

\*\*\*\*\*3-DIGIT 908  
01066048024BB MAR86  
MONTY GREENLY 03 10  
3740 ELM UCY  
LUNG BEACH CA 90807 33  
33

# Billboard

**Pre-Midem report: There's new confidence in the crowd at Cannes**  
*Coverage begins, page 56*  
**Complete listing of '85 Grammy nominees**  
*See page 64*  
**Barbra's Broadway LP climbs to No. 1**  
*Top Pop Album chart, page 68*

VOLUME 98 NO. 4

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 25, 1986/\$3.50 (U.S.)

## Digital Tape Conspicuous By Its Absence at CES

BY SAM SUTHERLAND

**LAS VEGAS** Despite rising anticipation of the formal unveiling of a consumer Digital Audio Tape (DAT) format, major audio manufacturers withheld DAT prototypes from their exhibits during the Winter Consumer Electronics Show (CES) here. (More CES coverage, page 3). Only Onkyo, by exhibiting a

working prototype of its rotary head DT-1000 recorder, broke a reported agreement by the Japan-based Digital Audio Tape Committee (Billboard, Feb. 23, 1985) to forestall U.S. introduction of the digital cassette recorders.

Most of the manufacturers who comprise the DATC have expressed fears that a poorly planned introduction of DAT could impact adversely on sales of standard audio cassette hardware, as well as the growth of the Compact Disc configuration.

Onkyo's exhibit of the DT-1000 was discreet. The flat-black prototype, using hand-wired components rather than the LSI (large-scale integrated) chips planned for production.

*(Continued on page 73)*

## Oscar Twist: Screening via Video Rental

BY JIM McCULLAUGH

**LOS ANGELES** In an unusual pre-Oscar nomination twist, members of the Academy of Motion Picture Arts & Sciences are being urged to rent copies of the videocassette of "The Emerald Forest" from a choice of seven local Warehouse stores. A deal arranged by the videocassette manufacturer entitles Academy members to a free rental.

This comes at a time when the motion picture studios traditionally spend significant advertising dollars in the movie trades, particularly The Hollywood Reporter and Variety, touting films, actors, directors, cinematographers, costume designers, and other behind-the-scenes participants for Academy consideration. Other studio ads also alert members to ongoing lot screenings.

A striking two-page ad, appearing in last week's movie trades, featured an open letter to Academy members from "The Emerald For-

*(Continued on page 73)*

## Crossover Acceptance Broadening MAJORS SEE BLACK MUSIC BOOM

*This story prepared by Nelson George and Fred Goodman.*

**NEW YORK** Broader pop acceptance for black artists—reflected in the platinum certification of 15 albums by black acts last year—is leading major label a&r executives to offer optimistic projections for the genre.

And while such acts as Whitney Houston, Tina Turner, Lionel Richie and Kool & the Gang enjoy multi-format hits, the widening success of rap and street music made by artists like Run-D.M.C., the Fat Boys and Whodini hasn't been lost on the majors either: The Warner Bros., Columbia and Atlantic labels are all intensifying their involvement in that area.

"We're not limiting the scope of our music," says Jerome Gasper,

vice president of black music a&r at PolyGram Records. "On most of the black albums we have, I'm looking for two or three cuts to cover the black base and then looking for mu-

### Urban outlets flex muscles, page 4

sic that can generate Michael Jackson, Lionel Richie or Prince numbers. The industry can no longer deal with a narrow-minded mentality in making and marketing music."

At Arista, a&r vice president Ed Eckstine says there is "no question" that labels are going to make a deeper commitment to black artists.

"We have had a tremendous peri-

od here at Arista," he says. "EMI is coming back in the business, and A&M, which traditionally has had a low-profile approach to black music, is being much more aggressive in the wake of Jesse Johnson's success."

The increased acceptance of black artists by radio—in terms of both the strength of urban formats and exposure on CHR stations—is taken as an indication by many that previously segmented kinds of music are coming closer together (see related story, page 72).

"There's an exchange going on outside the record business," says Bennie Medina, national director of black a&r for Warner Bros. "In essence, an intermingling of the races. The fact that hurdles are coming down is responsible for radio drop-

*(Continued on page 72)*

## Abrams Tells AORs: Let's Jazz it Up

BY DENIS McNAMARA

*(The author is vice president of programming at WLIR Long Island. This is his first report as AOR consultant for Billboard.)*

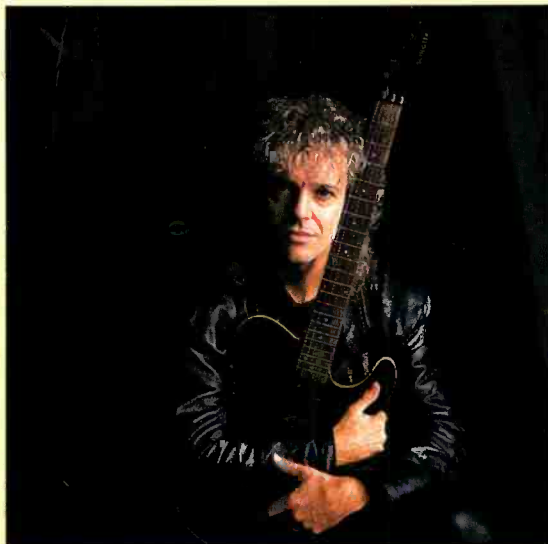
**FORT LAUDERDALE** Pat Metheny next to Led Zeppelin? AOR consultant Lee Abrams says it can work.

At the 12th annual Superstars Radio Convention here last week (14-17), Abrams told his stations to play more jazz and "new age" music. "It reminds me of progressive rock in 1966," said Abrams.

The convention was sponsored by *(Continued on page 72)*



1985 was a landmark year for FREDDIE JACKSON. The talented singer ignited the industry with his debut album which spent 16 weeks at the top of the charts and launched two #1 singles, ROCK ME TONIGHT and YOU ARE MY LADY, plus HE'LL NEVER LOVE YOU, currently bulleting its way up the Pop and Black Music charts. FREDDIE JACKSON. Check out his GRAMMY and AMA nominations. ON CAPITOL.

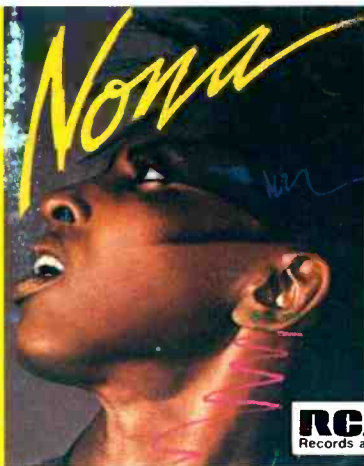


The premonition is that PETER FRAMPTON'S new album will take the charts by storm. With all original FRAMPTON tunes including a solid, first single, "LYING" (7-89463), PREMONITION (81290) can't miss! A major back-up band ignites this exciting new effort with a vibrancy and power that is beyond belief. Don't say we didn't warn you. ON ATLANTIC RECORDS AND CASSETTES.



**NONA HENRY**  
THE HEAT'S ON HIGH WITH THE NEW SINGLE & VIDEO  
**"I NEED LOVE"**  
PB-14275

From the album "THE HEAT" AFL1-54C



THIS YEAR'S MAIN ATTRACTION!  
**MOV'ELAND**  
NFL1-8062



"DELIGHTFULLY DIFFERENT"

"LOVE & LIFE & STYLE & FUN"

"A SINGING, DANCING, TALKING PICTURE OF OUR TIMES"

features the first hit single  
**"POSTCARD TO N.Y."** PB-14283

Anne unexpected New Year's surprise.



*Something  
To Talk About*

The brand new album by

**Anne Murray**

Produced by: David Foster/Jack White/Keith Diamond

Featuring the hit single,

*Now And Forever  
(You And Me)*

Written by: David Foster/Jim Vallance/Randy Goodrum

Produced and Arranged by: David Foster for Chartmaker, Inc.

