that enable outboard processing units, MIDI-based sequencers and other peripherals to be controlled from the master control console.

All in all, the advent of digital recording and control systems opens up virtually limitless possibilities in the studio. And the ability for one component to interface directly with another—to send either digital data or control information—will further expand the creative options available to us. Digital really is a happening technology!



Peter Zakit, GM, Studio Recorders, Ampex Professional Composite Digital Video Format

Since the introduction of the first commercially successful videotape recorder, more than 30 years ago, broadcasters and production facilities have sought to apply this technology to an ever broadening list of applications.

As technology evolved and the demands on videotape recording increased, so have the number of formats. While the number of choices available to any one customer may seem perplexing, they provide needed options to satisfy specific needs.

The evolution of formats is dependent upon four factors: technology, market need, competition, and standards. In order to succeed, a

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new format must perform in a given application better and/or cheaper than other alternatives. As we trace the evolution of the major professional formats, this pattern becomes apparent.

While 2-inch quad was the only professional format for nearly 20 years, the superior features, performance, and lower cost of one-inch Type C VTRs quickly rendered it obsolete. While superior in the studio, Type C VTR technology was still too bulky and heavy to adequately serve the needs of ENG and EFP.

The 3/4-inch U-Matic format (originally intended as a consumer format) filled this need for compact, lightweight, portable systems, and quickly replaced film for ENG and many EFP applications.

The emergence of 1/2-inch component analog video (CAV) formats, (Betacam and M formats) in the early '80s, satisfied a need for even smaller, lighter, higher performance systems for ENG and made possible the now familiar all-in-one camcorder. Recent extensions to these formats (Betacam SP and M-II) also makes them appropriate for less demanding studio applications as well.

While analog recording techniques have evolved significantly, there remain fundamental limitations which inhibit their multiple generation capabilities. For more than a decade, digital recording has held the promise of eliminating the multiple generation degradation of analog VTRs while potentially being simpler and less costly to manufacture, and more reliable than their analog counterparts.

The first digital format, the D-1 standard, is a worldwide component digital format which is independent of the coding schemes of NTSC and PAL. It is compatible with other equipment that complies with the CCIR-601 digital interface standard. While providing major performance improvements, high equipment cost and incompatibility with existing composite analog facilities are limiting its acceptance as a general purpose digital format.

A second digital format, developed by Ampex, known as the D-2 composite digital format has been developed as a general purpose format to replace Type C. While providing the same digital performance as a D-1 machine (minimum 20 generation transparency) the D-2 format is 100% compatible with existing composite analog facilities. In addition, it provides all the capabilities and performance features of Type C recorders, provides approximately three times the record/play time per same size cassette compared to a D-1 recorder and will cost only slightly more than today's high-end Type C VTRs.

In the future, multiple formats will continue to exist. Only those that best satisfy market needs will enjoy widespread acceptance. Because of the diversity of the professional television marketplace, the introduction of new formats is not obsoleting existing formats, but causing their realignment. Ultimately, the intended use of a format and its cost to implement will determine each user's format se-

(Continued on page A-16)



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There's no getting around it. No one beats the 60/16 on features. At any price. Check it out. Two speeds without recalibrating each time you switch. Proprietary head technology so accurate that final EQing decisions can be made right in sync mode without rewind and repro verification. Gapless/seamless punch in/out with superior transparency. And unlike other 16s, the 60/16 has built-in dbx professional Type-I.

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PRODUCT PARADE

(Continued from page A-4)

tion markets as a direct-to-disk digital multi-track recording and editing system featuring a new remote controller/editor/locator user-interface, as well as time-compression, direct digital transfer, CMX edit list conversion and VITC/SMPTE synchronization software enhancements. Besides the new hardware, NED will announce a variety of software enhancements for both Synclavier 9600 and 3200 workstations.

Studer Revox America introduces the C270 Series of 2, 4 & 8-channel professional recorders. The 1/4-inch 2-channel recorder is aimed at broadcasters for on-air and production applications while the 4 and 8 channel machines are designed for multi-track and video post-production applications and special low-speed versions for low speed and logging applications.

The entire series of C270 recorders carry such standard features as **Dolby HX Pro** seamless and gapless punch-in and punch-out, integral scrape-flutter filter in head assembly, constant tape tension on both spooling motors, one-hand cueing under full servo control, fully modular audio electronics, front access to all audio electronics, plug-in record and reproduce equalizers, 3 peak LED indicators, built-in variable speed with a -33% to +50% range, selec-

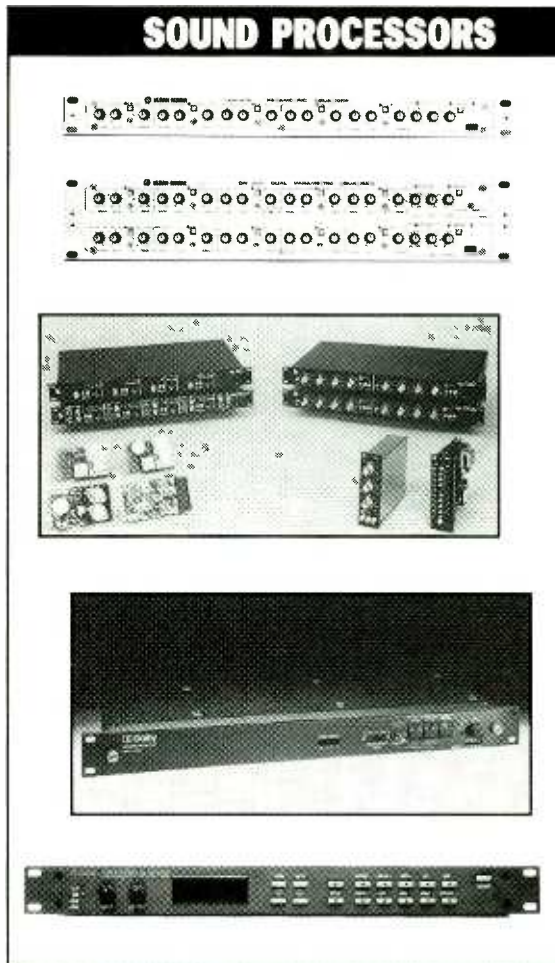
table library wind and record inhibit and an optical end-of-tape sensor.

In the digital effects arena, **Lexicon** is introducing the PCM-70 Digital Effects Processor which offers more than 40 imaginative presets and 50 user registers for instant access. Each of these new programs contains up to 50 parameter controls including time delay, feedback, wet-dry mix, high and low pass filters, stereo panning, and room size. The PCM-70's MIDI implementation allows any of its parameters to be "patched" to any MIDI controller or switch for real-time dynamic control.

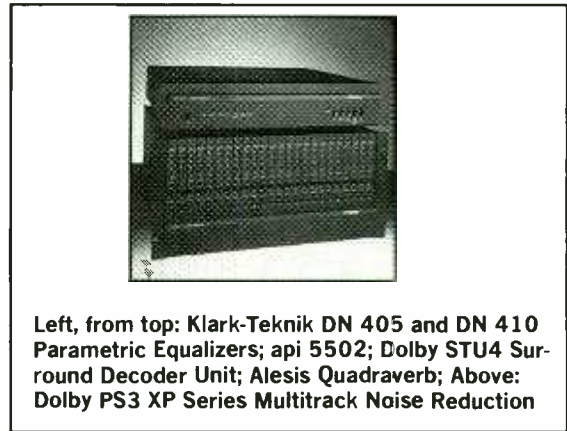
Lexicon will also bow the LXP-1 Multi-Effects Processing Module with over 4,000 distinct sounds accessible from the front panel, 128 user registers, dynamic control for real time performance and sequencer-based automation, and System Exclusive implantation for as many as 8 variable parameters per program.

Five new audio products debut from **Professional Consultants In Sound (ProCo)** including the Patchmaster Series Model PM-148, a single-space, 48-point, unbalanced patchbay designed for use in recording studios, A/V production facilities, commercial sound installations and portable audio systems.

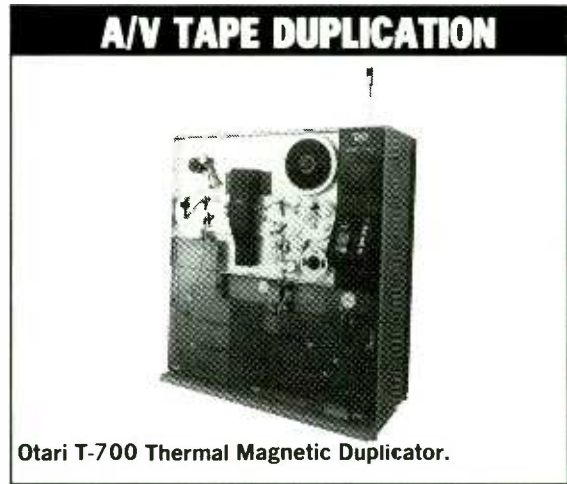
Other entries to the ProCo line include: two new additions to the Multiface Series—the RMS-1 and RMS-2 Remote Monitor Switchers



SOUND PROCESSORS



Left, from top: Klark-Teknik DN 405 and DN 410 Parametric Equalizers; api 5502; Dolby STU4 Surround Decoder Unit; Alesis Quadverb; Above: Dolby PS3 XP Series Multitrack Noise Reduction



A/V TAPE DUPLICATION

Otari T-700 Thermal Magnetic Duplicator.

designed to switch power amplifier outputs to alternate speaker systems; the Model HJ-6 Headphone junction box and the Selectapatch Switch for user-modification signal flow.

Otari bows the MX-55 Series line of compact 1/4-inch tape recorders designed for broadcasting, recording studios, and audio post-production. The MX-55TM is a 2-track version with center-track time code. The transport features a DC quartz PLL capstan motor with user-selected speed pairs of 15/7.5 or 7.5/3.75 ips. A 7-digit timer featuring a 4-memory mini-loc-

(Continued on opposite page)

EXPERTS SPEAK

(Continued from page A-15)

lection. • The 3/4-inch U-matic format will no longer be the format of choice for ENG, but will continue to dominate much of the corporate industrial market for economical production.

• Half-inch CAV formats will dominate ENG and EFP applications and continue to evolve into many broadcast and production applications.

• Type C, with its large installed base, will continue as a viable format for many years because of its performance advantages over CAV and cost advantages over digital.

• The D-2 composite digital format will become the next general purpose format, replacing Type C for most applications.

• The D-1 component digital format will be used primarily where the benefits of the component signal format outweigh the cost of component implementation.



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PRODUCT PARADE*(Continued from opposite page)*

tor is also included as a standard feature.

Soundcraft USA/JBL Professional debuts the Soundcraft 6000 console for multi-track recording. The 6000 is capable of up to 24 busses, and can be expanded up to 32-track monitoring. Features include a four-band semi-parametric EQ and a phase reverse switch to reverse polarity on individual input modules. Each of the six discrete auxiliaries sends selectable pre or post fader with additional pre or post EQ settings.

Sony Professional Audio will introduce the PCM-3324A digital audio multi-channel recorder. The PCM-3324A, successor to the PCM-3324, is a 24-channel digital audio recorder complying with the DASH format. Its features include digital filter, two-channel AES/EBU format digital audio i/o and reduced power consumption.

Other Sony introductions include the MXP-3056VF mixing console which incorporates the features of the MXP-3000 series console plus stereo echo returns, improved cueing facilities and enhanced automation user interface. The 56 input and output channels split by a center control allow the users to easily interface with two multi-track machines.

The console is suited for audio sweetening, film post-production and musical recording applications.

Optical Disc Corp. is holding demonstrations of its Model 530 Compact Master Disc Recording System marking the first time the system has been publicly demonstrated on the West Coast. Because the equipment is smaller and more self-contained than other mastering systems, ODC will be able to demonstrate it in operation on the exhibit floor.

The Model 530 uses a new process called NPR (non-photoresist) which uses the direct read after write (DRAW) recording technique to check the master while it is being recorded. (The older photoresist process requires the glass master to be developed before its quality can be checked, a process sometimes called "the blind process.")

Tascam introduces what it calls America's first 8-track multi-track cassette recorder using standard audio cassettes. The rack-mount Tascam 238 Syncaset supplies twice the amount of tracks previously available in a standard cassette multi-track recorder with, what the company calls, state-of-the-art control.

The Tascam 238 features 3 3/4-inch tape speed, full-function remote, auto punch in/out, auto rehearse, dbx II noise reduction, and MIDI compatibility. The Syncaset also supports SMPTE, giving it the ability to lock up with other decks and synchronize with video.

CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Ken Joy, Los Angeles-based freelance writer specializing in pro audio/video, except "Experts Speak," a Billboard feature; Cover & design, Steve Stewart.*



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MEDIA OF FUTURE

(Continued from page A-9)

reference dubs of albums for producers. "The DAT tape lets them listen to a tape that is much closer to the end product," he says.

Producer interest in high-quality decks that can be taken home or to the office was one of the reasons that Record Plant of Hollywood recently added DAT to its equipment complement. The DAT decks are used for 2-track mixdowns from either digital or analog multitracks, and for the sampling of sound effects and occasionally for fly-ins.

According to Record Plant's set-up manager, Chris Horvath, the studio has seen an increase in demand for the DAT system to be used as a remote recording deck for both concerts and location interviews for radio. "Instead of using the standard 1/4-inch analog machine for radio interviews, a crew can take advantage of the portability of a DAT deck and get digital quality on the spot without spending a lot of money."

DAT is also finding increasing acceptance as an alternative mastering medium to the 3/4-inch U-Matic. "I believe DAT has very good potential as a professional format from a recording perspective as well as from a pre-CD music distribution perspective," says Paul Gellardi, VP of Shape Inc., a Maine-based audio/videocassette manufacturer. "DAT should show strength in what I call 'pre-release activities' like sample mixes and reference tracks for producers."

Some professional end-users, however, are a little more cautious in fully embracing DAT technology. "We're really waiting for DAT machines to come equipped with SMPTE time code so it can be locked up with other machines," says Paul Camarata, president of Sunset Sound in Hollywood. "Right now there's no way to lock up DAT with video or multi-track machines. I think that's going to slow up the proliferation of the format in a lot of production houses." Camarata does note that a lot of Sunset Sound's clients are bringing their own DAT machines to sessions in order to transfer previously recorded material to a digital multi-track machine, or to take home reference dubs of a session.

Others feel DAT hardware should achieve a higher level of reliability if it hopes to be taken seriously in the hardware abusive environment of busy production rooms.

"Professional DAT can do anything a studio needs in terms of the ability to record a full spectrum of sound," says Joe Kempler, technical director for Sunkyong. "The current drawback is its inability to be used for quality editing because it's basically a record and playback machine."

Kempler sees DAT as the perfect medium for archival storage of digitally produced music and sound effects which could later be "downloaded" to a sampling keyboard or mixing console. "DAT could also show strength as a mastering medium from which you could directly cut CD masters, but it probably won't become the machine of choice for high-volume production

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rooms because it's basically a scaled-down video recorder with some inherent disadvantages of that medium."

The "inherent disadvantage," according to Kempler, is an average headlife of less than 1,000 hours and a tape life which has yet to be determined. Kempler cites broadcast tests of DAT as a production medium for radio which have shown the format to rate an unacceptably high drop-out rate over other media. "In all reality," says Kempler, "a well-tuned standard audio cassette deck recording on chrome tape will yield results equal to that of DAT, but with considerably more reliability."