*Capitol*

ON RECORDS AND HIGH QUALITY ADR CASSETTES FROM CAPITOL

# IN THIS ISSUE

VOLUME 98 NO. 4

JANUARY 25, 1986

- 1 NEWS** ▶Major label a&r executives are encouraged by black music's broadening pop acceptance. ▶Digital Audio Tape was conspicuous by its absence at the Winter Consumer Electronics Show. ▶Consultant Lee Abrams urges AOR stations to program more jazz and "new age" music. ▶Free rentals of the videocassette of "The Emerald Forest" are being offered in an unusual pre-Oscar nomination twist. ▶3/The Compact Disc has found a warm welcome at video outlets. ▶Additional reports from the Winter CES.▶4/A number of urban stations are making great ratings strides in their markets. ▶6/A new CD package is about to receive its first pop marketplace test.
- |                       |                            |
|-----------------------|----------------------------|
| 4 Executive Turntable | 53 Classical               |
| 17 Newsmakers         | 53 Latin                   |
| 51 Dance Trax         | 66 Album & Singles Reviews |
| 52 Gospel             | 70 Grass Route             |
| 52 Jazz               | 74 Inside Track            |
- 9 INTERNATIONAL** ▶RCA/Ariola is preparing a North and South American push for the hot German act Modern Talking.
- 10 COMMENTARY** ▶Guest Column: A defense of the proposed television source licensing bill. ▶Letters.
- 12 RADIO** ▶L.A.'s newest urban outlet, KPWR, is the talk of the town. ▶Out of the Box. ▶Newline. ▶Promotions. ▶14/Fall Arbitrators. ▶Vox Jox. ▶18/Washington Roundup. ▶19/Featured Programming.
- 20 RETAILING** ▶Memphis-based distributor Select-O-Hits continues to prosper. ▶New Releases.▶23/On the Beam.
- 24 VIDEO RETAILING** ▶Houston dealer John Dinwoodie's philosophy is built on "going the limit" for his customers.
- 28 HOME VIDEO** ▶A CES panel offered predictions of a year of changes for the industry. ▶Newline. ▶31/Fast Forward.
- 33 VIDEO MUSIC** ▶The psychedelic light show is having a high-tech rebirth at San Francisco's Fillmore West. ▶34/New Video Clips. ▶MTV Programming.
- 35 PRO AUDIO/VIDEO** ▶Michigan's Studio Center audio/video/film complex is preparing to welcome new tenants. ▶Sound Investment. ▶36/Video Track. ▶Audio Track.
- 38 TALENT** ▶Beer companies say they will continue to be active sponsors of concert tours despite the drive for a national drinking age of 21. ▶39/Talent in Action. ▶Boxscore.
- 41 BLACK** ▶Plans have been revealed for renovating Philadelphia's troubled New Uptown Theater. ▶The Rhythm & the Blues.
- 45 COUNTRY** ▶RCA's Rising Star mini-album series has had considerable success in exposing new artists. ▶Nashville Scene.
- 54 CLASSIFIED ACTIONMART**
- 56 MIDEM '86**
- 60 CANADA** ▶The Canadian Broadcasting Corp. has outlined an ambitious long-range expansion plan.
- 64 COMPLETE LIST OF GRAMMY NOMINATIONS**
- 70 UPDATE** ▶Newline. ▶Calendar. ▶Lifelines. ▶New Companies.
- CHARTS** ▶6/Chartbeat: Barbra Streisand achieves another milestone as "The Broadway Album" hits No. 1.

## Top Albums

- 18 Rock Tracks
- 23 Compact Discs
- 44 Black
- 46 Country
- 52 Spiritual
- 53 Latin
- 61 Hits of the World
- 68 Top Pop

## Top Video/Computer

- 21 Computer Software
- 24 Kid Video
- 26 Videocassette Rentals
- 28 Videodisks
- 31 Videocassette Sales

## Hot Singles

- 19 Adult Contemporary
- 41 Black Singles Action
- 42 Black
- 45 Country Singles Action
- 48 Country
- 50 Dance/Disco
- 61 Hits of the World
- 62 Hot 100
- 63 Hot 100 Singles Action

## CD Finds Warm Welcome at Video Outlets

### High-Tech Customers Support Audio/Video Marriage

BY JOHN SIPPEL

LOS ANGELES The Compact Disc has become a way of life to video specialty dealers who, since early on, have been stocking the laser-read configuration (Billboard, May, 4, 1985). CD sales at these stores generate from 5% to 33% of their stores' dollar volume, the dealers report.

Dennis Webb of Vern's Magnavox City in Westminster, Calif., feels audio and video got married when CD appeared on the scene. He and his wife Diana set the stage for CD, concentrating on laser video disks over the past five years.

Webb foresees many interrelationships between computer, video and audio laser and high-tech home entertainment in general. Buying from 15 different one-stops across the country, he says he would like more than the 800 different titles he sells in his 2,700 square-foot software and hardware store. He carries the \$199 Magnavox CD player and the \$1,000 Pioneer laser combination hardware for CD and video playback.

His biggest asset in selling CD is his demo room, he says, which has a 100-watt per channel Pioneer system that shows off CD potential. He estimates 15% of his gross is from CD, which he introduced two years ago. Most titles run \$14.99.

Precision TV of Bellwood, Ill., carries 150 to 200 titles, according to Mr. Z, CD buyer. A video specialist carrying hardware, Precision stocks different brands, including Pioneer, Sony and Technics, with CD units ranging from \$199 to \$400. Most titles are stickered at \$12.95.

Entertainment Supermarket in Morristown, N.J., was an outgrowth of several Drucker's tv stores when it opened in October last year. The 20,000 square-foot facility does 33% of its gross in CD. Assistant CD buyer Bill Knudson has 1,000 titles, priced at \$14.99. Recordings have doubled since the outset, and only failure to fill needed title stock is keeping his spread down, he says.

Advertising in three local papers, stressing selection, is the best customer draw, Knudson says. Hard-to-find titles are included in the print ads. He finds that classics, Windham Hill and the top 20 pop from Billboard share his best-moving product category. The store uses a four-high waterfall tiered supermarket display,

with each fixture accommodating two CD packages. The audio laser-disks occupy the center of the store.

Alan Burtchell of Videorama, Virginia Beach, Va., has stocked CDs for about two years as well as laser hardware. Along with 10 different hardware pieces in the \$199 to \$1,600 range, he carries 1,000 different CDs, mostly at \$15.98 and housed in standard browsers. There are four other stores in the chain, which are served by 250-title inventories racked by Burtchell and his staff. He finds jazz and classics sell best.

He's found that agreeing to open a CD package to demonstrate the album sells it 99% of the time. Most other video retailers in CD software frown on breaking a factory seal.

Peerless Electronics, which stocks only Sony Hardware, started with CD units two years ago. They now have several CD showcases of about 200 \$12.99 titles. Also, Ken Irvine of the suburban Detroit Oak Park retail store finds his some 750 titles move well. He has nine different hardware choices in stock, ranging from \$200 to \$1,200.

Video Video in Bar Harbor and Blue Hill, Me., has stocked CD software since last April. Now carrying 600 titles, Jack Raymond indicates that the 4-inch disks are going so well that he may phase out completely his token LP stock and retain only 200 hit cassettes. He thinks he could stock 1,000 CD titles steadily if they were available. He charges \$13.99 for all CDs except classical, which sell at \$14.99 and finds CDs accounting for 5% of his gross. He has Sony, Akai, JVC and Marantz hardware and notes that his customers favor units between \$250 and \$350. He and his brother Joel are mulling a third store in the adjacent regions, where they will feature CD hardware and software.

Reel Video is doing very well with CD since its introduction last August in both its El Toro and Huntington Beach, Calif., outlets, its owner reports. Donna Delano has seen her inventory grow from 300 to 550 titles in that time. She sells the 4-inch disks for \$10.98. Reel carries four different forms of CD hardware.

## CD Player Prices Stabilizing

BY SAM SUTHERLAND

LAS VEGAS Compact Disc player prices are expected to stabilize during the coming quarter, with sliding manufacturer list price reductions blocked by the effect of the dollar's declining value on international currency markets.

That's the forecast emerging from the Winter CES here, where major audio vendors confirmed plans to adjust price tags on audio products to compensate for the 15% to 20% drop in the dollar's exchange value against the yen.

While increases estimated at 8% or 9% were signalled by a number of key suppliers sourced from Japan, their effect on CD hardware will likely be cloaked by next generation model introductions. Currency fluctuations have thus been factored into the list for new players set to ship later this year.

That backdrop reinforces the current view that widespread re-

tail price slashes during 1985 haven't displaced the consumer demand for higher-priced players. Most hardware executives echoed Denon marketing vice president Robert Heiblim, who told Friday's (10) audio seminar that the past year's rapid downward trend "hasn't stolen the show at all—it's made it happen for CD."

Instead, low-priced specials are now being credited with carrying the digital disk format beyond the existing home audio consumer base, bringing in "non-enthusiastic buyers," according to Heiblim.

Sales for CD hardware at lower price points, which now reach as low as \$130 in some markets, remain brisk, but dealers attending the show claim that high-end designs are also in demand. According to Charles O'Meara of Absolute Sound in Winter Park, Fla., it's the "middle that has dropped out—players priced between \$600 and \$1,000."

## EIA Readies Summer Site in Chicago

# Vid Software to Step-up Turnout at CES

LAS VEGAS The Electronic Industries Assn., sponsors of the Winter Consumer Electronics Show, are predicting an even larger home video showing at its June CES.

The return of a significant number of home video software suppliers, as well as a larger than anticipated independent video specialty dealer turnout at the recently concluded convention, prompted EIA senior vice president Jack Wayman to inform attendees that its summer CES site, the entire West Hall (60,000 square-feet), adjacent to McCormick Place and McCormick Inn, would be devoted to video software exhibits.

In addition, Wayman promised

that the June CES would also include a stepped-up program of conferences, meetings and workshops devoted to home video. The West Hall had housed home computer hardware and software exhibitors for the past several years, but that sagging segment of the consumer electronics industry will open up substantial exhibit space.

Among software suppliers returning to Winter CES were CBS/Fox, Walt Disney, Embassy, Thorn-EMI, Karl/Lorimar, Prism and numerous other smaller independents.

The June CES and the August VSDA in Las Vegas, which is gearing up for its biggest convention to date, could force some program

suppliers to choose between the two, particularly in light of the numerous other trade shows that home video suppliers wish to attend because of widening distribution patterns.

On the list of potential trade shows are the American Toy Fair (New York, February); NARM (March, Los Angeles); The American Booksellers Convention (May, New Orleans); CES (June, Chicago); the Housewares Convention (Chicago, July); VSDA (August, Las Vegas) and numerous supermarket, drugstore and other alternative retailer expos.

JIM McCULLAUGH

©Copyright 1986 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$148.00. Continental Europe £140. Billboard, Quadrant Subscription Service Ltd., Perry-mount Road, Haywards Heath, West Sussex, England. Japan Y80,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

# Fall Arbitrons Show Solid Urbans Renewal

## Format Setting Strong Pace in Major Markets

BY KIM FREEMAN

**NEW YORK** Several major market ratings coups indicate that urban radio stations are keeping pace with the sales success of their core artists (see separate story, page 1).

The fall Arbitron results (Billboard, Jan. 18) show a number of black outlets making great strides in their markets. In the top 30 radio markets, two urban stations—KMJQ Houston and WHUR Washington, D.C.—are rated number one. In 13 of those markets, one or more urban outlets are comfortably lodged in the top five.

WAMO-FM Pittsburgh program director Chuck Woodson sees the urban format getting stronger on a national level. "We have the hottest music, and this music is getting [heavy] general exposure and acceptance from video, tv and other sources," he says.

One of the biggest urban coups in the recent book was made by WHUR Washington, D.C., which bested beautiful music outlet WGAY for the top slot with an 8.6 share. Significantly, WHUR also widened its lead over NBC's powerhouse black outlet, WKYS, and further distanced itself from upwardly mobile competitors WDJY and WOL.

The WHUR gain was the result of a simple calculation by program director Jesse Fax, who implemented a "soft tones" format in October.

"We looked at WGAY in the number one slot," explains Fax, "and knew that there had to be a substantial black listenership for soft music. I believed that what worked with white folks would work for us, even though you don't hear a lot of blacks trying that."

WHUR's soft-tones fare is a "mixture of the best ballads, old and new," says Fax, outlining an artist-oriented playlist that is heavily keyed to artists like Luther Vandross, Jeffrey Osborne, Phyllis Hy-

### L.A.'s new black outlet, page 12

man and Patti LaBelle. Additionally, Fax incorporates a fair amount of instrumentals and jazz fusion product.

WHUR's triumph is doubly significant because "Quiet Storm" originator Melvin Lindsay left WHUR for WKYS several months back. Fax put the attention surrounding Lindsay's departure to work for WHUR. When Mandy Pullen assumed the evening shift, Fax used "soft-tones" teasers in Lindsay's vacated night slot, which he says brought a new core of listeners throughout the day.

In a market less likely to spawn strong urban outlets, XHRM San Diego jumped to a 4.5 share for the 10th spot in the ratings. The sta-

tion's newly promoted general manager Darryl Cox says the gain is attributable to the station's new motto, "Nobody plays better music than 92.5."

With heavy competition from ACs and CHRs, Cox notes that "there's an abundance of black music getting played in the market, occasionally even on AOR." Referring to XHRM's new catch-phrase, Cox puts the emphasis on the quality of music selections. Some programming XHRM specifics reflected in the fall numbers include 33-minute continuous music blocks every hour, a tightened up playlist and "adding raps back on the air" says Cox.

While XHRM did especially well in pulling teens, WAMO-FM Pittsburgh jumped two whole shares to a 6.7 by "servicing one market very well, the 25 to 49s," says Chuck Woodson, who began programming the outlet in September. Risking the loss of teens to top pop outlet WBBZ, WAMO lured the adults by "dealing primarily with music that has crossover potential, whether it actually crosses or not."

WAMO has lightened up on the hard raps and moved toward consistency in all on-air elements, Woodson explains. Getting back to the crossovers, Woodson says, "The bottom line is that we have the hottest music," no matter which direction a record may be crossing. Be-

(Continued on page 70)



**Songwriters' Memories.** Songwriters' Guild of America president George David Weiss performs some of his most notable songs during his "Life Of A Songwriter" evening at the Music and Performing Arts Unit of B'Nai B'Rith. Unit president Joe Cohen, left, and vice president Brad Simon look on.

## Executive Turntable

**RECORD COMPANIES.** Alvin "Skip" Miller is promoted to the newly created post of executive vice president for Motown Records in Hollywood, Calif. He was vice president of promotion.

William P. Fox is named senior vice president of PolyGram Records' newly created operations division in New York. He joins from CBS Records where he was vice president of operations and finance. Steve Popovich is appointed senior vice president for the label's Nashville Operations. He was head of the independent label and management firm Cleveland International.

MCA Records promotes Steve Moir to national vice president of a&r and Kathy Nelson to vice president of film music in Los Angeles. Moir was vice president of a&r. Nelson was West Coast manager of a&r. Kate Hyman joins the label as East Coast director of a&r in New York. She was with Ze Records.

Arline Brier Gidion is promoted from director to vice president of packaging and pre-production at Atlantic Records in New York. Also, the label ups Danny Buch and David Fleischman to directors of national album promotion. Both were associate directors of that area.

Capitol Records in Hollywood, Calif. names Raphael E. Tisdale director of business affairs and Steven Ray manager of a&r for black music. Tisdale was a partner in the Washington, D.C.-based law firm Davenport & Seay. Ray was a production assistant for Quincy Jones Productions.

Amanda F. Armstrong is promoted to East Coast director of a&r administration at RCA/Ariola International in New York. She was manager of that area.

Patti Oates is elevated to the national album promotion team at Warner Bros. Records in Burbank, Calif. She was promotion manager.

I.R.S. Records makes the following appointments: Phil Costello as Midwest retail and promotion director, based in Chicago; Keith Altomare, West Coast sales director, Los Angeles; Paul Colichman, director of ancillary markets, Los Angeles; and Stacy Banet, national dance club director, New York. Costello was with Blue Note nightclub. Altomare was Midwest retail and promotion director. Colichman was a consultant. Banet was promotion assistant for the label.

Scott Spanjich joins Chrysalis Records as manager of video promotion in New York. He was a television and video production freelancer.

**RETAILING/DISTRIBUTION.** Tim Hurst is promoted from field merchandiser to singles specialist and special projects coordinator for WEA's Chicago branch. He will be succeeded by Mike Egan.

Cus Drakas is named general manager for Landmark Distributors in New York. He joins from Sunshine Distributors.

Artec appoints Stephanie Clark co-op advertising coordinator in Shelburne, VT. She was advertising representative with PennWell Publishing.

**HOME VIDEO.** Vestron Video promotes Ruth Vitale to senior vice president of feature film programming in Stamford, Conn. She was vice president of film evaluation.