Erasable CDs—5-inch CDs which can be recorded, played and erased like magnetic tape—is, for the most part, still a dream. But it is a dream that is anxiously awaited by all who long for increased productivity and flexibility it will bring broadcast and recording studio production rooms. Using a Small Computer User Interface (SCUSI), erasable CD units will be computer-driven and, as such, will provide users with instant access to any byte of sound or data through an extensive on-screen menu.

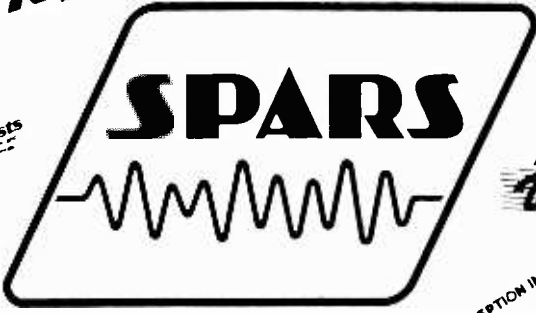
Record and erase CD machines are currently in prototype at New England Digital where a company spokesman says any recordable CD systems the company releases will be plug compatible with every other production module the company makes, in order to provide a fully integrated sound production and recording environment.

While the recordable CD is an estimated "couple of years away from being price practical for the professional market," "WORM" (Write Once, Read Many) recordable disk technology is widespread and gaining increasing acceptance in recording studios, radio production rooms and video/film post-production houses, according to Richard Wilkinson, president and CEO of Optical Disc Corp. (ODC).

Wilkinson says ODC has broken through the previous barrier of "clean-room only" production for WORM disks with the introduction of the Model 530 CD recorder which can make both 5-inch playable CDs and glass masters in a system which can be installed in any recording studio or radio production room "right next to the console."

Wilkinson says the Model 530 is a "self-contained" clean room that will allow the instant real-time mastering of any digital or analog signal produced from a variety of boards and tape machines. "Instead of producing a master on 3/4-inch U-matic which is later taken to a lab for mastering," says Wilkinson, "a master can be made right in the studio during a real-time dub from the tape to the master disk. The system monitors every bit of data as its recorded which eliminates the need to make glass masters and pressings to determine if the transfer was successful."

"It's a natural for producing one-of-a-kind sound effects libraries until such time that erasable CD systems become practical for everyday use," he says. **KEN JOY**



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Panel Formed To Find Granberg's Successor NARM, VSDA Looking For Exec VP

BY GEOFF MAYFIELD

NEW YORK A search committee has been formed by the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. to find a successor for Mickey Granberg, executive VP of both trade groups since 1984, who plans to leave her post next year.

The joint committee was formed when the boards of NARM and VSDA met Oct. 10-12 in Turnberry, Fla.

A provision of the organizations' joint-management agreement is that a single executive VP will serve both groups, as has been the case for the past seven years.

Pam Cohen, who has been executive director of both associations since 1986, is considered by some NARM board members to be a leading contender for the post. However, Cohen's ascension to Granberg's position is not considered a lock.

The trade groups indicate that an undisclosed number of candidates have already applied for the position. Some of those replied to ads that were run in several trade publications, including Billboard. Others are described by NARM and VSDA as "individuals within

the record, video, and association industries who were aware of the impending vacancy."

The Marlton, N.J., trade groups are still accepting applications for the position, although the search committee hopes to narrow the field of applicants by Nov. 14.

Serving on the committee are three NARM board members—Jack Eugster, president and chief executive officer of The Musicland Group; Roy Imber, president of Record World Enterprises; and Pat Moreland, a senior officer for Show Industries—and three VSDA board members—Frank Barnako, president of The Video Place; Brad Burnside, owner of Chicago's Video Adventure; and Arthur Morowitz, president of Metro Video Distributors. Eugster and Imber are past presidents of NARM; Barnako and Morowitz are past VSDA presidents.

The committee will review and recommend candidates to both trade groups' boards. Finalists will be interviewed first by the committee and then by members of both boards.

In other association news, the NARM board has agreed to roll out a lower membership fee of \$50 for smaller retailers. Criteria for

the lower rate, which is one-tenth of the association's regular fee of \$500, will be limited to "retailers who buy most of their product from one-stops," says Granberg.

The new enrollment plan serves both short- and long-term goals. Granberg says the lower fee should help bolster attendance at NARM's March convention in New Orleans. She notes that there are fewer retailers located near the Crescent City than Los Angeles, the site of last year's convention site. In the long run, the NARM board hopes the new membership tier will encourage increased participation by smaller chains and independent dealers.



Troop Stormin'. Atlantic recording act Troop stops at Atlanta's Peppermint Records in support of its self-titled debut album, which includes "Mamacita," the Levert-written hit. Shown, from left, are Willie Easley, Peppermint Records manager; Troop's Reggie Warren, Rodney Benford, and Allen McNeil; Peppermint Records' David Seider; and Troop's John Harreld.

Blue Note & Tower Link Up For Promos

BY JIM BESSMAN

NEW YORK Lifting a page from the promotional texts of other musical genres, Greenwich Village jazz club the Blue Note is tying in with Tower Records' Lincoln Center outlet to promote its upcoming attractions.

The Enjoy Great Jazz... At Home, And At the Home Of Great Jazz campaign entitles Tower customers who buy more than \$75 worth of jazz

product to receive two admissions for an 11:30 p.m. Blue Note show. In return, the club gets prominent display space throughout the Tower outlet.

"Basically, we're reflecting the sophistication that all other segments of the industry have previously exhibited to their audience targets," says Bob Golden, Blue Note's marketing and talent director.

"A lot of us in jazz are just catching up to the marketing awareness

that our counterparts in other musical categories have shown for a very long time. Hopefully, our collaboration will innovate a new trend in our industry."

Ken Micallef, the participating Tower store's jazz buyer, says that while the store has similar arrangements with other clubs, the Blue Note promotion is substantially larger. It involves three window signs, (Continued on page 61)

Club Offers Music Takeout Sound Warehouse Sets Ministore

BY CHARLENE ORR

DALLAS A free Monday-night concert series at outdoor venue Dallas Alley and club Boiler Room has given locally based Sound Warehouse a new venue for prerecorded music sales.

The 115-store publicly held chain has opened a ministore at the weekly outdoor shows that are sponsored by rock station KTXQ "Q102" and held at the downtown entertainment complex here.

Called Sound Warehouse Take-Out, the arrangement requires little more than a table, which is set up in a corner of the Alley.

"We do this for community involvement," says Sound Warehouse spokeswoman Julie Devereaux, who works the outpost with two other staffers. "We are more than a record store this way."

"Most of the bands who play here have new releases, and we carry them. So we take out a couple of boxes of [LPs], compact disks, and cassettes, along with Sound Warehouse and Q102 T-shirts and caps."

Q102, which is already involved in an LP Of The Week co-promotion with Sound Warehouse, tries to pick its featured album to coincide with the band scheduled to play the Monday concert. Buyers can then purchase that title for a lower price by showing their Q-card, a plastic bonus card that the station distributes to its listeners. At the concert site, Sound Warehouse generally prices featured titles at \$8 for LPs and cassettes and \$14 for CDs. Sales tax is built into the prices, which are round-

ed off to eliminate the need to make change at the booth.

The ministore idea came from Beaver Productions' Dallas promoter Ray Compton, who approached Sound Warehouse supervisors. Dallas Alley personnel, in particular marketing director Theresa Rynell, thought the idea was worth trying and donated the space to Sound Warehouse. The average number of sales is from 50-100 units per concert. The shows draw anywhere from 2,500-15,000 attendees.

For instance, an August Midnight Oil show pulled 15,000 into the Alley. Says Beaver's Compton, "What's so nice about the series is that bands of all styles come through. We've had jazz bands like the Rippingtons, Lee Ritenour, and Shadowfax. We've had new bands like Midnight Oil and Big Pig. We've had country, like Foster & Lloyd. Now we're doing some oldies bands, like John Kay and Steppenwolf and the Marshall Tucker Band. One of our best turnouts was for Timbuk 3, where we transformed the Alley into Eden Alley, the title of [the band's] latest album."

"It's just a great opportunity for Sound Warehouse. A lot of Alley patrons come out every Monday," he adds. "We hear them say, 'Oh, that's who sings that.' Bingo, the album is available. This arrangement is very beneficial to the bands. Q102 or some other station will usually air the band's release, they build an audience, and they can sell their music. It's a great point-to-point marketing idea."

In the case where an artist does (Continued on page 61)

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RETAIL TRACK



by Earl Paige

RACKING IT UP: Rackjobbers approached the Oct. 23-27 National Assn. of Recording Merchandisers' third annual wholesale conference in Palm Springs, Calif., with great enthusiasm. Prior to the meet, David Lieberman, co-chairman of Lieberman Enterprises and chairman of the NARM rack program, said, "What's so optimistic for the rack community is that accounts once thought marginal in audio are now a totally new opportunity with video coming on." Moreover, while the core consumer in audio is age 15-22, Lieberman said, "the core video consumer is 22-50 and [is] naturally addressed by mass merchandisers. Video has become 30% of our market share," and in terms of outlets has grown beyond K marts and Wal-Marts "to the 7-Elevens and Circle Ks of the world."

Video is so important for racks that Joe Pagano, Lieberman VP, titled his address "The Dominance

Of The Rack In Sell-through Video." But even in audio, opportunities are mushrooming, said Lieberman, "because the CD market is more mature and the cassette market is more than mature. In CD there is a finer lineup of midline and catalog that does not require so much weekly or every-other-week service." More on the wholesaler conclave appears elsewhere in this issue, and next week's Billboard will feature further coverage.

MARKET SHARE: Do racks still enjoy 25% of the prerecorded audio business? When the NARM wholesale conference bowed in Phoenix, Ariz., in 1986, the NARM president at the time, Roy Imber, head of Elroy Enterprises, quoted that figure. Today, with audio heading past 1987's all-time high of \$5.56 billion in shipments, does the figure still hold? Frank Hennessey, head of NARM and president/CEO of Handleman Co., says no. But Hennessey, who recently offered some "state of NARM" comments (Billboard, Oct. 22), says rack operations have not slipped, either. "All of our accounts are up, and I think we are typical in that regard," he says. In fiscal 1988, Handleman reported record total sales of \$531.8 million, of which music accounted for \$340.5 million, up 7%. What has happened is that there's been explosive growth in retail channels through,

(Continued on page 61)

ALBUM RELEASES

ing the manufacturer number.
▲ = Simultaneous release on CD.

JAZZ/NEW AGE

MICHAEL BRECKER
Don't Try This At Home

▲ LP MCA Impulse 42229/NA
CA MCAC-42229/NA

HAROLD BUDD
White Arcades

▲ LP Opal 1-25766/NA
CA 4-25766/NA

JOSE CHALAS
Living On Avenue F

LP SunJump SJR02/NA

JOHN COLTRANE
Africa Brass

LP MCA Impulse 42231/NA
CA MCAC-42231/NA

(Continued on page 61)

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 follow-

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★ ★ NO. 1 ★ ★	
1	1	—	2	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	2	1	5	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
3	5	12	3	KENNY G SILHOUETTE	ARISTA ARCD 8457
4	3	2	13	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
5	7	6	10	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
6	NEW		1	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
7	4	4	35	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
8	9	5	61	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
9	6	3	26	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
10	8	11	3	KEITH RICHARDS TALK IS CHEAP	VIRGIN 2-90973
11	10	16	3	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
12	11	18	3	SOUNDTRACK IMAGINE: JOHN LENNON	CAPITOL C2-90803
13	17	9	8	UB40 LABOUR OF LOVE	A&M CD 4980
14	14	8	12	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
15	12	7	18	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
16	13	14	3	OZZY OSBOURNE NO REST FOR THE WICKED	CBS ASSOCIATED 44245/E.P.A.
17	18	23	3	R.E.M. EPONYMOUS	I.R.S. IRSD 6262/MCA
18	15	13	51	INXS KICK	ATLANTIC 2-81796
19	16	10	7	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA 2-60812
20	19	15	6	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
21	NEW		1	DURAN DURAN BIG THING	CAPITOL C2-90958
22	20	17	51	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
23	22	22	4	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
24	23	20	23	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
25	21	—	6	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
26	NEW		1	PET SHOP BOYS INTROSPECTIVE	EMI E2-90868
27	28	—	21	VAN HALEN OU812	WARNER BROS. 2-25732
28	25	24	29	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
29	NEW		1	PAUL SIMON NEGOTIATIONS AND LOVE SONGS (1971-1986)	WARNER BROS. 2-25789
30	30	—	4	ANTHRAX STATE OF EUPHORIA	MEGAFORCE/ISLAND 2-91004/ATLANTIC

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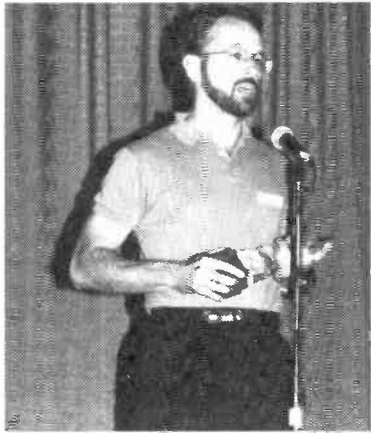
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Camelot's Nashville Meet

During Camelot Music's Sept. 30-Oct. 3 convention in Nashville, senior music buyer Bob Varcho, left, accepts his 15-year service award, while Cincinnati store manager Dana Whipp, center in photo above, gets her award from Larry Mundorf, left, senior VP of retail/administration, and Jim Bonk, executive VP and chief executive officer. In all, seven Camelot staffers received 15-year-service awards.



Vixen, greeted here by Lew Garrett, Camelot's VP of purchasing, was a popular attraction during the convention's fan fair. Shown, from left, are Jan Kuehnemund, Garrett, Share Pedersen, Roxy Petrucci, and Janet Gardner.



Camelot receives a plaque acclaiming multiplatinum sales of Geffen Records' Guns N' Roses. Lined up, from left, are Bob Varcho, senior music buyer; Jim Bonk, executive VP; Eddie Gilreath, Geffen VP of sales; Joe Bressi, senior VP of purchasing, marketing, and advertising; Lew Garrett, VP of purchasing; Iris Grubman, Geffen national sales manager; and Larry Mundorf, senior VP retail/administration.



RCA's Alabama caps off the cruise on the General Jackson, Opryland's river boat, and becomes the first act to play at two Camelot conventions.

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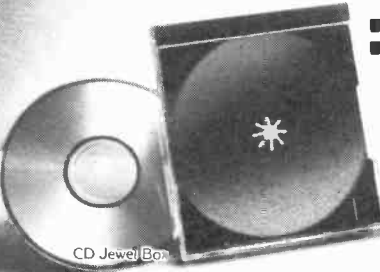
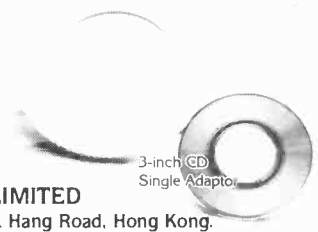



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'50s Logo Is Ace Label For The '80s

BY BRUCE HARING

ACE IS THE PLACE: The majors have recently reactivated the likes of Reprise, Riverside, and Uni. Now one of the most active indies of the '50s, Ace, is back in business with a full slate of releases.