Republic Pictures Home Video names Joanne Held product manager of alternative programming in Los Angeles. She was manager of television and motion picture promotions for Trans World Airlines.

Jim Gullo joins Media Home Entertainment as public relations director in Culver City, Calif. He was public relations manager at Walt Disney Home Video.

**PUBLISHING.** John Langer is appointed managing director of Intersong-Forlag A.B. and Chappell Nordiska A.B. in Sweden.

(Continued on page 73)

# Lorimar Publishing in Trust-Worthy Hands

## Ex-ATV Head Ready to Create New Industry Force

BY IRV LIGHTMAN

**NEW YORK** In taking over the music activities of Lorimar Productions, the giant tv/film producer, Sam Trust says he's ready to create a new force on the music publishing scene.

While Trust, named president (Billboard, Jan. 18), will be responsible for all music publishing activities that feed music usage to a number of Lorimar units, he intends to "stand up on his own" as a publisher within the Lorimar structure.

Most recently chief of ATV Music before its sale last year to Michael Jackson, the veteran publishing figure indicates that his blueprint for building within also envisions some song-by-song or catalog acquisitions.

As for a possible catalog deal, Trust explains that he's "not a great believer in buying firms solely on the basis of multiples of the bottom line, although this is something to factor in. A company's worth is in the eyes of the beholder as to what you can do with the company."

To Trust, extending his acquisition-mindedness to a deep-seated catalog publisher is not likely, although he concedes that the Compact Disc has become a source of renewed vigor in established copyright usage. He is sharply critical of labels who, in his view, have shown a "tremendous lack of commitment to artist development," which, he

adds, is greatly inhibited by failure to stick it through with "three or four albums, as was the case with John Denver. It's difficult to build an act on the basis of one album."

Trust, however, maintains that he can still deliver viable singer/songwriter attractions that don't stem from "instant acquisitions" of already established talents.

For the next 18 months, administration of Lorimar's music holdings is in the hands of Screen Gems-Columbia worldwide. "I'm off the hook administratively for the time be-

ing." Yet Trust suggests that once this deal has run its course, all major music publishing functions will be an internal matter. "My past is in building. I must have control."

While with ATV Music, Trust says, he developed earnings on non-Beatles material equal to that of the ATV-owned Northern catalog of Beatles' classics. Before joining ATV, he operated EMI's U.S. publishing firm, Beechwood Music. Trust, based in Los Angeles, currently serves as a director of the National Music Publishers' Assn.

## Geffen, WEA International Link For Worldwide Distribution

**NEW YORK** Geffen Records has returned to the WEA International distribution fold worldwide.

The move, reported by Nesuhi Ertegun, chairman of WEA International, marks a return of global distribution of the David Geffen label to WEA, which originally handled the label overseas after it was established in 1980.

However, in an unusual split several years later, CBS International acquired overseas rights, while Geffen stayed in the WEA distribution system domestically.

WEA at the time conceded it could not match CBS's offer.

Geffen's roster of artists now channeled through WEA International includes Sammy Hagar, Don Henley, Jennifer Holliday, Rickie Lee Jones, Ray Parker, Neil Young, Bill Cosby, Lone Justice and Robbie Robertson. Album releases in the first quarter of this year will feature Jimmy Barnes, Tommy Keene, the Models, Pat Metheny and Lyle Mays.

IRV LIGHTMAN

BANGLES  
 BANGLES  
 BAN  
 BAN  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
**BANGLES: THE**  
 BAN  
 BAN  
 BAN  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES  
 BANGLES



# CURE FOR "MANIC MONDAY."

A lot has been leading up to "Manic Monday."  
 Over 100 magazine, newspaper and broadcast critics loved the Bangles debut album. In fact, *BAM Magazine* selected it as "Best Album Of The Year"!  
 That album was a smash at alternative radio...  
 No. 1 on the *Gavin Reports'* alternative chart for six weeks!  
 And their three-month tour opening for Cyndi Lauper has made the Bangles one of the most talked-about new groups in years!  
 Now "Manic Monday" is here, and everybody's ready! Two weeks after release it's already generating significant airplay at CHR and AOR radio!

**EVERYBODY'S BANGLES!**  
**"MANIC MONDAY" IS THE FIRST SMASH SINGLE FROM THE NEW BANGLES ALBUM, "DIFFERENT LIGHT."**  
 ON COLUMBIA RECORDS,  
 CASSETTES AND COMPACT DISCS.

Produced by David Kahne.  
 "Columbia," are trademarks of CBS Inc. © 1986 CBS Inc.



# New CD Package to Face Pop Market Test

## Island Begins Widespread Use of Digi-Pak Design

BY IRV LICHTMAN

NEW YORK A new Compact Disc package will receive its first widespread test in the pop marketplace early in February.

The package, an Album Graphics Inc. fabrication, was actually launched last Christmas via American Gramophone's "Mannheim Christmas" set, and Island Records' CD version of veteran rocker Rob-

ert Palmer's new "Riptide" album is similarly housed. Plans call for all future Island CD product to use the design.

Designated Digi-Pak by AGI, the one piece package is composed of six panels, one of them a remodeled version of the familiar plastic tray into which the CD is inserted. For a single CD release, there are five additional panels, made of cardboard, for front and back covers, liner

notes and other information. With the Palmer CD, Digi-Pak is inserted in the standard 12 x 4 3/4-inch outer box.

According to AGI's Richard Block, Digi-Pak evolved from a basic notion that there was "no alternative" to the current jewel box unless it "embodied some of its characteristics." Attempts by WEA labels Warner Bros. and Elektra to market an all-cardboard CD package last year—with Prince and Motley Crue CDs—met with intense negative reaction by retailers and consumers, forcing abandonment of the design.

AGI's Block, who claims that Digi-Pak is also justified on a "cost-effective" basis, cites basic label interest in the package with "negative comments very minimal." Some have suggested, however, the addition of a locking device to close the

*(Continued on page 72)*



**Private Surprise.** To show her appreciation of the recent "Tina Turner Day" proclaimed by Los Angeles Mayor Tom Bradley, the artist, right, presents Bradley's administrative assistant, Wanda Moore, with a platinum "Private Dancer" album for the mayor.

## Consumer, Dealer Prizes Offered

# Sony Sets Vid Sweepstakes

LAS VEGAS An all-expenses-paid trip to Los Angeles and a cameo appearance in a music video featuring an as yet unnamed "major band," awaits an enterprising Sony blank tape retailer and lucky consumer.

Displays created by Sony tape dealers will be judged during February, March and April. The top national winner will be eligible for the guest video appearance.

At the same time, consumers will become eligible in two ways. First, customers can fill out entry forms at participating Sony tape dealers even if they don't make a purchase. Also, any combination purchase of 10 Sony premium grade HF-S, UCX, UCX-S, or Metal-ES 90-minute audio cassettes entitles the customers to a free copy of Fred Bronson's "The Billboard Book Of Number One Hits." Sending in proof of purchase to receive the \$14.95 valued publication automatically enters that consumer into the music video/vacation drawing.

Other consumer sweepstakes prizes include Sony CD players to

10 first place winners, 20 Sony WM-10 Walkman personal cassette players to second place winners, 30 Sony FM Walkman personal radios to third place winners, 40 Sony headphones for fourth place winners and 50 Sony UCX-S 90-minute premium grade audiocassettes for fifth place winners.

According to John Bermingham, vice president of sales and marketing at Sony Tape, the sweepstakes is designed for, but not limited to music retailers.

"Record stores continue to be a growth area for audio tape sales, especially in the premium area," he says. "From a marketing standpoint in 1986, record stores will be close to, or at the top of, our distribution target to increase our market share."

"If that audio tape tax legislation goes through (Billboard, Jan 18), it would slow down their sales considerably. For videotape, record stores have been third or fourth in volume, a major distribution factor for us there as well." JIM McCULLAUGH

## Fortune's 'Love' Honored

# Big Music City News Award Winner

NASHVILLE Jimmy Fortune, the newest member of the Statler Brothers, won song-of-the-year honors here Monday (13) at the Music City News Sixth Annual National Songwriter Awards show. Fortune was cited for his "My Only Love," which also won in the traditional ballad category.

The Statler Brothers' version of "Hello Mary Lou" won the traditional upbeat division for songwriters Gene Pitney and Cayet Mangiaracina. The Statlers dedicated their performance of the rock standard to the memory of Rick Nelson, who first made it a hit.