Formed in 1955 by Johnny Vincent, aka Impragulo, the label had a strong catalog of blues,

R&B, and rock'n'roll. Although the label was located in Mississippi, its forte was helping to popularize New Orleans' lazy sound. Artists like Huey Smith & the Clowns, Frankie Ford, and Jimmy Clanton all had their biggest hits on Ace.

The label wound down its operations in 1963 after an ill-fated partnership with Chicago's Vee Jay Records left both concerns bankrupt. Vincent has made half-hearted attempts to get back into the record business over the years, but this time he claims he's here to stay.

"I've been leasing my line in Europe the last few years, but all I ever saw were advances, never any royalties," Vincent says. "I decided to do things right and make these things available again in the United States."

Vincent's first releases are five volumes of the "Ace Story," a collection that "has most of my best sides on them," Vincent says. The label will also release "The Best Of Jimmy Clanton," works from Earl King and Red Tyler, plus best-ofs from Huey Smith & the Clowns and Dr. John.

Ace's first batch of releases employs the same covers as the equivalent European issues, complete with extensive liner notes. Cassettes are also in the works. Vincent says that Gotham and City Hall are already distributing his product.

APACHE BIRTHDAY TO YOU: Apache Records, the Los Angeles-based indie with Capitol distribution, is about to celebrate its first year in business. The label, whose slogan is "Brave new music," has released two records since January: John Brannen's "Mystery Street" and a self-titled disk by

Hollywood Underground. Pending releases include an album by Berkeley, Calif., singer Ed Haynes. The founders of Apache are Burt Stein and David Malloy. Stein, you will recall, was VP of promotion at Elektra during the heyday of the Eagles, Jackson Browne, and Warren Zevon and was also co-founder of Gold

Mountain Records. Malloy was co-owner of Emerald Sound Studios and Deb-Dave Music Publish-

ing in Nashville. He most recently produced Gregg Allman's hit, "Can't Get Over You," which he co-wrote with Fleetwood Mac's Billy Burnett.

IN THE MAIL: Alan Michael, "Lost In Asia," a Passport jazz release with contributions from Keith Foley, Mitchel Forman, Will Lee, David Spinozza, and others. Contact Jem Records, South Plainfield, N.J. 07080 . . . Torn Pockets, "Trouble Again," a New York trio with all-star backing from Eddie Manion, Richard Brooks, and Bill Tello. Write Rocker Arm Records, J.A.F. PO Box 7220, New York, N.Y. 10116

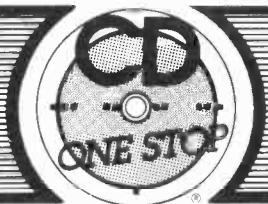
. . . Australia's the Angels celebrate 10 years of righteous roggaroll with "Live From Angel City" on Telegraph Records, the perfect introduction to one of Down Under's great live acts. Contact 213-204-5890 . . . B.A.L.L. revives the Beatles' infamous butchered children cover on "Bird," its latest Shimmy Disc Records release. Head-pounding rock info is available at 212-334-4134 . . . The delightfully named Jack Rubies are back with food for your gray matter, "Fascinatin' Vacation," available on TVT Records, 5B, 59 W. 19th St., New York, N.Y. 10011 . . . Hard and hot metal from all-female head bangers Mean Streak, "Roadkill." It features production by Alex Perialis (Anthrax) and Rob "Wacko" Hunter, Raven's madman drummer. Available on Mercenary Records through Celuloid, 212-741-8310 . . . Carl Verheyen, "No Borders," the first offering from the rock warhorse who has worked with Tiffany, Supertramp, and Robben Ford, among others. Chase Music Group of Glendale, Calif., has the word at 818-507-4240.

Coverage of Ace's reactivation was provided by Jeff Hannusch in New Orleans.



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Ingram Distribution
opens a new facility
in Walnut, Calif. . . .
see page 51

Billboard®

Every Monday morning we give you video business.

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WaxWorks/VideoWorks Tipped On Store Displays

BY EDWARD MORRIS

OWENSBORO, Ky. An inventive imagination beats a big budget when it comes to creating video store displays that attract customers. That was the theme illustrated by merchandiser Robert Cox in his address to registrants at the WaxWorks/VideoWorks trade show here Oct. 4 (Billboard, Oct. 22).

Cox is a Nashville-based display artist for the Dillard's department store chain. He suggested store owners begin their approach to creating displays by planning what they want the store to look like each

quarter.

Themes, Cox explained, can be seasonal (snow, football, Valentine's Day) or topical (videos on exercise, action, horror, mystery) and can be keyed to special releases or sales promotions. He said the topical display is especially good for a store's slow times.

Cox noted that there are many ways to focus customers' attention once they are inside the store. "Something out of place attracts," he said, "such as a car bumper to highlight teen or '50s movies." Old lockers brightly painted are good for spotlighting sports videos, and

painted tires work for videos with racing or other automobile themes, he said.

An oversized object—such as an inflatable light bulb—or a series of undersized objects also attract attention, according to Cox. When oversized objects aren't readily available, he said, the display artist can make large cardboard cutouts—such as a gigantic tennis shoe to focus on sports or exercise videos.

Small objects will usually not attract sufficient attention, he warned, unless several of them are displayed together.

Thematically appropriate taped music or sound effects, such as eerie sounds for a Halloween display, can emphasize the visuals, Cox added.

"Don't let propping overpower the merchandise," he cautioned, suggesting that the right proportion of collateral point-of-purchase material to actual product should be "one-fourth collateral to three-fourths merchandise."

Ideas for displays can be "stolen" from print and television ads and from other stores, Cox advised. But to make the most of the display, he continued, designers should use good lighting and sufficient signage to indicate what the display wants the customer to know.

"Don't assume the customer will get the point," he said, "unless you use signs."

"Try not to use hand-lettered signs," he added, "unless they have a professional look." Alternatives to hand lettering, he said, are rub-on letters, photocopies of other signs, and cutout letters of colored contact paper. Displays should not be kept up too long, Cox said, or they will lose their effect.

Among his other display tips:

- Keep p-o-p material instead of selling or giving it to customers. Much of it can be reused.

- Keep a source book of visuals that can be reproduced by photocopying.

- Salvage stores are excellent

sources of cheap and effective display materials.

- Use foam core—available at art supply stores—in constructing displays, since the foam is both lightweight and durable.

- Risers on which to display videos can be made from bricks, glass blocks, wood, cardboard boxes, cigar boxes, crates, plastic milk crates, food cans, ice cream containers, oil drums, and inverted trash cans.

- The hot spots for displaying product are to the left and right of the front door and by the cash register.

FOR WEEK ENDING NOVEMBER 5, 1988

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	3	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	55	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	20	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 590	1988	14.95
4	5	106	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
5	4	59	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
6	7	162	DUMBO ▲♦ Walt Disney Home Video 24	1941	29.95
7	8	20	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
8	6	125	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
9	14	20	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
10	11	162	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
11	12	20	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
12	13	20	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
13	10	125	ALICE IN WONDERLAND ▲♦ Walt Disney Home Video 36	1951	29.95
14	19	121	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
15	9	74	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
16	17	20	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
17	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
18	20	76	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
19	24	111	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
20	15	2	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
21	23	33	BUGS! MGM/UA Home Video M201233	1988	14.95
22	16	20	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
23	NEW ▶		TEENAGE MUTANT NINJA TURTLES: HEROES ON... Family Home Entertainment 23978	1988	14.95
24	18	2	DISNEY SINGALONG: VERY MERRY XMAS SONGS Walt Disney Home Video 412	1988	14.95
25	21	148	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

R.I. Blue-Vid Law Lays Low New Measures Called Old News

BY DAVID WYKOFF

BOSTON Despite the enactment of a law restricting the sale or rental of "obscene" tapes to minors this summer, Rhode Island video dealers have seen few changes in their business. In fact, some dealers surveyed were not aware that a bill regulating the distribution of "obscene" video was in effect in the state.

"Just about everybody that I know in the video business thinks that the law is redundant," says Jim Greenwood, owner of Flagship En-

tertainment Center in Cranston, R.I. "Just about everyone in the family-oriented video business was complying with the bill before it was passed. Anyway, given the economics of today's rental market, nobody's going to blow their business for a \$3 rental," he notes.

Arnold I. Kornstein, founder/president of the Warwick, R.I.-based Movies And More web, echoes the same thought. "I'd be very surprised if it's had any effect at all. It certainly hasn't for us. Even with-

(Continued on page 51)

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- 5 Manufacturer's Rep
- 6 Manufacturer
- 7 Institutional Buyer
- 11 Adv./Mktg./PR/Consultant
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The suggested retail price for model PI-SR-15, the self-reset interrupter, is \$296.95. Model PI-SRV-15, the self-reset and voltage monitor interrupter, is listed at a suggested retail of \$329.95.

More information is available at 800-225-4876.

VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Suggested list price, prebook cutoff, and street date are given when available.

THE ALIEN DEAD
Buster Crabbe, Linda Lewis
♥ Star Classics/\$9.95
Prebook cutoff: none; Street: none

ALIEN FROM L.A.
Kathy Ireland, Linda Kerridge
♣♥ Media/\$79.95
Prebook cutoff: 11/9/88; Street: 11/23/88

AND HOPE TO DIE
Robert Ryan, Jean-Louis Trintignant
♣♥ Unicorn/\$49.95
Prebook cutoff: 11/2/88; Street: 11/16/88

THE ATTIC
Ray Milland, Carrie Snodgrass
♣♥ Unicorn/\$49.95
Prebook cutoff: 11/2/88; Street: 11/16/88

BARNUM
Burt Lancaster, Hanna Schygulla
♣♥ Academy/\$79.95
Prebook cutoff: 10/31/88; Street: 11/22/88

CALL ME
Patricia Charbonneau, Patti D'Arbanville
♣♥ Vestron/\$79.98
Prebook cutoff: 11/2/88; Street: 11/30/88

CARO BLANCO
Charles Bronson, Jason Robards, Dominique Sanda
♣♥ Media/\$59.98
Prebook cutoff: 10/26/88; Street: 11/9/88

CONCRETE BEAT
John Getz, Ken McMillan
♥ Star Classics/\$9.95
Prebook cutoff: none; Street: none

(Continued on page 53)

NARM, VSDA panel looking for exec VP . . . see page 45

Ingram Distrib Moves Its Calif. Plant, Boosts Size

BY DEBORAH RUSSELL

LOS ANGELES Bigger is better, according to Ingram Distribution Group Inc., which recently opened a new 200,000-square-foot distribution site in Walnut, Calif.

Nashville-based Ingram—which bills itself as the country's largest distributor of microcomputer hardware and software, books, prerecorded video and audiocassettes, compact disks, special-interest periodicals, and textbook materials—gained 80,000 square feet in the recent move from the City of Industry, the site of the company's previous Southern California facility. Those 80,000 square feet translate into growth in all product areas and improved on-site service to customers, says Mario Perez, VP/GM at Ingram.

"Each [Ingram] department profited from the move to the new site," Perez says, "but our ultimate commitment is to customer service. The extra space means bigger showrooms, extra overflow

racking, and a shipping and receiving area that has grown from eight dock doors into 20."

Now video and computer retailers who come to the site to pick up will-call orders will have an expanded array of products to choose from, says Perez. The added overflow racking and increased manpower mean a greater number of products will be on hand to fill immediate need, he says—thus, more customers will be able to take advantage of Ingram's overnight-order system.

The Walnut facility is nearly twice the size of its City of Industry predecessor, with about 60 percent of the space—or 120,000 square feet—allotted to the company's book/periodical division. The growth allows for a significant increase in book inventory, particularly Superstock and Regional Book titles, says Perez, and the new periodical division has doubled in size.

About 20% of the space—40,000
(Continued on next page)

R.I. DEALERS CALL ANTI-OBSCENITY LAW REDUNDANT

(Continued from page 49)

out a state law of this kind, dealers are cognizant of the needs of their customers and have taken steps to keep these kinds of movies out of the hands of children," he says. Six of Movies And More's 31 units are located in Rhode Island, according to Kornstein.

"To be completely honest, I didn't even know that the law had been passed," says Ray Mucci, owner of Ray's Home Entertainment in Providence. "But it's nothing that would affect us. We only rent that kind of product to those 21 and older."

The Rhode Island General Law S 6-43-1 was passed in early June and makes the distribution of X-, double-X-, and triple-X-rated product to minors a misdemeanor punishable by a fine of not more than \$1,000 and up to one year in prison. It allows stores to require that customers furnish identification (a Rhode Island driver's license or a birth certificate, for example) and sign a log book to certify that they are not minors. According to the law, the presentation of such signature and identification sets out a legal presumption in court that the dealer did act in good faith.

The bill, as originally proposed, prohibited the distribution of R-rated, X-rated, and unrated video product to minors. After much testimony by dealers, the MPAA, and the VSDA—both against the bill in general and against specific sections of its text—the wording was changed to cover only X-, double X-, or triple X-rated product.

A similar bill was passed by the House of Representatives in New Hampshire earlier this year but was tabled "for future study" in committee in the state Senate following a widely publicized hearing and day-long testimony. The bill may be re-introduced at any time.

All the Rhode Island dealers surveyed by Billboard reported that

they also "go to great lengths" to keep children from viewing the display boxes of adult product.

"Wherever there is sufficient space, we'll merchandise adult product in a separate room. Where there isn't space, they'll be displayed at the furthest end of the store from the children's section and even then only spine out, bookcase style," says Kornstein of Movies And More.

"We work on a book system, so the display jackets are kept in a binder that you have to be 21 years old to look at," says Mucci at Ray's Home Entertainment.

Questions concerning the law's federal constitutionality remain, however. The law states, "Nothing contained in this chapter shall be construed as adopting . . . the motion picture rating system of the Motion Picture Assn. of America." Gail Markels, an MPAA attorney, says, "Even if the law states it is not adopting the MPAA ratings, it is in effect doing that. Where are the ratings coming from? Moreover, designations such as R or X are not legal determinations. A state cannot delegate such powers to a private entity," she says, noting that the MPAA does share the goal of keeping obscene product out of the hands of children.

To date, there have been no reports of enforcement measures. Because the offense is defined as a misdemeanor, says Nicholas Long of the Rhode Island attorney general's office, municipal governments (and not the attorney general) are charged with enforcement and prosecution.

"I've seen no move toward enforcement. Unlike up in Massachusetts, for example, where some town officials are willing to go in and shut down a store, we've seen nothing at all like that happen in Rhode Island," says Kornstein.

B I L L B O A R D H I T M A K E R S G E T I T

#19

FACT
OF THE WEEK

EXTENSIVE VIDEO
COVERAGE

Each week Billboard lists new videoclips, new video releases and offers a sampling of playlists (The Clip List) at national video music outlets . . . in addition to reviews of new videos.

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Little's Feat. Master mimic Rich Little, left, plugs his Orion Home Video release "One's A Crowd" during a signing session at the flagship store of RKO Warner Theatres Video, located near Times Square in New York.

W. Germans Mull New Law To Crack Down On Pirates

BY WOLFGANG SPAHR

HAMBURG The West German government is considering introducing a law that would enable imported pirated product to be confiscated at the border. It would also provide for the impounding and destruction of equipment used to copy material illegally.

The bill would allow officials to seize imported pirated product at the border

Dr. Erich Schulze, GEMA president, estimates that imported product accounts for 70% of the pirated audio and video material circulating in this country. He believes the law would be of "immense help" in combating illegal video and sound product.

He says he hopes the confiscation provision would cover the retailers handling illegal product as well as the pirates producing it. He believes the law would sharpen public awareness of the need to protect intellectual

property.

Schulze supports the European Economic Community's green paper that underlines the problems of piracy, and he has called repeatedly for the harmonization and extension of existing national protection measures to benefit all EEC member countries.

On the subject of amendment of the levy rates for blank tape caused by the advent of digital audiotape, the GEMA president says he welcomes the news that the take from the levy rose last year to \$50.5 million, compared with \$40.3 million in 1986, and the introduction of a charge on blank videotape in addition to the existing one on video recorders. But he maintains that the basic levy rates are too low.

Schulze also criticizes television and radio stations for facilitating home taping by making advance announcements of their programs.

"Program schedules are given out and the artists involved named in advance," he says. "This helps private copying to assume alarming proportions, which DAT will make worse."

"Copyright owners are losing large sums of money because the public doesn't need to buy sound and picture carriers if they're notified when they can copy the material off the air."

INGRAM DISTRIB EXPANDS WITH NEW PLANT

(Continued from preceding page)

square feet—is allocated to video product, compared with the 15,000 square feet devoted to those products at the City of Industry warehouse. A 1,400-square-foot area is devoted strictly to will-call and display, while office space has quadrupled.

The marked expansion in video was a logical response to an increasing customer base, says Deborah Blackburn, sales manager for Ingram Video.

"Ingram is making a major investment in the marketplace to stay competitive in the video in-

dustry," she says.

The remaining 40,000 square feet at the Walnut site goes to computer hardware and software, with emphases on diversifying business and personal computer product and on maintaining Ingram's commitment to state-of-the-art equipment, says Perez.

The new West Coast branch for the Ingram Distribution Group is one of 12 distribution centers in the U.S. and Canada. The company says it services more than 39,000 domestic and international accounts.

FOR WEEK ENDING NOVEMBER 5, 1988

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ NO. 1 ★ ★							
1	1	8	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
2	3	4	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
3	2	5	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
4	6	7	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
5	4	9	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
6	9	3	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
7	11	3	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
8	10	4	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
9	5	6	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
10	7	7	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
11	12	13	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
12	13	7	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
13	8	12	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
14	15	2	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
15	17	3	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
16	20	2	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
17	16	5	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
18	19	3	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
19	14	10	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
20	18	13	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
21	23	15	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
22	25	9	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
23	22	2	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
24	NEW ▶		FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
25	24	4	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
26	26	3	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
27	21	4	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	1988	R
28	37	14	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
29	NEW ▶		BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
30	29	20	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
31	28	17	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
32	33	14	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
33	27	8	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
34	40	11	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
35	34	3	ILLEGALLY YOURS	CBS-Fox Video 5165	Rob Lowe Colleen Camp	1988	PG
36	32	10	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
37	NEW ▶		DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
38	NEW ▶		A NEW LIFE	Paramount Pictures Paramount Home Video 32160	Alan Alda Ann-Margret	1988	PG-13
39	35	8	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
40	30	12	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Erol's Hosts 2nd Convention Oct. 3-5, Morgantown, W. Va.



Since MAGIC was the name of the Erol's conference, the appearance of local magician Magical Doc Daugherty, shown here with sale tape manager Jenny "Skippy" Skipper, was entirely appropriate.



Among the many vendors on hand were Larry Hifford, left, chairman and CEO of Orion Home Entertainment. Also shown are Orion regional sales managers Shelly Gritz and Herb Dorfman.



Making merry, from left, are store managers Maurice Owens, Sam Northington, and Lewis Austin.



Retail consultant Peter Glen, a star at last year's Erol's meet, returned for the 1988 affair.



Who needs a crutch? From left are store manager Karen Ripley, regional manager Pete Zuleba, and Bob Blair, marketing services director.



Grinning from ear to ear, from left, are Sarah Monsein, broadcast manager, and Buddy Wallace, operations manager.



"Hairspray" actress Ricki Lake, left, mugs with Erol's film researcher Liz Godin-Lee.

VIDEO RELEASES

(Continued from page 50)

CREATION OF THE HUMANOIDS

Erica Elliot, Don Dolittle
 ◆♥ RaeDon/\$59.95
 Prebook cutoff: none; Street: 11/7/88

DAY OF THE ASSASSIN

Glenn Ford, Chuck Connors
 ◆♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none

THE DEAD

Anjelica Huston, Donal McCann
 ◆♥ Vestron/\$89.98
 Prebook cutoff: 11/2/88; Street: 11/30/88

DEADLY INTENT

Lisa Eilbacher, Steve Railsback
 ◆♥ Fries/\$79.95
 Prebook cutoff: 10/27/88; Street: 11/22/88

FANTASY ISLAND

Ricardo Montalban, Victoria Principal, Herve Villechaize
 ◆♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none

FEAR

Frank Stallone, Kay Lenz
 ◆♥ Virgin Vision/\$79.95
 Prebook cutoff: 11/1/88; Street: 11/16/88

KENNEDY

Martin Sheen, Blair Brown
 ◆♥ Prism/\$79.95
 Prebook cutoff: 11/1/88; Street: 11/30/88

LBJ: THE EARLY YEARS

Randy Quaid, Patti Lupone
 ◆♥ Fries/\$69.95
 Prebook cutoff: 10/27/88; Street: 11/22/88

THE NIGHT THEY SAVED CHRISTMAS

Art Carney, Jaclyn Smith, Paul Williams
 ◆♥ Prism/\$79.95
 Prebook cutoff: 11/1/88; Street: 11/30/88

NINJA ASSASSINS

Cameron Mitchell, Gene Wisner
 ◆♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none

NO COMEBACKS

Dan O'Herlihy, Milo O'Shea
 ◆♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none

OPERA DO MALANDRO

Edson Celulari
 ◆♥ Virgin Vision/\$79.95
 Prebook cutoff: 11/1/88; Street: 11/16/88

PAUL REISER: OUT ON A WHIM

Comedy
 ◆♥ Vestron/\$59.98
 Prebook cutoff: 11/2/88; Street: 11/30/88

STAND AND DELIVER

Edward James Olmos, Lou Diamond Phillips
 ◆♥ Warner/\$89.95
 Prebook cutoff: 10/31/88; Street: 11/16/88

THE SUICIDE CLUB

Mariel Hemingway, Robert Joy
 ◆♥ Academy/\$79.95
 Prebook cutoff: 10/31/88; Street: 11/22/88

THE THIRST

Chantal Contouri, David Hemmings
 ◆♥ Media/\$79.95
 Prebook cutoff: 11/9/88; Street: 11/23/88

THREE MEN AND A BABY

Tom Selleck, Steve Guttenberg, Ted Danson
 ◆♥ Touchstone/\$89.95
 Prebook cutoff: 11/3/88; Street: 11/15/88

TOMORROW'S CHILD

Stephanie Zimbalist, Arthur Hill
 ◆♥ Key/\$59.98
 Prebook cutoff: 11/3/88; Street: 11/22/88

TORN ALLEGIANCE

Marius Weyers, Trevyn McDowell
 ◆♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none

WHITE GHOST

William Katt, Roselind Chao
 ◆♥ Trans World/\$59.95
 Prebook cutoff: 10/31/88; Street: 11/16/88

WILLOW

Val Kilmer, Joanne Whalley
 ◆♥ RCA/Columbia/\$89.95
 Prebook cutoff: 11/3/88; Street: 11/22/88

WONDERLAND COVE

Clu Galager
 ◆♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none

THE YEAR IN BASEBALL—'88

Sports
 ◆♥ Vestron/\$19.98
 Prebook cutoff: 11/2/88; Street: 11/30/88

YOU'LL STAY FOREVER FIT WITH

ZAHAVA
 Exercise
 ◆♥ Thompson Productions/\$29.95
 Prebook cutoff: none; Street: 9/15/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacture, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

“AN INTENSELY
MOVING EROTIC
LOVE STORY...”



—Richard Freedman,
NEWHOUSE NEWSPAPERS

THE
UNBEARABLE LIGHTNESS
OF BEING

ORION®
HOME VIDEO

TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
			★★ NO. 1 ★★					
1	2	3	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
2	6	3	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
3	NEW ▶		*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98
4	3	5	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95
5	1	19	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
6	4	37	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
7	NEW ▶		NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R	34.95
8	NEW ▶		BROADCAST NEWS	CBS-Fox Video Image Entertainment C1654	William Hurt Albert Brooks	1987	R	49.98
9	7	33	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
10	NEW ▶		BEST SELLER	Orion Pictures Image Entertainment ID6025VE	James Woods Brian Dennehy	1987	R	36.95

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HOME VIDEO



One Steamy Summer. Darryl Hannah, left, Peter Gallagher, center, and Valerie Quennessen find themselves in a love triangle in Nelson Home Entertainment's "Summer Lovers." The provocative love story will be released as part of Nelson's Ice Breakers promotion. A total of 12 titles will be priced at \$19.98. The street date for the sell-through promotion is Dec. 14.

Warner Grabs Holiday-Vid Spotlight With 9-Title Promo

LOS ANGELES Though media attention remains fixed on the Christmas releases of "E.T.—The Extra-Terrestrial" and "Cinderella," Warner Home Video is out to remind dealers and consumers that there are plenty of other titles hitting the stores this fall.

The studio plans a "sizable and significant" sales promotion that will include a full slate of broadcast and national print ads. In addition to hyping its rental product, Warner says the campaign is aimed at combating what some analysts perceive as a pre-holiday drop-off in store traffic.

The focal point of the campaign are the films "Beetlejuice," "Above The Law," "Stand And Deliver," "Funny Farm," "Arthur 2 On The Rocks," "Bloodsport," "Tokyo Pop," "Gor," and "Penitentiary III," all of which have street dates between Oct. 12 and Dec. 14.

Warner says the media schedule will primarily consist of network, syndicated, cable, and local spot television advertising in an effort to keep rental activity at peak levels.

Barbara O'Sullivan, VP of marketing and new product development, says the ambitious campaign is likely to generate some 500 million impressions while reaching 95% of all U.S. VCR households. She notes that the

average viewer is apt to see a spot about new Warner titles more than six times during the life of the campaign.

Warner is credited with championing the TV advertising approach after initially having met with considerable success on its "Lethal Weapon" campaign. Instead of simply pushing a title with consumer ads weeks before its street date—thus appealing to retailers but frustrating consumers—Warner initiated a program to stimulate rental demand several weeks after a title hits the stores. This way, the company says, the title continues to be a money maker after the first surge of interest.

To boost activity on the trade side, the program also includes an "incentivizing" program for participating Warner Home Video wholesalers that will feature a national sweepstakes for authorized sales representatives (including telemarketing personnel) and sales managers. To be eligible, the sales staffers must attain 110% of a unit-sales goal predetermined by Warner.

Among the sweepstakes winnings are three grand prizes of a 1989 Chrysler LeBaron convertible and 200 first prizes of a \$500 gift certificate for The Sharper Image merchandise catalog.

Feds Say 416 Tapes Worth \$14,000 Pirated Vids Seized In Ga. Stores

NEW YORK Federal law enforcement authorities report the seizure of 416 videocassettes during raids on three Star Video stores in the Greater Atlanta area. All of the videos taken in the raid, including copies of "Wall Street," "Broadcast News," "Cinderella," and "Fatal Attraction," were illegally duplicated, authorities say. Investigators estimate the total retail value of the cassettes taken

during the raids at \$14,000.

Also seized during the Oct. 19 raids, which were executed by the FBI with assistance from the Motion Picture Assn. of America, were three VCRs, a television set, and two stabilizers that were apparently used to defeat anti-copy technology. The Star Video stores are located in the Georgia counties of Dunwoody, Cartersville, and
(Continued on page 57)

“TAKE OFF
YOUR
CLOTHES.”

THE
UNBEARABLE LIGHTNESS
OF BEING

ORION®
HOME VIDEO

Paramount To Distribute Band's Horror Classics

LOS ANGELES Charles Band, the producer of such notable horror films as "Re-Animator," and "Ghoulies," has inked an exclusive two-year distribution deal with Paramount Home Video.

Under the terms of the arrangement, films produced by Band's recently formed production arm, Full Moon Entertainment, will be marketed and distributed on video-

'There's a market for this material'

cassette by Paramount in the U.S., Canada, and several foreign territories.

Full Moon will provide Paramount with a minimum of nine films, each averaging in the \$1 million-\$2 million budget range, over the next two years. Most of the films will be of the science fiction/horror type, a category that has proven to be extremely successful in the rental market.

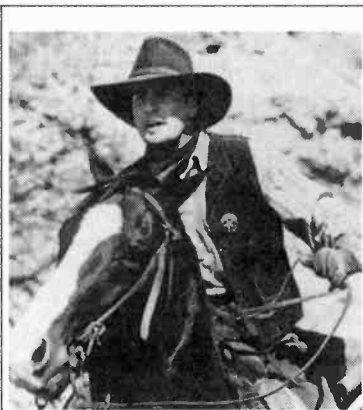
The first film scheduled for release by Paramount under the deal is "Puppetmaster," an original

idea by Band about seven killer dolls created during World War II by a master puppeteer.

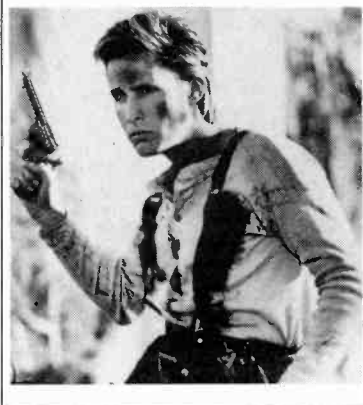
In addition to the two 1985 films "Re-Animator," and "Ghoulies" the Band horror-film track record includes "Crawlspace," "Eliminators," "Dolls," "Troll," "From Beyond" "Future Cop" (a film that was directed by Band and originally titled "Trancers,") and "Dungeonmaster."

Band, a video industry pioneer who founded and later sold Media Home Entertainment, says that Full Moon, created under the umbrella of his film production company, Bandcompany Inc., was specifically formed to target video and ancillary markets.

"We found there is a key market out there for this material and we are going after that market full blast," says Band.



The Guns Of January. Charlie Sheen, top, and Emilio Estevez star in the Western adventure film "Young Guns," scheduled for release on videocassette Jan. 4. Vestron Video says it will launch a \$5 million advertising and promotion campaign, including national television advertising, on the title's release date and approximately six weeks after its debut on video. The company is also offering retailers a circular, life-size point-of-purchase display that can be viewed from all sides. The film, which also stars Kiefer Sutherland and Lou Diamond Phillips, revolves around six rebellious young men in 1878 who are deputized to bring killers to justice. After a murderous rampage of revenge, they are branded outlaws and become the objects of the largest manhunt in Western history. Vestron says the film has earned more than \$40 million at the box office and is still playing in more than 1,000 theaters.



VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Someday Me: It's A Dog's Life," Hi-Tops Video, 30 minutes, \$14.95.

Sometimes, being a kid isn't all it's cracked up to be. Take Max and Jennifer, the two carrot-top cartoon moppets who star in this, the first in a new series from toy maker Fisher-Price. In episode one, all Max and Jennifer want is someone to play with, but mom and dad are off to work, sis and bro are off to school, and grandma's off to the ironing board.

In one of the tape's many songs, the twins pine for adulthood, convinced life will be much easier then. Two dogs arrive, don shades for a bluesy number called "It's A Dog's Life," and take Max and Jennifer for a ride around town on a rainbow. They return just in time for dinner with the whole family; lots of hugs, kisses, smiles, and laughs are exchanged. Being a kid isn't so bad after all.