Songwriters who won in the remaining four categories were Bob McDill, contemporary upbeat, for "Baby's Got Her Blue Jeans On"; Dave Loggins, Lisa Silver and Don Schlitz, country/rock, for "40 Hour Week (For A Living)"; Lisa Palas, Will Robinson and John Jarrard, contemporary ballad, for "There's No Way"; and Cyrus W. Kalb Jr. and Carlene Kalb, comedy/novelty, for "Mississippi Squirrel Revival."

Roger Miller, who performed a medley of his songs from "Big River," was given a trendsetter award

in recognition of his taking country music to the Broadway stage. Waylon Jennings, who sent in his thanks by video, earned the Songwriters Guild President's Award for his support of the Sue Brewer Fund for beginning songwriters.

The Songwriters Guild served as co-sponsor of this year's event. Winners were chosen by subscribers to Music City News.

## NMA Renamed

NASHVILLE The Nashville Music Assn. has changed its name to the Nashville Entertainment Assn. According to a spokesperson, the change was voted on at a board meeting Wednesday (15) to emphasize that the trade association is not limited to music business concerns.

A representative of the group said that the board members also voted to add another membership category, that of actors/models.

# CHART BEAT

by Paul Grein

**BARBRA STREISAND** this week tops Frank Sinatra as the artist with the longest span of No. 1 albums in the 41-year history of Billboard's Top Pop Albums chart. Streisand first topped the album chart in October, 1964 with "People," and now, 21 years and three months later, returns with "The Broadway Album."

That beats by 11 months Sinatra's old record-setting span of 20 years and four months. The one-time bobby-sox idol first topped the album chart in March, 1946 with "The Voice Of Frank Sinatra," and scored for the last time in July, 1966 with "Strangers In The Night."

These two superstars are the only artists with a span of more than 20 years between their first and last No. 1 albums. Here's a list of the 10 artists with the longest spans between first and last chart-topping albums.

1. **Barbra Streisand**, 21 years and three months. "People," October, 1964, to "The Broadway Album," January, 1986.

2. **Frank Sinatra**, 20 years and four months. "The Voice Of Frank Sinatra," March, 1946, to "Strangers In The Night," July, 1966.

3. **Paul McCartney**, 18 years and four months. "Meet The Beatles," February, 1964, to "Tug Of War," June, 1982.

4. **Elvis Presley**, 17 years. "Elvis Presley," May, 1956, to "Aloha From Hawaii Via Satellite," May, 1973.

5. **John Lennon**, 17 years. "Meet The Beatles," February, 1964, to "Double Fantasy," February, 1981.

6. **Rolling Stones**, 16 years and three months. "Out Of Our Heads," August, 1965, to "Tattoo You," November, 1981.

7. **John Fogerty**, 15 years and six months. Creedence Clearwater Revival's "Green River," October, 1969, to "Centerfield," March, 1985.

8. **Stevie Wonder**, 13 years and five months. "Little Stevie Wonder/The 12 Year Old Genius," August, 1963, to "Songs In The Key Of Life," January, 1977.

9. **Nat "King" Cole**, 12 years and four months. "The King Cole Trio," March, 1945, to "Love Is The Thing," July, 1957.

10. **Bing Crosby**, 12 years and three months. "Going My Way," October, 1945, to "Merry Christmas," December, 1957.

"The Broadway Album" is Streisand's sixth No. 1 album, following

## A new milestone for Streisand

"People," "The Way We Were," "A Star Is Born," "Greatest Hits, Vol. 2" and "Guilty." Only six other artists in the rock era have had as many chart-topping albums. The Beatles are out front with 15, followed by Elvis Presley and the Stones, with nine; Elton John and Paul McCartney and/or Wings, with seven each; and Led Zeppelin and Streisand, with six each.

One final note: The No. 1 posting of "The Broadway Album" marks a strong recovery on Streisand's part from the number 19 peak of her last album, "Emotion." That was Streisand's lowest-charting studio album since 1969; this is one of her all-time career triumphs.

**FAST FACTS:** Bruce Springsteen's "My Hometown" leaps to number six on this week's Hot 100, becoming the seventh top 10 single



from "Born In The U.S.A." Only one other album in pop history has generated seven top 10 hits: Michael Jackson's "Thriller."

Paul McCartney's "Spies Like Us" jumps to number 10 this week, making this the 20th year out of the past 23 that McCartney has scored at least one top 10 single. He was shut out in 1972, 1981 and 1985. "Spies" is McCartney's 55th top 10 hit counting the Beatles, his 22nd apart from that group.

**LAST APRIL**, when "We Are The World" topped the Hot 100, if you had been asked to predict who would be the first four artists from the all-star USA For Africa ensemble to return to No. 1, who would have guessed? Huey Lewis & the News, Stevie Wonder and Lionel Richie would have been obvious choices, and sure enough, they were the first three.

Dionne Warwick would have been a long-shot choice, but she has become the fourth member of the 46-voice choir to top the chart, returning to No. 1 ahead of such more likely chart-topping candidates as Daryl Hall & John Oates, Michael Jackson, Billy Joel and Cyndi Lauper.

Dionne & Friends' "That's What Friends Are For" holds at No. 1 on the pop chart, moves up to No. 1 on the black chart and dips to number two on the adult contemporary chart. That's the same multi-format success that "We Are The World" enjoyed last spring, and may help explain why these two singles became such big hits.

"Friends" is the first No. 1 black hit for four of its key players: Warwick, "friend" Elton John, composer Burt Bacharach and lyricist Carole Bayer Sager. Warwick's previous biggest black hit was "Then Came You," her 1974 duet with the Spinners, which peaked at number two black; Bacharach's was Aretha Franklin's 1968 version of "I Say A Little Prayer," which hit number three black.

Finally, "Friends" is Sager's third No. 1 pop hit, following Leo Sayer's "When I Need You" and Christopher Cross' "Arthur's Theme."