This tape will strike a chord with young people, especially those who love music. The songs are pleasant, the lyrics imaginative; it's the kind of program children can watch over and over again, and the price should spur sell-through.

DAVID BUSHMAN

(Continued on page 57)

FOR WEEK ENDING NOVEMBER 5, 1988

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
			★ ★ NO. 1 ★ ★					
1	1	3	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
2	3	41	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
3	2	12	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
4	4	94	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	5	55	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
6	8	20	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
7	6	33	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
8	9	4	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
9	7	14	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
10	13	46	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
11	21	18	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
12	39	3	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
13	10	107	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
14	16	85	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
15	14	18	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
16	12	83	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
17	11	170	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
18	15	55	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
19	17	7	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98
20	19	157	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
21	18	125	MARY POPPINS ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
22	RE-ENTRY		*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
23	27	20	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
24	29	151	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
25	23	18	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
26	31	9	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95
27	33	103	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
28	25	8	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
29	22	54	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
30	26	23	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
31	34	59	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
32	28	21	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
33	24	60	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
34	20	2	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
35	37	176	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
36	32	38	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
37	NEW ▶		FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R	89.95
38	30	2	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95
39	40	53	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
40	38	124	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95

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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
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	95	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	95	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	95	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	33	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	13	37	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
6	6	95	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
7	5	95	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	7	95	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
9	NEW		SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	An advanced version of the Callanetics deep-muscle movement program.	24.95
10	18	41	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
11	16	91	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
12	11	81	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TV9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
13	9	57	KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
14	12	95	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
15	20	13	COUPLES DO IT DEBBIE'S WAY	Raymax Prod. VidAmerica 7142	Debbie Reynolds leads this easy-to-follow program for the older exerciser.	29.98
16	8	15	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
17	19	95	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
18	NEW		DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	Low-impact aerobic workout from warm-up to cooldown.	19.95
19	15	19	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
20	14	3	WALK AEROBICS	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	95	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	4	83	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
3	1	91	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
4	RE-ENTRY		HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
5	14	5	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
6	RE-ENTRY		WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
7	12	91	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
8	RE-ENTRY		SAY NO TO DRUGS	Kidstuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
9	11	93	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
10	6	59	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
11	3	93	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
12	13	17	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
13	10	5	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
14	15	57	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
15	8	51	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

HOME VIDEO

Arrow Reps Meet In Ohio

Arrow Distributing's 14th annual sales convention drew about 100 sales representatives from 23 states as well as officials from many major video suppliers. During the meeting, held in Cleveland Oct. 5-7, video companies and record labels formally presented their plans for the coming holiday season as well as for 1989. At the end of three days of meetings, a group of Arrow staffers performed a humorous version of "Return To Sender" called "Return To Vendor, Salesman Unknown . . ."



Ken Corum, Arrow's VP of merchandising, addresses convention attendees during an awards ceremony to honor vendors for outstanding service.



MCA artist Brenda K. Starr, second from right, hobnobs with Arrow staffers visiting the MCA booth. Pictured with Starr are, from left, Debbie Lewis, sales representative; Lew Zellman, branch manager; and Don Weiss, Arrow president.



CBS recording star Deniece Williams meets with Arrow execs Tony Brenner, assistant VP, left, and Jim Freeman, executive VP.



Pop artist newcomer Grayson Hugh, right, greets showgoers at the BMG Distribution booth. With him are BMG staffers, from left, Linda Rowsey, branch manager, and Bob Kozlik, regional singles specialist.



Arrow staffers provide the entertainment on closing night after a presentation sponsored by MCA Home Video. Pictured, from left, are Bob Palocko, Chris Rhein, Mike Crosher, Mike Humpal, and Todd Huber.

VIDEO REVIEWS

(Continued from page 55)

"Yes! We're Walking With Anne Kashiwa," Fit Video, 40 minutes, \$19.95.

Walking has become an increasingly popular workout, primarily because it's one of the best forms of exercise and it places comparatively little stress on the body.

This video, which comes with a 16-page guide to help viewers choose the level of exercise that's best for them—based on heart rate, pulse, age, sex, and weight—emphasizes that compared with running, walking places less "wear and tear" on the joints. There is more useful information on the tape, but let's face it: Except for youngsters trying to master their first steps, walking does not exactly require a high degree of skill. In addition to the race walk, the basic exercises shown here are the casual stride and the fitness walk—both encountered in everyday life. Also, the special segment on warm-ups—included, oddly, at the end of the program—seems to suggest that your warm-ups will take longer than the walk itself. Neither fitness buffs nor couch potatoes are likely to foot the bill for such obvious information.

RENATE L. FOSTER

"Grandpa's Magical Toys," Price Stern Sloan, 60 minutes, \$21.95.

When three young children enter the room where Grandpa keeps his magical toys, they discover what it really means to be young at heart. Bushwhacked by "magic dust," they shrink to toy size. Naturally, Punchinello, Carl the Crayon, and other toys come to life to play jump rope, circle games, and other traditional diversions with their three friends. It's another musical video in the highly successful Wee Sing series created by

Pam Beall and Susan Nipp; the tape's high production and entertainment values should make it a hot item in the children's market.

CHRIS MCGOWAN

"Bellysize With Tanya," TanaVision, 52 minutes, \$19.95.

Internationally renowned fitness expert Tanya George shows viewers how to combine exercise with belly dancing. Despite its name, this program offers a full workout for all parts of the body. At the same time, it provides a delightful alternative to the more traditional fitness regimens.

Although men may participate, all of the workout class members are female. Given the low price, provocative packaging and seemingly endless fitness craze that has engulfed America, this program just may catch on.

RICHARD T. RYAN

PIRATED TAPES SEIZED

(Continued from page 54)

Marietta.

Two days prior to the raids in Georgia, authorities executed a search warrant at Wally's Party Video in Hamtramck, Mich. Among the 24 videocassettes taken there, authorities say, are five titles that were being offered in the store prior to their respective street dates: "'Crocodile' Dundee II," "Colors," "Great Outdoors," "Red Heat," and "Beetlejuice."

The search warrants executed in Georgia and Michigan are tied to the FBI's ongoing undercover effort to curb of pirated videocassettes. Individuals found guilty of copyright infringement face up to five years in jail and a \$250,000 fine.



On Guard! The man Golf Digest called "the greatest show in golf," Chi Chi Rodriguez, appears in the new CBS/Fox Home Video release "Chi Chi's Bag Of Tricks." The 60-minute program, scheduled for release Nov. 10 for a list price of \$49.95, is designed to teach golfers how to get out of problem spots like bunkers or heavy rough.

newsline...

JANE FONDA'S VIDEOS WILL HAVE MORE MUSCLE now that her line of workout tapes is in the Warner Home Video stable, the company says. Warner, which has absorbed the Lorimar catalog, is promising a comprehensive marketing effort for all of the Fonda tapes, including television ads and co-op funds for dealers. The company is also dropping the price on the line to \$29.95. The next release, "Jane Fonda's Complete Workout," will be the first to debut at that lower price. The 70-minute tape, available beginning Jan. 11, is an all-around regimen designed to accommodate all fitness levels.

A SURVEY OF VCR SERVICE CENTERS reveals that no particular brand requires repairs more frequently than others. Of 487 VCR repair shops surveyed by the American Video Assn., 61% said no one brand turns up for repairs with greater frequency than others. The 39% who said there are certain brands that are apt to break down named companies that do high-volume sales at the lower end of the price spectrum—Emerson, Fisher, Gold Star, and Samsung—as the most troublesome.

CALIFORNIA VIDEO DEALERS are prohibited from revealing the rental history of their consumers. Gov. George Deukmejian has signed legislation designed to protect the privacy of video store customers. While several other states either have adopted or are considering adopting similar legislation, the House Judiciary Committee is in the process of deciding whether such a video-privacy law will be instituted on a federal level.

HIGHLIGHTS OF THE 1988 SUMMER OLYMPICS are being marketed in a four-tape gift pack emblazoned with the NBC peacock and the Olympic rings. Packaged in a leatherette coffee-table case and priced at \$99.95, the gift pack features a 90-minute highlights tape plus three 40-minute tapes on individual sports: men's track and field, women's track and field, and water sports. The tapes will also be sold separately, the highlights tape for \$29.95 and the other tapes for \$19.95 each. Wood Knapp Video, which is marketing the cassettes for NBC, is also offering tapes on boxing, volleyball, and gymnastics, also for \$19.95 each. While the highlights tape is currently available, the gift set and the other tapes have a Nov. 15 street date.

AL STEWART

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Chris Windle is named VP, region director, Pacific, and managing director, Australia, for CBS/Fox Video, New York. He had been VP, international marketing, at CBS/Fox.



WINDLE

Philip Midiri joins Virgin Vision Inc., Los Angeles, as VP of finance. He had been with Paramount Pictures Corp. as executive director, management information systems/television.



STEVENS

Eileen Fitzpatrick joins the staff of Media Home Entertainment, Los Angeles, as public relations coordinator.

She had been a publicity assistant at Nelson Entertainment.

Dwight Hilson takes over the presidency of S.I. Video, Los Angeles. He succeeds **Patricia Leonard**, who has resigned. Hilson had been vice chairman and chief financial officer. At the same time, **Roger Leonard**, previously director of sales, has been promoted to VP of sales and merchandising and **Gary Goldman**, director of operations, is named president of operations and finance.

Joe Stevens is named head of **Goldstar Electronics'** newly created audio and video marketing division. Stevens, who will serve as director of marketing and sales for magnetic media, had previously been national sales and marketing manager of blank-tape product for Panasonic.

Michael Gutman is appointed national sales and marketing manager for JVC's magnetic-tape division. He was national sales and marketing manager for VidAmerica.

"...VIBRANT, SEXY AND ROMANTIC."

— Bruce Williamson, PLAYBOY

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Mick's Picks. Mick Jagger, right, receives Australian platinum certification for both his solo album "She's The Boss" and the Rolling Stones' "Dirty Work," released on CBS Records. Shown at left is Denis Handlin, managing director, CBS Australia.

Firm Advises Composers

LONDON The changing face of music publishing is exemplified by Westbury Music, a consultancy set up in 1985. Its purpose is to advise songwriting clients on how they can maximize their earnings internationally without the cake being sliced too many times before it reaches them.

Westbury was founded by Caroline Robertson, former head of member services at the Mechanical Copyright Protection Society. It currently has six staffers; their expertise covers all aspects of copyright, royalty collection, music publishing, and music industry practice. One of its executives is Francis Pettican, who joined in 1986 after 12 years with Island Records, including a stint as GM.

"We felt that music publishers had become greedy in some respects," Pettican explains. "Even with the advent of 'source' deals, the writers do not normally receive any proportions of society rebates or 'black box' income, the revenue held in escrow by the societies because they cannot identify to whom it belongs.

"If you are a direct member of local mechanical societies, you enjoy these benefits, with the extra advantage of receiving the income on the same day as the subpublisher would if you had taken the more traditional route. Also, writers must bear in

mind the coming of central European accounting, often with double society deductions and lengthy time delays."

Westbury claims to have established a formula whereby middlemen costs are largely eliminated.

"You can use subpublishers to do two things: register your songs in their territory and collect the income on them," Pettican says. "Westbury offers a complete administration service for copyright registration, ensuring timely receipt of all income from each territory by the client, negotiating synchronization rights, and preparing royalty statements."

The company gets most of its clients by referral from attorneys and accountants.

Westbury's policy is to enroll clients as direct members of these societies, thereby generating an average of more than 20% in additional mechanical royalty income in bypassing subpublishing deductions.

"In most European territories you have to use a society to collect your income," comments Pettican.

On April 1, Westbury opened a Los Angeles office with a staff of three, largely as a result of inquiries from the States and the realization that there is considerable scope there for the services it provides.

Soviet Acts Showcased

BY VADIM YURCHENKOV

MOSCOW The Soviet Union's Ministry of Culture, along with the VAAP copyright agency, has completed the presentation of a series of concerts featuring top local pop and rock acts.

The series, specifically devised to attract the interest of talent agencies and record companies in the West, was the first of its kind in Russian entertainment-business history.

The project was supported by the Soviet Musical Society and staged by the Muzkya experimental theater studio, directed by Igor Granov.

The concerts attracted several national sponsors here, including the

Katchkanarski consumer electronics company. Sponsorship is also a new phenomenon in Soviet show business.

The series showcased top national talent to many foreign guests, including booking agents, promoters, music publishers, and record companies. Among the labels were CBS (U.S.), Ariola (West Germany), and Polar Vox (Finland).

In addition to established artists, the concerts introduced several talented newcomers, with each act performing five or six songs. The roster included Vladimir Kuz'min, Dinamik band singer Anni Veski, Yalla, and Electroclub, led by composer David Tukhmanov.

Maclean Hunter Bids For Selkirk CRTC Must Approve Media Takeover

BY KIRK LaPOINTE

OTTAWA Media giant Maclean Hunter Ltd. has offered \$540 million (Canadian) for Selkirk Communications Ltd., a chain of 14 radio stations, three television outlets, and a cable operation.

The offer, which must be accepted by shareholders and approved by the federal broadcast regulator, would make Maclean Hunter a much more significant player in Canadian communications.

The company has tried to quell speculation that it is interested in buying the firm and divesting some of its holdings. Instead, says Maclean Hunter president Ronald Osborne, his company wants to hang on to as much of Selkirk as authorities will allow.

Authorities may not find the Selkirk purchase entirely in the public interest. Maclean Hunter would find itself the owner of once-competing radio and TV outlets in a couple of cases. What's more, the Canadian Radio-television and Telecommunications Commission may find the concentration of ownership not entirely to its liking.

The offer includes a \$45-per-share bid for Selkirk's nearly 12 million class A nonvoting shares. Maclean Hunter is also offering \$5

per share for the 2,000 privately held class B shares through which Selkirk is controlled.

Southam Inc., whose earlier announcement of an interest in divesting its Selkirk holdings prompted the Maclean Hunter bid, has already agreed to tender its 47% holding of class A shares and 20% of the B stock to Maclean Hunter.

Maclean Hunter has agreed to pay for the class A shares regardless of whether the CRTC approves the deal. Such a move is uncommon because it means that investors would get their cash soon and Maclean Hunter has to wait with bated breath for the transaction approval.

The cable outlets in Ottawa and Fort Lauderdale, Fla., are the jewels in the Selkirk crown. But not far behind, and perhaps ahead in terms of prestige, is CHCH-TV Hamilton, Ontario, a Toronto-area independent station whose signal is transmitted nationally by satellite to remote regions.

Maclean Hunter, meanwhile, has extensive magazine, newspaper, and publishing interests (Maclean's magazine, English-speaking Canada's only weekly news magazine, is among them); 15 radio stations; and sizable cable operations

in Canada and the U.S.

Selkirk says it has set up a committee of its independent directors to examine the deal. The acquisition of the class B voting shares is dependent upon CRTC approval.

Southam, however, has an out from the deal. It can withdraw the shares it has tendered if a higher bid comes along.

Last year, it was thought that Rogers Communications would attempt to buy the company. Rogers was set to pay \$35 per share for Selkirk, but Southam wouldn't budge its holdings.

However, Southam has recently opted to put the Selkirk holdings on the market. Some speculate that Southam itself is worried about a takeover. A standstill pact it had with media giant Torstar Corp. expires in 1990, five years sooner than anticipated, and Torstar may swallow more of Southam at that time. As a result, Southam needs to make itself seem a less attractive purchase in a way that still keeps it financially vibrant.

Maclean Hunter said Oct. 21 that it would mail the offer to shareholders within 10 days and allow them 20 more days to tender their shares.

The Case Is The First Of Its Kind In The Country's History Record Maker Faces Obscenity Charge

OTTAWA For the first time in Canadian history, a record manufacturer has been charged with distributing obscene material.

Toronto manufacturer Fringe Product and a numbered Ontario company that operates a Record Peddler retail outlet in Toronto were charged by police in Neapean, Ontario, a suburb of Ottawa.

Fringe Product was also charged

in provincial court, where the company's 34-year-old owner, Ben Hoffman, appeared Oct. 19. A second court date hadn't been set at press time.

The Canadian Independent Record Production Assn., the 150-member trade group for Canadian-owned firms, denounced the police action, saying it would limit free expression.

The police spent four months investigating a complaint, that led to the seizure of several hundred copies of "Feed Us A Fetus" and "Here Today Guano Tomorrow" by the Victoria, British Columbia, punk band DayGlo Abortions.

Hoffman was quoted as saying he'd been aware of the police investigation since May but was surprised charges were filed.

The cover of the band's first album shows a painting of U.S. President Ronald Reagan and his wife, Nancy, in front of a baked human fetus on a plate.

The charges are unlawful possession and distribution of obscene material. A new law governing obscenity and pornography was introduced a couple of years ago by the federal government but never passed in the House of Commons. It died when the election was called. KIRK LaPOINTE

MAPLE BRIEFS

BRYAN ADAMS, winner of the first-ever Canadian-entertainer-of-the-year Juno Award in 1987, is in the running for the same award at the Junos in early 1989 (the rescheduling of the awards show from fall to spring means there will be no 1988 Junos). In fact, five of this year's 10 nominees for the award were also nominated in 1987: Adams, Tom Cochrane & Red Rider, Bruce Cockburn, k.d. lang, and Glass Tiger. Joining them in the hunt are Robbie Robertson, Blue Rodeo, Colin James, Leonard Cohen, and Barney Bentall & the Legendary Hearts.

AUTHORITIES probing the death of a teenager following a concert have urged that security guards be better trained before they're allowed to work at concerts.

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AMNESTY INT'L TOUR

(Continued from page 62)

The crowd rose as one when he appeared on stage for his 90-minute set and sang along with "Born In The U.S.A." Chapman also triumphed, striking a responsive chord in much of the audience with her folkloric style.

The Zimbabwe leg of the AI tour took place in the capital, Harare, before an audience of 70,000, including 15,000 South Africans and many others who had traveled from Kenya, Zambia, and Mozambique.

Concert tickets had gone on sale at about \$5 each six weeks before the date. The student council of the Univ. of Witwatersrand in Johannesburg, South Africa, was allocated 20,000 tickets priced at 25 rand each, or about \$12, by the Zimbabwe organizers of the concert.

South African citizens who purchased tickets from the student council were able to obtain visas through the council at additional cost. Tickets were also advertised for sale in South African newspapers by people who had obtained them in Zimbabwe.

Springsteen attacked the South African government during his act, describing it as "at war with itself," and welcomed the 15,000 South Africans present.

He said he was glad and proud they were there as they could carry the human rights message home with them. He recalled how the Vietnam War had affected some of his friends, read from the human rights charter, and suggested how South African citizens should try to change the system from within.

Gabriel, who sang his tribute song "Biko," said he was proud to perform it so close to its source. Capital Radio, the first independent station to operate in the Transkei, South Africa, was allowed to take a live feed of the song from Harare to broadcast in Natal and the eastern Cape area of South Africa.

Gabriel and Chapman both dedicated a song to Nelson Mandela, the imprisoned black leader, and Chapman told the crowd to sing loud so that it would be heard in South Africa.

There was controversy when a Johannesburg newspaper revealed just hours before the concert that the Zimbabwean promoter Neil Dunn had allowed his stepfather to help sell tickets in South Africa.

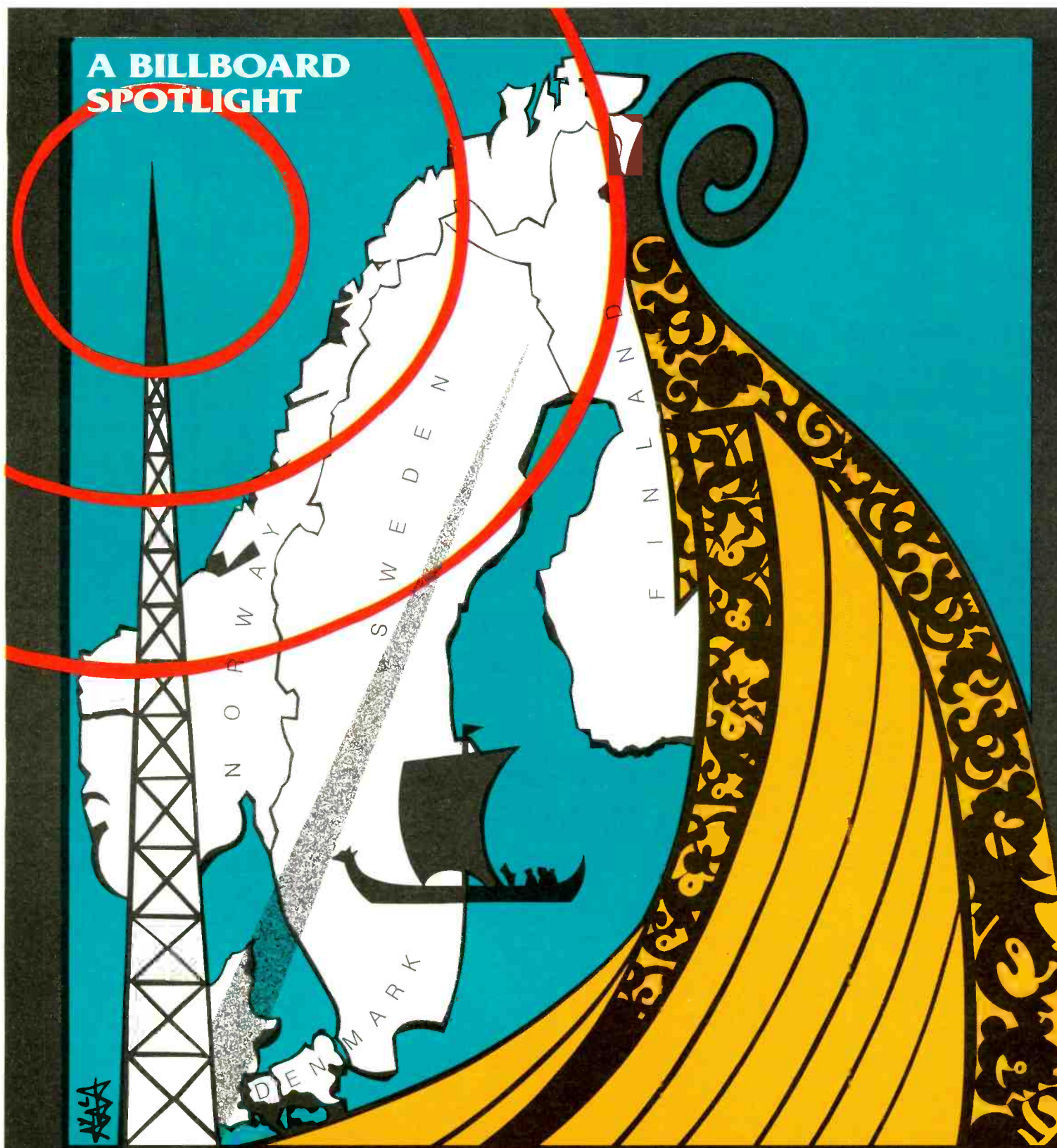
His stepfather is ex-Gen. Peter Walls, commander of the Rhodesian Army during the war between Ian Smith's government and the guerrilla forces of Robert Mugabe and Joshua Nkomo before Rhodesia became officially independent under the name of Zimbabwe.

There were also adverse comments about the sound system for the concert, which was on loan from Lesotho, the mountain kingdom enclave within South Africa, but allegedly made available through a front company for South African business interests.

The friendly, trouble-free atmosphere of the Harare concert has led to speculation that the Zimbabwean capital could become the rock music center of Africa.

This story was compiled by Jerry d'Souza in India and John Miller in South Africa.

A BILLBOARD SPOTLIGHT



REVOLUTION IN SCANDINAVIA!

The Scandinavian countries—Denmark, Finland, Norway and Sweden, a music market of 20 million people—are on the verge of a broadcasting revolution as deregulation finally comes, changing a radio and television landscape for so long dominated by public service broadcasting.

This broadcasting revolution will be fully documented in *Billboard's SPOTLIGHT ON SCANDINAVIA* to be published in the December 3 issue.

IN THIS ISSUE:

• The Danish Music Scene • The Finnish Music Scene • The Norwegian Music Scene • The Swedish Music Scene

From the Chief Executive's Chair—a round-up of Scandinavian opinion on market developments • Music Publishing in Scandinavia

ISSUE DATE: December 3

AD CLOSING: November 3

FOR AD DETAILS CONTACT: Ron Betist, Amsterdam 31-20-662-84-83

Spain Hosts BMG Marketing Meeting

BMG Music International brings together marketing and product executives—representing the Arista, RCA, and Ariola labels—from around the world in Marbella, Spain, Sept. 4-8. The first such event in the company's 18-month history, the BMG meet featured product presentation from LaToya Jackson. Tom Cochrane, the Silencers, and Rick Astley, with artist performances by Jackson, Kings Of The Sun, Grayson Hugh, Dave Stewart's London Beat, Blue Zone, Strength, Mark Germino, Cowboy Junkies, Glen Goldsmith, and other international BMG artists.



Roy Lott, Arista senior VP of operations, shares a laugh with the Four Tops. Shown, from left, are the Four Tops' Abdul Fakir and Renaldo Benson; Lott; and the Four Tops' Lawrence Payton and Levi Stubbs.



RCA Records artist LaToya Jackson relaxes at Marbella with Heinz Henn, VP of international A&R/marketing for BMG Music International.



Rudi Gassner, president and CEO of BMG Music International, is shown with fellow executive Jean Michel Fava, GM of BMG France.



KISS-man Gene Simmons, president of the new BMG label Simmons Records, chats with friends at the Marbella meet. Shown, from left, are Simmons; Levi Stubbs of the Four Tops; and Heinz Henn, VP of international A&R/marketing for BMG Music International.



Executives of BMG Music International make a show of global solidarity. Pictured, from left, are Rudi Gassner, president and CEO; Heinz Henn, VP of international A&R/marketing; and Chris Stone, senior director of A&R/marketing for Europe.

ROCK HALL INDUCTIONS

(Continued from page 6)

Thompson's appointment as director of the hall's Cleveland complex was announced Oct. 12 by museum board chairman Robert R. Broadbent, who describes the new executive as "a skilled all-around manager with a thorough understanding of budgeting of major projects [and] fund-raising."

Thompson, 41, was selected by a task force of Cleveland and New York board members following a six-month search. Former project coordinator Christopher O. Johnson resigned in April.

For the past seven years, Thompson has been special assistant to OSU president Edward Jennings. His purview has included fund-raising, monitoring the OSU radio and television stations, overseeing administrative units, and negotiating contracts. He was also secretary to the OSU Foundation, a fund-raising unit.

Thompson says his salary will be "a little more" than the \$77,750 he

was earning by the end of his tenure at OSU.

His first challenge will be raising the \$35 million still needed to meet the projected \$48 million cost of the hall. On Sept. 26, hall officials announced that \$9 million in contributions from Cleveland corporations and foundations had been raised during the previous six months. Altogether, \$13 million has been pledged.

Thompson plans to hire a development director and a construction manager. Construction is due to start in 1990 and end in 1991.

Thompson, a native of the Dayton, Ohio, area, used to play trombone in a high school dance band and calls himself an "ardent rock'n'roll fan."

"I really loved and still do love the Motown sound," he adds. "That's sort of my first love in terms of rock'n'roll. I also love the Beatles and the Beach Boys. As for current artists, I enjoy Michael Jackson, Whitney Houston, Bruce Springsteen."

CALIF. AGENCIES ACT NEEDS REVISION

(Continued from page 9)

The commission's report makes it clear that neither it nor the California legislature ignored the realities facing personal managers. Indeed, the report considered whether there should be exemptions to the law that would allow personal managers to act as talent agents in certain cases. It concluded, however, that there should be no exceptions. Thus, unlike the similar New York state statute, California law allows no "incidental" booking of artists by their managers.

So what activities can a personal manager engage in in the area of concert procurement without risking his or her contract and commissions? The law provides that a personal manager can act "...in conjunction with, and at the request of, a talent agent in the negotiation of an employment contract." The obvious trick here is determining what is meant by the phrase "in conjunction with" and understanding what a manager should do to document his work "in conjunction with" a talent agent.

It could be argued that the Talent Agencies Act can hurt the very people it presumably is intended to protect—the artists. After all, it is quite common to find artists that have personal managers but can't get a talent agent. What are they to do about booking personal appearances and other employment? It's a Catch 22 type of situation. The manager can't book dates for the artist to showcase his talents for talent agents or record companies, and it's tough to get an agent or a record deal if you don't showcase your talents. In this sense, the law appears to restrict an artist's opportunities to exploit his or her talents.

I believe the law should be amended again to remedy some of the problems discussed here. However, any change that would permit personal managers to obtain employment for artists must establish some objective standard of permitted procurement activities that would be exempted from the Talent Agencies Act.

It's not enough to simply exempt "incidental" activities. This leaves too much room for interpretation. I would, for example, permit personal managers to engage in procurement activities on behalf of artists for a specified, limited period of time from

the inception of the personal-management relationship. This exemption would require a written personal-management contract and would exist only if the artist does not have a talent agent. In addition, the manager would not be allowed to receive a commission from such procurement activities.

The current law is well-intentioned in that it seeks to protect artists from the unfair and sharp practices of some unscrupulous personal managers. Moreover, it is the artist just starting a career who benefits the most from the protections the act provides. As we know, some unsavory characters parading as managers have signed artists to long-term management contracts on the strength of unrealistic promises that are never fulfilled. Moreover, as a matter of simple fairness, personal managers should not be permitted to receive more in commissions from procurement activities than do licensed talent agents.

As to the question of the current law's fairness to personal managers, I think that the statute as recently amended is fairer than it was before. The recording contract exemption, the one-year statute of limitations, and the exemption allowing the manager to work in conjunction with a talent agent are particularly important changes that favor the manager. Unless we are going to do away with licensing talent agents altogether (which I don't advocate), the act is essential in maintaining the integrity of the licensing requirements for agents.

Finally, it should be understood that the law represents a balancing of interests. The state has an interest in regulating the talent agency industry, in protecting artists, and in permitting personal managers to conduct business effectively on behalf of their clients.

As political decisions go, I believe the statute generally achieves this balance of interests. However, in view of real-life Artie Artist/Mary Manager situations, the California legislature should consider yet another review of the act. Until then, I support its vigorous enforcement and recommend that managers be certain to understand the act so that their activities comply with its requirements.

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LIFELINES

BIRTHS

Girl, Samantha Leah, to **George Reisz** and **Daria Brandt**, Sept. 12 in New York. He is president of In-vue Sound Inc.