# THE AIR FORCE OF 1986 IS READY FOR TAKE OFF.



A TRI-STAR PICTURES RELEASE

# IRON EAGLE

*The Soundtrack LP of The New Year*

Featuring Direct Hits By

**QUEEN / ONE VISION**  
*Produced by Queen / Mack*

**KING KOBRA / IRON EAGLE (NEVER SAY DIE)**  
*Produced by Jake Hooker and Jane Hitchings for Pasha*

**ERIC MARTIN / THESE ARE THE GOOD TIMES**  
*Produced by Richie Zito*

**HELIX / IT'S TOO LATE**  
*Produced by Tom Tremuth*

**KATRINA AND THE WAVES / MANIAC HOUSE**  
*Produced by Katrina & The Waves and Pat Collier*

**GEORGE CLINTON / INTENSE**  
*Produced by George Clinton*

Capitol

# DAVID PACK

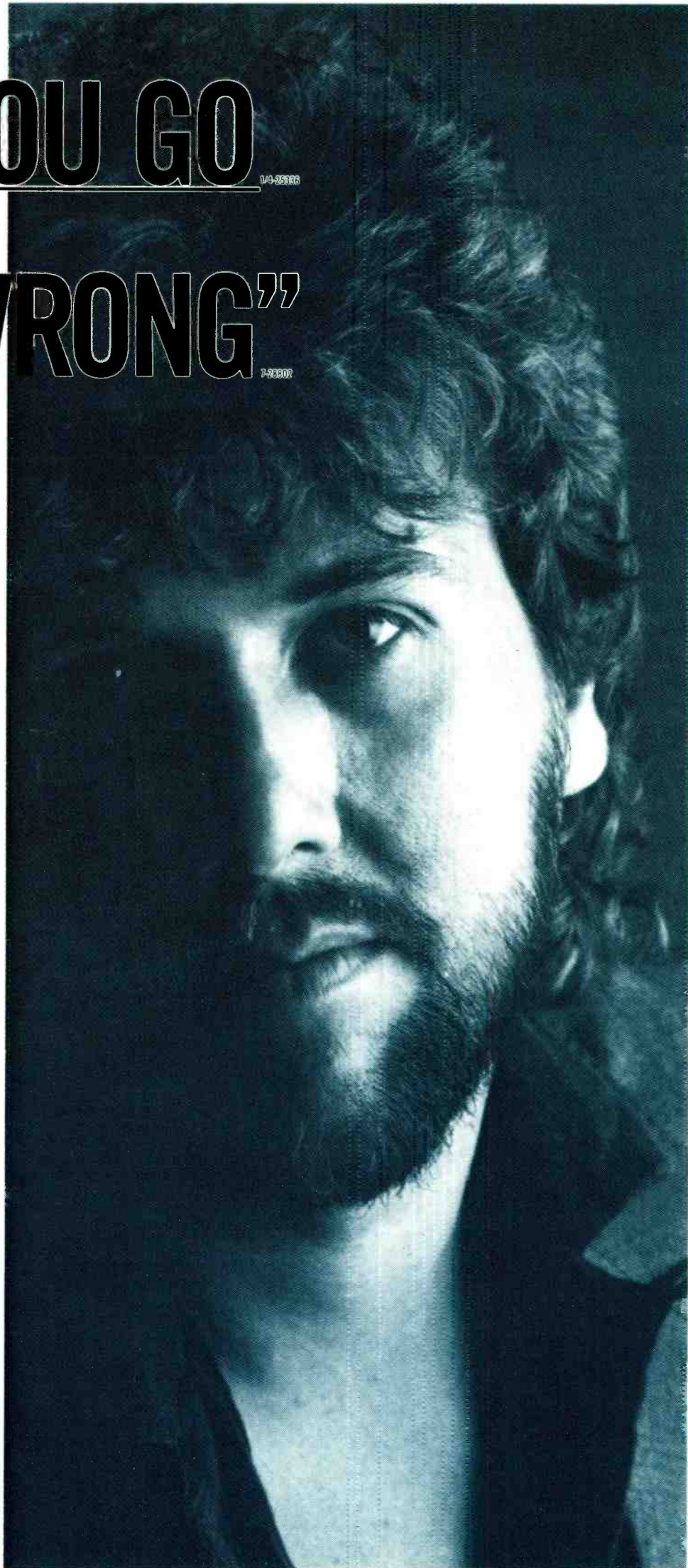
the new album

## ANYWHERE YOU GO

the first single

## “PROVE ME WRONG”

from the current Columbia motion picture “White Nights”



WATCH FOR  
THE VIDEO  
ON MTV

Produced by David Pack and Michael Verdick. Direction: The Fitzgerald Hartley Co. Now Available on Warner Bros. Records and Cassettes, © 1986 Warner Bros. Records Inc.



[www.americanradiohistory.com](http://www.americanradiohistory.com)



## U.K. to Meet the 'New Age' Beggars Banquet Sets National Push

BY NICK ROBERTSHAW

LONDON The "New Age" music phenomenon, until now largely confined to the U.S., is being introduced to British consumers. First product is already in the stores here, and a launch into other major European markets will follow before spring.

The unlikely force behind this international push is the independent Beggars Banquet label, better known for its promotion of pop acts such as Gary Numan, the Cocteau Twins and Icicle Works.

Director Nick Austin initiated a series of original recordings in mid-1985, using British-based instrumentalists and artists, after a State-side investigative trip convinced him that the genre, dubbed "elevator" or "yuppie" music, could succeed in other world markets.

Product will appear on the indie's mainstream Coda label as the New Age Landscape series. Ten albums are complete, including a compilation sampler, and further releases will follow at the rate of two a month. In the U.S., a three-year distribution deal has been concluded with Jem Records, which will release the first titles in February, as well as issuing Coda's back catalog over the coming months. In Japan, Coda's distributor Canyon Records is to launch the New Age series within the next three months.

Novel marketing strategies have been devised for the U.K. launch. Specially designed New Age racks will be provided to non-traditional outlets, including health food stores and bookstalls, free of charge, and Austin plans to institute a monthly New Age chart based on returns from 50 shops, which will be distributed to the trade and media here.

"We know there's a big market for New Age, because it has been proven by people like Windham Hill and Andreas Vollenweider," he says. "But it requires lateral thinking. You cannot just shove out your 100,000 units and do all the conventional record company moves, because it won't work. You've got to be prepared to sell the concept, rather than the individual albums.

"We don't have advertising planned, but on the other hand we are spending more on packaging, with audiophile pressings, heavy board, embossed sleeves and 16-page insert booklets."

Austin adds: "In packaging terms the albums will stand out as something exceptional, though they will be sold at normal LP price."

Despite the absence of a media push, Austin sees both radio and television as important tools in spreading the New Age concept here. "There's a lot of people very bored with pop in this country," he says, "and as a result there's a demand in all areas of radio for something that isn't pop, while at the same time the general MOR scene is losing popularity."

Austin says that it could be hard to make videos that fit the material properly, but adds, "We are looking at the possibilities of animation. We have a series of television shorts

called 'Aspects Of The Great Artists,' which use music from one of our New Age albums, and they will eventually be shown both in the U.S. and in Britain. Also, I understand VH-1 is going to have a New Age slot this spring, which would be an important development."

Austin, who hopes to tie up distribution through continental Europe at Midem this month, sees New Age product as a longterm seller, quite unlike contemporary pop with its emphasis on hit singles and six-week shelf life.

"It's no good expecting a pop-type response," he says. "We'll be happy to ship out 2,000 units or so. But if you scale down the U.S. sales figures, over two or three years you might sell between 100,000 and 200,000 copies of your major titles in the U.K. market."

Beggars Banquet is not quite alone in that market. A&M U.K. released 13 Windham Hill albums in November, for instance, and the Japanese New Age label Pan East is set for a launch here in April. Austin fears that the genre's potential may encourage a flood of poor quality imitations, debasing the concept in the public's eyes.

But he adds: "The material is the key to the whole thing. As ever, what separates the successful from the unsuccessful is going to be what's in the grooves."

## Modern Talking Eyes U.S. Market RCA/Ariola Readies New Push for Germany's Hot Duo

BY JIM SAMPSON

MUNICH This month, and next, RCA/Ariola is banging the promotion drum throughout North and South America for continental Europe's most popular male duo of the '80s. The success of Modern Talking could indicate whether the U.S. is opening up to Euro-dance hits.

Most of the rest of the world has already fallen for the German pair of Dieter Bohlen and Thomas Anders, according to Hans Blume of Hansa Music in Berlin. "Just last year, they sold 10 million disks worldwide," he says. "Now we're letting the rest of the world know about them. Already their single 'Cheri, Cheri Lady' has topped the chart in Hong Kong."

Both Modern Talking albums have gone platinum in Germany, where the duo was one of the few domestic breakthroughs in a year dominated by foreign acts. Blume points to similar success in Scandinavia and the Benelux countries and a huge fan following in France and Spain. Several radio stations voted Modern Talking "artist of the year."

Such success is not new to Hansa, which produced one of the best-selling Euro-pop acts of the '70s, Boney M. Now a quintet, that German-based, Caribbean-flavored band this

month celebrates its 10th anniversary, having sold nearly 100 million records and tapes worldwide. The duo reaped platinum and gold in virtually every market except the U.S., where Boney M. never reached the top 25.

This time, Blume says, Hansa hopes its top act will be able to crack "the market we're still a bit scared of." Hansa, together with In-

which Blume blames on "the wrong distribution company" (Magnet). The current U.S. campaign was preceded by test marketing last fall in the college radio market, which Hansa claims was very positive.

RCA/Ariola now has three videos available and promises heavy radio promotion in the U.S. for the duo. The first single is a double release with two of the most popular European hits, "You're My Heart, You're My Soul" and "Cheri, Cheri Lady."

Unlike many continental productions, neither was remixed for American tastes—perhaps an indication that in the face of such broad acceptance elsewhere, European acts now want to approach America on their own terms, with their own sound.

Even if the U.S. campaign falls flat, Modern Talking looks certain to return to the European charts in February, when the new single "Brother Louie" is released.

Numerous German producers and music publishers are attending Midem this year, with product similar to Modern Talking, hoping last year's trend of English-language dance productions will carry into the new year and perhaps prove even longer-lasting than the last German trend, the "New German Wave" rock of the early '80s, which ebbed out after around 18 months.

### The scene in cannes: Midem coverage begins on page 56.

tersong Publishing, created Modern Talking in the fall of 1984, pairing experienced songwriter/producer Bohlen, 31, with singer Anders, 22.

Bohlen, who has written and produced around 1,000 songs, tried his hand previously as a solo artist, landing a minor hit in Italy.

Explains Blume: "At first, we thought of the duo primarily as a dance act, and they originally broke through the discos. But after a few television appearances, we realized their potential among teens, too."