Boy, **Timothy Jerome**, to **Rupert** and **Liza Holmes** Sept. 30 in White Plains, N.Y. He is a singer/writer/producer.

Boy, Michael Evan, to **Andy** and **Martha Siditsky**, Sept. 30 in Los Angeles. He is creative services manager at Buena Vista Home Video.

Boy, Joseph III, to **Joseph** and **Rosemary Cain**, Oct. 4 in New York. He is a veteran record executive/producer.

Girl, Stacey Claire Louise, to **Bruce Allen** and **Jane Macdougall**, Oct. 7 in Vancouver, British Columbia. He is president of Bruce Allen Talent, a management firm whose roster includes Bryan Adams, BTO, and Loverboy.

Boy, Sean Michael, to **Jeff** and **Janine Newman**, Oct. 12 in Arlington, Va. He is senior producer of music video programming for Black Entertainment Television.

Boy, Joshua Aaron, to **Ron** and **Mimi Kaplan**, Oct. 17 in Chicago. He is VP of American Famous Talent.

Boy, Anatole, to **Bruce** and **Janin**

Paine, Oct. 18 in Los Angeles. He is a pop vocalist with the group Iguana. She is a music manager.

Girl, Mary Katherine, to **Denis** and **Emily McNamara**, Oct. 18 in Huntington, N.Y. He is program director at WDRE Long Island, N.Y.

Girl, Jody, to **Jonathan** and **Barnese Butler**, Oct. 21 in London. He is a recording artist and songwriter for the Zomba Group (Jive Records).

Girl, Kate Carlyle, to **Kathy Smith** and **Steve Grace**, Oct. 24 in Los Angeles. She is a fitness expert who hosts a total of six exercise videos on the Fox Hills and JCI home video labels. He is West Coast producer of NBC-TV's "Today."

John Hendricks to **Susan Badger**, Sept. 24 in Lansdale, Pa. He is a former air personality for WESS East Stroudsburg, Pa.

DEATHS

Bill Borden, 73, of cancer Oct. 21 at his home in Rumson, N.J. Borden was the president of New York-based Monmouth-Evergreen Records, which marketed a series of nostalgia and jazz albums, including original-cast and show-music albums licensed from labels

based in the U.K. Two daughters and two grandchildren survive.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

MARRIAGES

Richard Sterban to **Donna Summers**, Sept. 21 in Nashville. He is a member of the Oak Ridge Boys.

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.

NOVEMBER

Nov. 1, 8, 15, and 22, **ASCAP Gospel Workshop**, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 3-4, **American Bar Assn. Forum: Recording, Management, And Agency Contracts In The Music Industry**, Underwood Auditorium, Vanderbilt Law School, Nashville. Edward Pierson, 303-839-5789.

Nov. 3-6, **85th Audio Engineering Society Convention**, Los Angeles Convention Center and Los Angeles Hilton Hotel, Los Angeles. Donald J. Plunkett, 212-661-8528.

Nov. 9-11, **2nd Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference**, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 10, **NARAS And ASCAP Present: A&R Wars: Is A&R Holding The Record Industry Back?**, Beverly Garland Hotel, North Hollywood, Calif. Billy James, 818-843-8253.

Nov. 12, **American Music Week Songcraft Seminar: Song By Song By Sondheim**, Singers Forum Foundation, New York. 212-674-1143.

Nov. 22, **International Tape/Disc Assn. General Membership Meeting And Update Seminar**, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620.

DECEMBER

Dec. 3-4, **MIDI Expo**, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 10-20, **Music Business Workshop**, Full Sail Center For Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, **Video Expo Orlando**, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

RIAA: MUSIC BIZ ON TRACK FOR BANNER YEAR

(Continued from page 1)

lar value rose 18%.

LPs maintained a slight edge last year in terms of units shipped, but first-half results in 1988 make it clear that CD units will surpass LP units this year for the first time—by far. First-half figures show 70.4 million

CD units shipped, compared with 43.5 million LPs. CD units shipped rose 64% in the first half, with dollar value increasing 46.8% to slightly more than \$1 billion. LP shipments slipped 22.4%, with a dollar value slide of 23.4%.

As expected, vinyl singles continued to lose ground, with first-half drops of 12.5% in units shipped and 1.5% in dollar value. That the dollar value of vinyl singles saw only a slight decline indicates, observers say, that the 12-inch dance single has been holding up well. (The RIAA report does not break out 12-inch numbers.)

Doing their modest bit in the early stages of market penetration are two new configurations, the cassette single and the 3-inch CD single.

In their second year of documentation by RIAA's market research committee, cassette singles generated shipments of 5.5 million with a dollar value of \$14.8 million in the first half of this year. That's slightly better than the configuration did in all of 1987.

In its first report on the CD-3 single, the RIAA says the configuration moved 435,000 units with a dollar value of \$2.9 million during the first half of 1988.

Cassettes remain the preferred configuration among consumers, with the six-month report showing 208.1 million units shipped with a dollar value of \$1.5 billion.

Jay Berman, president of the RIAA, agrees the first-half numbers indicate that the industry is headed toward its best year ever in unit shipments and dollar value. "We beat 1978 last year in dollar value, and now unit shipments are about to set a new record, too," he says.

Music Industry Scorecard, Jan.-June, 1987-88			
Manufacturers' Unit Shipments (millions)			
	1987	1988	% chg '87-88
Vinyl Singles	41.7	36.5	-12.5%
Cassette Singles	.842	5.5	+547%
CD Singles	-	.435	NA
LPs/EPs	56.0	43.5	-22.4%
CDs	43.0	70.4	+64.0%
Cassettes	188.0	208.1	+11%
Totals	330.0	364.4	+11.0%
Manufacturers' Dollar Value (millions)			
	1987	1988	% chg '87-88
Vinyl Singles	101.7	100.2	-1.5%
Cassette Singles	2.9	14.8	+411%
CD Singles	-	2.9	NA
LPs/EPs	395.0	302.7	-23.4%
CDs	687.5	1,009.3	+46.8%
Cassettes	1,320.0	1,531.6	+16%
Totals	2,509.0	2,961.4	+18.1%

Source: RIAA Market Research Committee

FOR THE RECORD

In the Oct. 29 issue of Billboard, the Grass Route column gave the wrong release date for "Radio One," the new 17-track Jimi Hendrix Experience collection from Rykodisc. The correct release date is Oct. 21.

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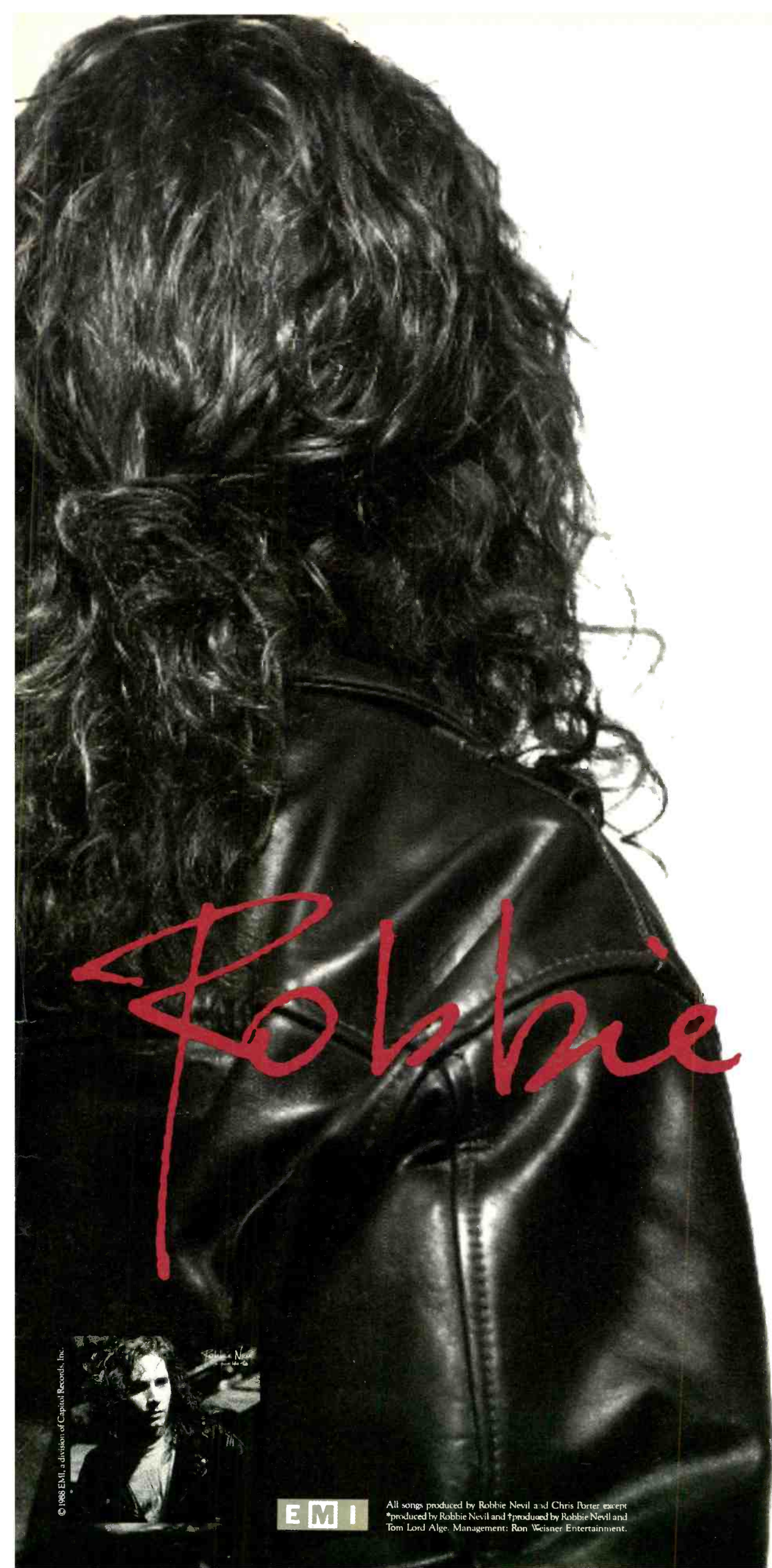
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The Virgin Land. Virgin Music Publishing celebrates the opening of its new U.S. headquarters in West Hollywood, Calif. The company represents such artists as XTC, Russ Ballard, Nicki Holland, Ellen Shipley, Jon Lind, and Miles Jaye. Shown, from left, are Richard Griffiths, president, Virgin Music America; Andy Partridge, XTC; David Steel, VP, Virgin Music East Coast; and David Gregory, XTC.



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Produced by Paul Hardiman and Chris De Burgh.



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Congress Extends Record-Rental Law For 8 Years

BY BILL HOLLAND

WASHINGTON Just as it was ready to adjourn, the 100th Congress passed the long-awaited record-rental bill, which extends for eight years the current law granting owners of a sound recording and its songs the exclusive rights to authorize record rentals.

The current record-rental law will expire next year. Until the final hours of the session, industry lobbyists feared that an unrelated amendment

added by Sen. Robert Dole, R-Kan., which would have authorized a grant to the Univ. of Kansas, would result in the tabling of the bill by legislators anxious to adjourn.

But Recording Industry Assn. of America officials were successful in engaging the last-minute help of Sen. Pete Wilson, R-Calif., and Sen. Dennis DeConcini, D-Ariz., copyright subcommittee chairman. The senators convinced Dole to attach his amendment to another measure, with the stipulation that even if that mea-

sure failed, he would leave the record-rental bill unencumbered. The "straw man" bill did not pass, but the record-rental bill did.

Also breathing a postadjournment sigh of relief were lobbyists for songwriters and performing rights societies, who felt helpless until the closing hours of the session as legislators wrangled over controversial defense-contractor tax-break provisions of the 1988 Technical Corrections Act.

That bill contained a provision that would restore for songwriters, lyri-

cists, freelance writers, and visual artists the traditional practice of deducting work expenses during the tax year in which they are incurred.

That deduction method was inadvertently taken away from artists by the 1986 Tax Reform Act, and ASCAP and BMI worked for its reinstatement in both sessions of the 100th Congress. As it turned out, the lawmakers untangled the controversial provisions as the gallery clock ticked close to 3 a.m.

Recalls BMI lobbyist Jim Free: "I just decided, what the hell, I'm going up to the gallery and sit there until the very last minute to see what will happen to us after all that work. When it finally happened, I said to myself, 'Hallelujah.'"

Broadcasters weren't feeling quite so elated after Congress passed its big drug bill, which contains a provision stipulating that if a station owner is convicted of using or possessing drugs, the government can strip the station's license at renewal time—even if the conviction is a misdemeanor.

The National Assn. of Broadcasters, facing the political impossibility of opposing the provision that cuts off most federal benefits to drug users and distributors, "steered clear of that one," as one official said.

NAB President Eddie Fritts also ducked reporters' questions afterward, saying only that "right now, felons can't hold broadcast licenses—it's not a major change in the law." He declined to comment on the possibility that even a misdemeanor conviction for smoking marijuana could be considered just cause under the new law for the government not to renew a broadcast license.

Also receiving final congressional approval was legislation allowing the U.S. to join the Berne Convention, the international copyright treaty (see separate story, page 4).

Berne adherence will give the U.S. greater protection in its anti-piracy efforts and end growing international resentment over the fact that the U.S. is not offering the protection it is demanding overseas. President Reagan was to sign the treaty Monday (31) in a ceremony in Los Angeles.

The so-called "Bork Bill" also won final approval. The Video Piracy Act requires that video stores and libraries obtain permission from customers before divulging rental or sales histories; the legislation stemmed from a Washington, D.C., newspaper report that the names of movies rented by former Supreme Court nominee Robert Bork had been obtained from a video dealer.

Many video store chains already require such written permission.

CONGRESS COMPROMISES ON KIDDIE-PORN ISSUE

(Continued from page 1)

House and Senate negotiators reached an agreement to delete or limit the most damaging sections of the child-protection bill, which would have imperiled video and record dealers as well as record companies, video, film, and book suppliers, and distributors with wide-ranging civil fines and forfeiture penalties.

Even with the most dangerous sections deleted or modified, however, the new bill poses a threat to video shops with large X-rated inventory, although penalties are now less severe and standard-of-proof protections in prosecutions are stronger.

In the original Senate version, such legitimate businesses would have faced fines of up to \$250,000 and mandatory civil and criminal forfeiture of all fixtures and goods if convicted of possessing or selling even one or two items deemed obscene.

House members had been under tremendous pressure from conservatives and the religious right to pass the bill intact. But a coalition of entertainment trade groups was able to convince the House leadership that the scope of the original legislation was too broad and that the measure endangered businesses not in the regular trade of selling or distributing obscene material.

The compromise language eliminates both the civil-fine and civil-forfeiture sections, under which dealers and others would have faced drastic penalties without a so-called high-standard-of-proof protection against criminal prosecutions.

The deleted forfeiture and fine provisions would also have permitted the Justice Department to use an obscenity judgment from any part of the country, including a rural, backwater community, as a basis for prosecution.

The compromise also restricts the forfeiture provisions in criminal pro-

secutions, removing the clause that called for the automatic forfeiture of all goods and replacing it with one that leaves it up to the discretion of the court whether to seize property beyond the offending items. It also requires that the forfeiture of assets be proportional to the extent of the offense—a major change.