The result was a kind of Teutonic Wham!, trailblazer for a series of German-produced acts (Jennifer Rush, Sandra) singing in English, which did extraordinarily well last year through Europe and the U.K.

Only in Britain has Modern Talking met a lukewarm reception,

## BPI Mulls Chart Changes On Double-Packed Singles

LONDON The British Phonographic Industry (BPI) is considering the issue of double-packed singles, after complaints from record and radio executives that they produce a misleading impression in the official U.K. chart.

Market research organization Gallup, which compiles the chart, is also unhappy about the practice. The organization has put forward suggestions for new rules that will be discussed at the next BPI council meeting in February.

It's understood that these suggestions involve a weighting system designed to apportion double-pack sales in the same ratio that the individual singles contained had previously sold separately. At the moment, a low-selling record can be pushed into the chart if it is packed with a more popular title.

Dave Price, chief assistant at the BBC Radio One pop and a member of the BPI's chart technical committee, says: "To us the chart is a guide to the public's musical taste at any given time. Double-packing can give a completely wrong impression of the popularity of a particular song, and we don't feel it is within the spirit of the chart."

Some record companies that have shrink-wrapped singles with their followups defend the practice. Says Paul Russell, managing director of CBS U.K., which re-

cently double-packed Jennifer Rush's "The Power Of Love" with the followup "Ring Of Ice": "We are in the business of selling records, and while staying within Gallup's guidelines we will continue to do that as aggressively as possible."

And at WEA, managing director Rob Dickins adds: "The practice of double-packing is legitimate. We have never used a recent hit in a double-pack. The old hits we have used have been surplus stock. I would support the position of not double-packing a single still in the top 40, but I would not be against double-packing in general."

EMI artist development manager David Munns notes: "It's very questionable when one single is still high in the charts, and acceptable only if both singles are doing nothing. If a single is for sale, it should be for sale in its own right."

Some dealers have reportedly benefited from double-packing by splitting the packages and selling the two disks separately. Says London retailer Peter Thorogood: "I'm one of the few dealers I know who doesn't split them. If Gallup is clamping down it's good if it stops shops splitting them, but it's the customer who is going to lose out. It's a two-sided coin."

## Italian Home Video Exec Sees Boom on the Way

BY VITTORIO CASTELLI

MILAN Italy, for so long the backward infant of European video markets, could soon be headed for a home video boom. That at least is the prediction of Roberto Capparo, managing director Cinehollywood here, which claims a 20% share of the current \$17 million annual software business.

"The reasons why our market is difficult are well known," Capparo says. "It's mainly a matter of having a very strong broadcast television sector, with about 100 commercial stations. That was a direct result of the mistakes of the Italian movie business in the past.

"Earnings were not reinvested to improve product and technical quality; movie theatres haven't changed much since the '50s and '60s, so the public naturally preferred to stay home and watch one of the many tv programs on offer."

The abundance of feature films being shown on television, plus lack of consumer education about competing VCR systems, has meant a hardware population still only around 200,000 machines, Capparo goes on. Even top movie releases sell no more than around 3,000 copies on videocassette, with 1,000 units an average sale.

In addition, though, the porn market is worth an estimated \$15 million annually, while pirates are said to generate yearly turnover in excess of \$20 million.

"Once the market really clicks," Capparo predicts, "its dimensions will surprise everyone. At the moment it's still in a very early stage of development."

Cinehollywood itself recently positioned itself for expansion by concluding a distribution pact with CGD Videosuono, video arm of one of Italy's leading record companies.

"We believe our choice of CGD was a wise one," says Capparo. "The company is expanding fast in areas other than music, and if we had not gone with them, the only other possibilities were to give our video product to a competitor or set up our own sales force, neither of which is a very attractive solution from our point of view."

Cinehollywood is part of a group of companies run by the Capparo family for the last 45 years. It also includes programming sales arm IE International and equipment firm Universal Video Corp., which also boasts a film library with several million meters of footage and a stable of film directors. All three are soon to be relocated in a single new building for better coordination.

## TV Source Licensing

# COPYRIGHT REFORM: GOOD MUSIC THE WINNER

BY FREDERICK C. BOUCHER

In a recent Billboard commentary (Dec. 28), ASCAP president Hal David called on the music industry to oppose H.R. 3521, a bill which will mandate source licensing of music on syndicated television programs. Mr. David characterized the bill as a threat both to the music industry and to the copyright system.

As the author of H.R. 3521, I strongly disagree with Mr. David's attack on my reform legislation.

It may be true that this bill threatens a system in which a very few individuals and corporations monopolize tv music, but H.R. 3521 hardly threatens the survival of the copyright system or the music industry.

On the contrary, the bill will open up the music business to the forces of competition in much the same way similar reform efforts have opened up other industries, such as aviation and communications. As in the case of those earlier reforms, my bill will open the tv music market to vigorous new players who will thrive in a deregulated system and offer program producers, television stations and the consuming public a better product at competitive prices.

For years the performance rights in motion picture soundtracks have been obtained by source licenses. Such memorable scores as the themes for "Star Wars," "The Sting" and "Butch Cassidy And The Sundance Kid" were all acquired in the same manner that H.R. 3521 would require for syndicated tv programming. The system that has provided excellent music for motion pictures will equally well serve the television music industry.

Mr. David's defense of the blanket license for tv recites four famous names in music—Gershwin, Rodgers, Richie and Springsteen—and asserts that "before long, the incentive that helped produce the likes of these composers will all but have disappeared."

The reality of tv music today, however, is that most of the music in syndicated shows is created by "composers-for-hire." The music of Springsteen, Richie and Rodgers is heard frequently on records, in

films and in concert, but rarely on tv.

The facts are that although ASCAP and BMI represent collectively over 60,000 composers and lyricists, only an infinitesimally small percentage of these creators see more than a token payment for music on syndicated tv programs and commercials. In fact, ASCAP distributes 75% of its television revenue to less than 3% of its composer/lyricist members and 2% of its publishers. BMI distributes 89% of its take to less than 2% of its composer/lyricist affiliates and less than 1% of its publishers.

Of the top 15 recipients of tv music license money, 11 were companies controlled by the eight Hollywood studios—not by the publishers owned by the Springsteens, Rodgerses, Gershwins and Richies.

Mr. David's commentary contains a number of other assertions about

the music will be bargained for on a case-by-case basis. Music in a program with a strong musical element will command a higher price. Weak music will command less.

For the first time, the importance and quality of music in a show will be an element in the bargaining process. If strong music raises the price, the marketplace will ultimately reward that composer. The composers who contribute to "Miami Vice" will be entitled to a greater reward when that program goes into syndication than those who provide theme and background music for "Divorce Court."

That's not how the system works now, however. If "Divorce Court" and "Miami Vice" enjoy equal Nielsen ratings, under the present system the creators of the music component in the two shows receive the same reward.

The bill will produce a more equitable result. Where music has star billing in a show, it will receive star

tem used in theatrical release of feature films. His answer? A simple "yes."

I assert that Hal David and other composers like him would, in fact, be far better compensated and would compose a much larger share of tv music if the bill is passed. This result will occur because the 50 cents on every dollar windfall studios now receive as recipients of the publisher's share of ASCAP/BMI disbursements will disappear, and the truly creative talent whose music will command more from the broadcaster at the syndication bargaining table, will receive a larger share of syndication revenues.

This brings me to another point of disagreement with the "facts" set forth in Mr. David's December commentary. He states that H.R. 3521 "would eliminate the right of continuing payment for continuing use of one's musical work. Payment would be made only once, before the value of the work in the marketplace can be determined." Poppycock!

Ask Hollywood's leading scriptwriters if they are paid only once—up front—for their creative contribution to a television production. Of course, they are not. They, like all other creative contributors, receive handsome residuals every time a broadcast station licenses a syndicated program. The same will be true of the music in a program when a syndication contract is signed and a source license issued.

The payment of residuals, like the current composers' share of ASCAP/BMI disbursements, is not an act of charity by Hollywood studios. In fact, they are a method of making the creator share the studio's risk that the program will never be successful.

By paying low up-front payments to scriptwriters and composers-for-hire, the studio gets a script and music cheaply. If the program never goes into syndication, the studio has gotten off with a minimal investment. If the show makes it big and does a good syndication business, the creators are rewarded at no expense to the producer.