Finally, the compromise changes the section on possession or receipt with intent to distribute obscene materials. The section now includes only

businesses and companies whose regular trade is the business of distributing obscene materials. Lobbyists from the video industry are concerned, however, that the new language still leaves video stores with large X-rated inventory at risk.

"It's a case where the more X-rated product a store has, the more it could get into trouble," says one insider. "The worst features of the bill have been cut or modified, but there are still problems."

BERNE: WHAT'S IN STORE FOR COPYRIGHT OWNERS

(Continued from page 4)

here within five years of the work's issuance.

In addition, she points out, owners of unregistered foreign works could not request statutory damages for infringements and would have to prove actual damages to receive anything.

Civil penalties for copyright infringement have been doubled. For ordinary infringement, says Schrader, the minimum fine will be increased from \$250 to \$500 and the maximum fine from \$10,000 to \$20,000 per count. For willful infringement, she says, the maximum levy will jump from \$50,000 to \$100,000. The maximum criminal penalty of up to five years imprisonment and \$250,000 in fines will remain unchanged.

Schrader predicts that the effects of the changes in the registration field will be mainly cosmetic. "If people think the copyright office will register a claim, they will register it," she says.

This should be true, she adds, even for owners of foreign-origin works, despite the lack of registration procedures in other Berne countries. "Certainly many if not all foreigners are going to file for registration [with the

U.S. Copyright Office] before they sue," she contends. "Because if they don't, they go to court naked, so to speak."

Entertainment attorneys agree with this proposition. Leonard Marks of Gold, Farrell & Marks states, "I think most sophisticated lawyers are going to advise foreign clients to take advantage of these provisions. Why shouldn't they get statutory damages and the benefits of evidentiary presumptions that flow from copyright registration?"

Michael Sukin of Carro, Spanbock, Kaster, & Cuiffo and Andy Feinman of Feinman & Krasilovsky, two other New York law firms, also say they would advise their foreign clients to register their works in the U.S. if they plan to release them here.

Sukin predicts that in the future, other Berne countries will pressure the U.S. to enact a "moral rights" law that would restrict the rights of publishers and record and video companies to alter creative works. A proposed moral rights clause was stoutly resisted by the entertainment and publishing industries during the debate that prefaced passage of the Berne bill.

NARM WHOLESALERS CONFERENCE

(Continued from page 4)

subcommittee was a freewheeling affair, with indies agreeing to combine advertising efforts and poll distributors on product movement.

A new steering committee formed to implement these ideas includes Eric Paulson, president of Navarre Corp.; Don Gillespie, president of Music Distributors Inc.; Larry Howell, supervisor of sales at Big State Distributing; and Robin Cohn, president of City Hall Records.

The IAC also agreed to meet March 1 in New Orleans, the day before the start of the annual NARM convention.

In other developments, the U.S. rackjobber community and home video studios are poised to expand the

sell-through market.

Ann Daly, VP of domestic marketing for Lieberman Enterprises, cautioned racks not to become complacent because of the rising video tide.

"We cannot rest on our laurels" in a business booming at a clip of \$6.6 billion in home video spending, Daly said. Daly put the sell-through figure of home video at \$2 billion but warned of "slowing growth" at wholesale, noting that growth is running only 6% over 1987.

In one keynote address, Steve Libman, owner of Nova Distributing in Norcross, Ga., sounded the battle trumpet for one-stops, noting that "it's time the one-stops receive the full recognition we have earned by

virtue of the many services we perform on a daily basis."

Libman asked the industry to recognize the service provided by one-stops, requesting that they no longer be lumped into a general wholesaler category with racks, chain retail, and mass merchandisers.

"We perform a very specific service and in return all we ask is the ability to render this service and remain liquid and profitable," Libman said. "It costs us a lot of money to shelve catalog year round, and we ask for support through continuous, ongoing midline programs similar to those that some have instituted on budget lines."

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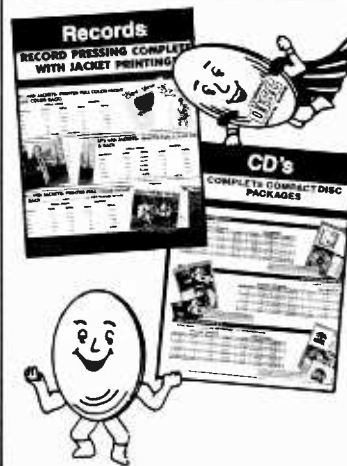
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Tommy's Guns. Epic artist Michael Jackson greets special friends backstage after one of his sellout shows at New Jersey's Meadowlands Arena. Pictured, from left, are Columbia artist Billy Joel, CBS Records Division president Tommy Mottola, and Jackson.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joe Keiner is named executive VP of Chrysalis in New York. He was president and CEO of Adidas USA.

PolyGram Records in Nashville appoints Harold Shedd creative VP (see story, this page). He was head of Music Mill in Nashville.

Lou Mann is named VP of sales at Capitol Records in Los Angeles. He was VP of marketing at MCA Records.

Epic/Portrait/CBS Associated Labels in New York appoints Pete Anderson VP of sales. He was Midcentral sales manager, CBS Records.

Walt Wilson is promoted to VP of marketing for MCA Records in Nash-



KEINER

SHEDD

MANN

ANDERSON

ville. He was director of marketing for the label in Los Angeles.

Motown Records in Los Angeles promotes James Cochran to co-national director, East Coast, and Eric Thrasher to co-national director, West Coast. They were, respectively, regional manager, Midwest, and regional manager, Southwest, both for the label.

PolyGram Records in New York appoints Gloria Feliciano VP of human resources and administrative services and Kerry Wood national director, adult contemporary promotion, for Mercury, Polydor, and Associated Labels. They were, respectively, VP, human resources, and director, adult contemporary/top 40 secondaries, both for the label.

WTG Records in Los Angeles appoints Joey Carvello director of dance music and Linda Murdock manager of national top 40 promotion. They were, respectively, owner and operator of an independent promotion firm and in promotion for Atco Records.

EMI Music Worldwide in Los Angeles promotes Paul Donahoe to man-



WILSON

COCHRAN

THRASHER

FONOROW

ager, international promotion, for EMI Music's international marketing division. He was coordinator of marketing and promotion for the label.

CBS Records in New York appoints Tom Simonson director of college marketing and Jill Richmond manager of college marketing. They were, respectively, manager of college marketing and coordinator of college marketing, both for the label.

Hank Spann is named promotion manager, Gulf Coast region, black music, for Warner Bros. Records in Los Angeles. He was promotions director for WXOK radio in Baton Rouge, La.

Virgin Records in Los Angeles appoints Cynthia Bryce director of contract administration. She was a legal assistant at the firm of Fischbach, Mendow & Pearlstein.

PUBLISHING. Cherie Fonorow is named VP of music publishing/creative operations for PolyGram's Music Publishing Cos. in New York. She was director, creative operations, for PolyGram Music Publishing USA.

• VIDEO PEOPLE on the move, see page 57

INSIDE TRACK



Edited by Irv Lichtman

BON VOYAGE: Bon Jovi manager Doc McGhee tells Track that the PolyGram superstar act is planning to play a big concert in the Soviet Union next summer. Negotiations are now under way. Bon Jovi was set to launch its global tour Monday (31) in Dublin, Ireland. U.S. dates start in January.

BAGS PACKED: At press time, Derek Shulman, who signed Bon Jovi, was literally packing his things at PolyGram in New York to make the move to 75 Rock, where he will reportedly helm a refurbished Atco label.

RCA MOVES: Mike Becce, longtime RCA Records staffer, leaves his post as national director of top 40 promotion Jan. 1. Expected to arrive at the label is Skip Miller, former president of Motown, who is likely to join the label in Los Angeles as VP of the black division.

MESHEL EXITS: Billy Meshel has resigned as president of the Arista Music Publishing Group, which is part of the BMG Music complex. Meshel has worked for the company out of Los Angeles for the past 12 years.

ROOM AT THE TOP: Randy Travis' "Old 8 x 10" stood atop the Top Country Albums chart for eight weeks. But since Travis relinquished the No. 1 spot three weeks ago, the chart has had a revolving door, with Dwight Yoakam, the Judds, and this week Ricky Van Shelton in the No. 1 spot. To reach the top, each of these artists has had to leapfrog over Travis, who has held tight at No. 2.

NO CONTEST: Local 802 of the American Federation of Musicians will not hold its biannual election this fall because "nobody's running against our slate," says John Glasel, president of the New York local. Uncontested are four administrative offices and nine memberships each on the executive board and the trial board. Glasel, who became Local 802 president six years ago after defeating longtime incumbent Max Arons, notes that skipping the election will save the union about \$36,000, assuming that there are 13,000 members eligible to vote, as there were in the last election.

A&R WARS: On Nov. 10, the Los Angeles chapter of

the National Academy of Recording Arts & Sciences and ASCAP will co-sponsor a panel discussion in which top industry personnel will debate the current state of label A&R. The panel, "A&R Wars: Is A&R Holding The Record Industry Back?" will pit music consultant Thomas White, author of a controversial Commentary (Billboard, April 23) that was critical of A&R, against such industry representatives as MCA president Al Teller, Warner Bros. president Lenny Waronker, Columbia West Coast A&R VP Ron Oberman, A&M VP of promotion Charlie Minor, former Motown and Stax executive Al Bell, and Geffen A&R exec Tom Zutaut. The program, to be moderated by KMPC FM Los Angeles program director and former MTV VJ J.J. Jackson, will be held at the Beverly Garland Hotel in North Hollywood. For further information, call NARAS at 213-843-8253.

HAPPY CHARTS! One memorable present received by William Hammerstein on his 70th birthday (Oct. 26) was seeing two new recordings of classic works associated with his father, lyricist/librettist Oscar Hammerstein II, achieve rather impressive (and interesting) chart status. "Show Boat" (Angel-EMI), with music by Jerome Kern, and "The Sound Of Music" (Telarc), with music by Richard Rodgers, are at Nos. 1 and 2 on the classical crossover charts, respectively. For the record, the previous week saw the chart positions of the two releases reversed. William Hammerstein, a producer/director, served as a consultant on the new "Show Boat" album. Oscar Hammerstein died in 1960, less than a year after the opening of "The Sound Of Music" on Broadway.

CHILD CARE: George Michael completed his sellout six-night stand in Southern California Oct. 9 with a benefit concert for the Adam Walsh Resource Centers that raised \$550,000 in ticket sales and contributions from CBS Records, Sony Corp., and the Coca-Cola Co. The centers provide educational child-safety programs and lobby for legislative initiatives that aid children in general.

SELECT COMPANY: Smokey Robinson becomes the fourth writer to be honored with ASCAP's Founders Award when society president Morton Gould makes a presentation at a special dinner Wednesday (2) at Chasen's in Los Angeles. Other recipients are Bob Dylan, Stevie Wonder, and Jule Styne.

BONE TALKS: Mike Bone, president of Chrysalis Records, will speak on the topic of DAT at the monthly meeting of the music and performing arts unit of

(Continued on page 80)

Shedd To Stress Young Acts At Merc

BY ED MORRIS

NASHVILLE Producer Harold Shedd, who is set to take over A&R duties from departing Steve Popovich at Mercury/PolyGram here, says he will emphasize the label's younger and developing acts in fighting for a bigger share of the country market.

Although Popovich signed such newcomers as David Lynn Jones, Larry Boone, and Donna Meade, he spent much of his energy during his nearly three years at Mercury working to revive the recording careers of Johnny Cash, Kris Kristofferson, Lynn Anderson, and other established artists.

"Based on the foundation Popovich has built in the last two or three years—especially with Kathy Mattea and Larry Boone—I think we'll probably lean more toward the leading edge or the cutting edge of the country scene,"

Shedd says. Mattea, who was already on the label when Popovich arrived, recently won the Country Music Assn.'s single-of-the-year award for "18 Wheels And A Dozen Roses." Boone, who is also a songwriter, was one of Popovich's first signings. His chief effort has been the top 10 single "Don't Give Candy To A Stranger."

Shedd, who begins his new job as creative VP/Nashville the first week of November, will report directly to PolyGram president and CEO Dick Asher.

A former jingle producer, Shedd hit the big time in country music in 1979 when he agreed to co-produce Alabama, then emerging from its status as a regional act. He has since co-produced 11 of the act's albums, which have sold a total of more than 30 million copies. This year Alabama replaced him, opting to work with Josh Leo and Barry Beckett.

Shedd is also responsible for helping to bring K.T. Oslin to fame. He produced both "80's Ladies," Oslin's first album, which went gold early this year, and "This Woman," which is likely to go gold by year's end. Oslin won the song-of-the-year and female-vocalist-of-the-year prizes at the recent CMA ceremonies.

Shedd says he's negotiating for the right to continue producing acts not on Mercury: "I might be able to retain a couple, but I'm going to be working for PolyGram."

Whether Shedd will pare or add to the roster is still up in the air. He says, "I want to get over there and get inside and really see what we are working with."

Shedd is part owner of Music Mill Recording Studio and several music publishing companies that are now administered by the Welk Music Group, which was recently purchased by PolyGram.

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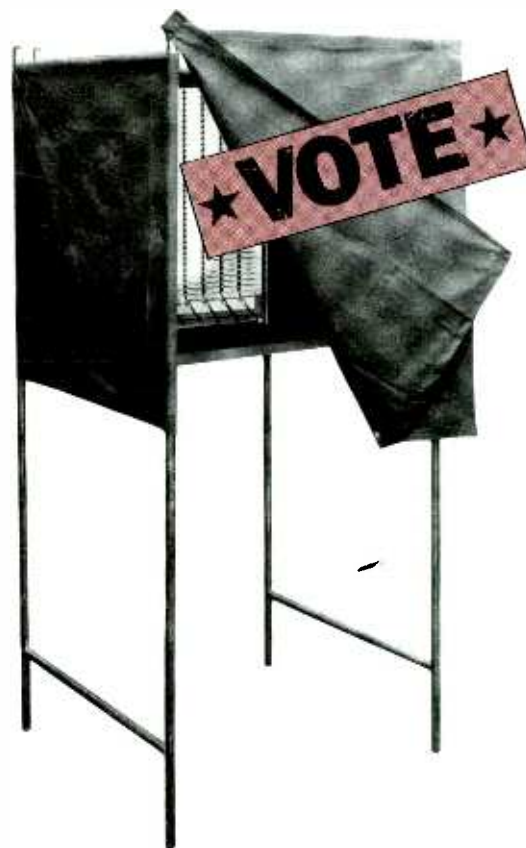
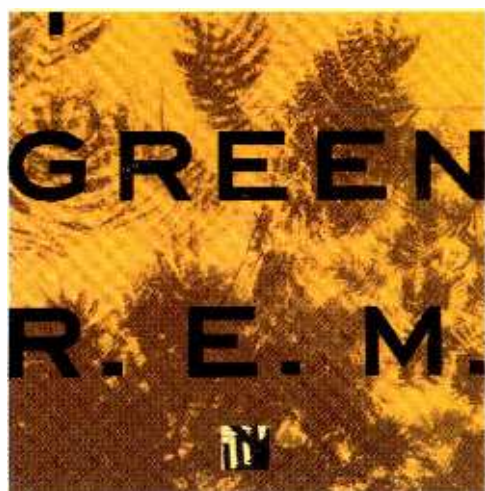
"WAY COOL JR." (7-88985)

Produced by Beau Hill and Mike Stone
A Ratt N Roll/Berle Company Production
Personal Management: Marshall Berle



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TWO THINGS TO DO NOVEMBER 8:



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