That mercenary incentive will remain just as strong under a music

**'Where music has star billing in a show, it will receive star prices'**



Frederick Boucher is the Democratic Congressman from the Ninth District in Virginia.

both the existing system and the effect of my bill which don't square with the facts.

First, he states that supporters of my bill intend to shift the licensing of music used on syndicated programs from the broadcasters to the program producers. My bill does no such thing. It simply requires that music performance rights be licensed at the same time as the right to perform all other copyrighted elements of a program.

Local broadcasters will still bear the burden of paying for music. The difference will be that the price of

prices. H.R. 3521 will provide the truly outstanding composer with compensation commensurate with the value of his work. This is an opportunity which has never been available to composers before.

Ironically, Hal David, a very good composer with many hits to his credit, has publicly admitted that good composers like himself will not be harmed by my bill. In testimony submitted in the Buffalo Broadcasting case, Mr. David was asked by the lawyers for the broadcasters if he has been fairly compensated by the negotiated source licensing sys-

'sliding scale' of fees paid by the radio station" (emphasis added).

I was addressing the cable argument that under a full copyright liability scheme, cable operators would not be able to clear the plethora of programs they retransmit to their subscribers. I was merely pointing out that the cable retransmission question is really no different than radio's situation.

It would be virtually impossible for most radio stations to seek and negotiate with every composer and publisher of the thousands of records they broadcast yearly. Blanket licensing relieves radio stations of that legal necessity. Likewise, the obvious answer for cable under a full copyright liability scheme

would be an adaptation of the blanket licensing approach utilized by radio for over 40 years.

Television is quite different. All the network programs broadcast by a station have had the music performance rights cleared. Music associated with programs produced by the station can be purchased from individual composers. In the case of the remaining prerecorded non-network programs, the station negotiates in the marketplace for each and every program. There is no need for a blanket license. The cost of music performance rights would simply be another element in the negotiations.

Edward O. Fritts, President  
National Assn. of Broadcasters  
Washington, D.C.

## Letters to the Editor

### CLEARING THE AIR

Hal David's commentary (Dec. 28) attempts to characterize my testimony before a House Subcommittee on the subject of Copyright Royalty Tribunal reform as being inconsistent with broadcasters' support of H.R. 3521, a bill to require the inclusion of music performance rights together with all other rights conveyed when television stations purchase prerecorded programming.

My endorsement of the blanket licensing concept referred to its use in radio, not tv. This is clear from my statement:

"In the music negotiations, the payment per station generally reflects the size of the stations and other considerations that result in a

### Billboard Offices:

<b>New York</b> 1515 Broadway N.Y. 10036 212 764-7300 telex 710 581-6279 cable Billboard NY	<b>Los Angeles</b> 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213 273-7040 telex 66-4969 cable Billboard LA
<b>Nashville</b> 14 Music Circle E. Tenn. 37203 615 748-8100	<b>Washington, D.C.</b> 733 15th St. N.W. D.C. 20005 202 783-3282
<b>London</b> 71 Beak St. W1R 3LF 01 439-9411	<b>Tokyo</b> 6-19-16, Jingumae Shibuya-ku, Tokyo 03 498-4641 telex J25735

**Publisher & Editor-In-Chief:**  
**SAM HOLDSWORTH**  
**Associate Publisher/Director of Research:**  
**MARTY FEELY**  
**Associate Publisher/**  
**Director of Marketing and Sales:**  
**GENE SMITH**  
**General Manager: Broadcasting**  
**JONATHAN HALL**

### Editorial

**Managing Editor: KEN SCHLAGER**  
**Deputy Editor: Irv Lichtman**  
**Executive Editor: Is Horowitz**  
**News/Financial Editor: Fred Goodman**  
**Copy Editor: Marv Goodman**

**Special Issues:**  
**Editor: Ed Ochs (Los Angeles)**  
**Assistant Editor: Robyn Wells (N.Y.)**

**Bureau Chiefs:**  
**Sam Sutherland (Los Angeles), Kip Kirby (Nashville), Bill Holland (Washington)**

**Editors:**  
**New York: Steven Dupler, Nancy Erlich, Nelson George, Geoff Mayfield, Tony Seideman, Kim Freeman (asst. editor), Linda Moleski (editorial assistant)**  
**Los Angeles: Paul Grein, Jim McCullough, Earl Paige, John Sippel**  
**Nashville: Edward Morris**  
**London: Peter Jones**

### Charts & Research

**Director of Charts/Associate Publisher:**  
**Thomas Noonan**

**Hot 100 Chart Mgr.: Michael Ellis**  
**Country Chart Mgr.: Don Kammerer**  
**Black Chart Mgr.: Mike Mongiovi**  
**Research Mgr.: JoDean Adams**  
**New York: Harry Michel (retail supervisor), Kevin Murray (radio supervisor), Jimmy Canosa, Ed Coakley, Rita Ferrence, Kathy Gillis, Eleanor Greenberg, Cathy Kaslow, Robert Martucci, Lillian McGuire, Sharon Russell, Debra Todd, Marc Zubatkin**

### Marketing & Sales

**Director of Sales, Video/Sound: Ron Willman**  
**Promotion Director: Phyllis Goldberg**  
**Sales Information Mgr.: Michele J. Gambardella**  
**Administrative Asst.: Ursula Ephraim**  
**New York: Norm Berkowitz, Grace Whitney-Kolins, Jeff Serrette (classified)**  
**Los Angeles: Christine Matuchek, Mickey Grennan, Marv Fisher**  
**Nashville: John McCartney**  
**London: Patrick Campbell**  
**Tokyo: Hugh Nishikawa**  
**Milan: Germano Ruscitto, 28-29-158**  
**Hamburg: Hans-Moritz v. Frankenberger, 40 271 3221**  
**Paris: Ann-Marie Hounsfield, 1-738-41-78**  
**Sydney: Mike Lewis, 612 412-4626**  
**Toronto: Karla Goldstein, 416 928-0569**

### Production

**Corporate & Billboard Production Director:**  
**MARIE R. GOMBERT**  
**Advertising Production Mgr.: John Wallace**  
**Atex System Mgr.: Raymond H. Heitzman**  
**Edit. Production Manager: Terrence C. Sanders**  
**Edit. Production Coordinator: Dolores Palombit**

### Administration

**Assistant to the Publisher: George T. Finley**  
**Vice President & Executive**  
**Editorial Director: Lee Zhito**  
**Divisional Controller: Tom Hasselle**  
**Circulation: Eileen Bell, Gina Oh.**  
**License & Permissions Mgr.: Georgina Challis**  
**Directory Services Mgr.: Leslie Shaver**

### Billboard Publications Inc.

**President & Chief Executive Officer:**  
**GERALD S. HOBBS**  
**Executive Vice President: Sam Holdsworth**  
**Senior Vice President: Ann Haire**  
**Vice Presidents: John B. Babcock, Paul Curran, Rosalee Lovett, Martin R. Feely, Lee Zhito**  
**Managing Director, Billboard Ltd.:**  
**R. Michael Hennessey**  
**Chairman Emeritus: W.D. Littleford**

### AN APPROPRIATE HOME

I think the Rock'N'Roll Hall of fame should be located in Nashville. The hall would solidify the city's image as "Music City, U.S.A." After all, many of rock'n'roll's forefathers started their careers here

Kerry P. O'Neil  
Nashville

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

# 28th ANNUAL NARM CONVENTION

March 7-11 Century Plaza Hotel, Los Angeles



**M • U • S • I • C**  
A NEW LOOK • A NEW LISTEN

- IRVING AZOFF, MCA RECORDS AND MUSIC GROUP, KEYNOTES
- JAN TIMMER, POLYGRAM INTERNATIONAL, ON THE COMPACT DISC
- MANUFACTURING THE COMPACT DISC: A VIDEO
- A PROFESSIONAL MARKETING EXPERT:  
How to Merchandise "The New Look, The New Listen"
- THE PRODUCT PRESENTATIONS "A NEW LOOK-A NEW LISTEN" by

• CAPITOL • COLUMBIA/EPIC, PORTRAIT & ASSOCIATED LABELS/CHRYSALIS  
• MCA AND MOTOWN • POLYGRAM • RCA, A&M AND ASSOCIATED LABELS-ARISTA • WARNER/ELEKTRA/ATLANTIC CORP.

- **THE BEST OF INDUSTRY ADVERTISING**  
Awards for Radio, Television, and Print
- **SPECIAL STORE MANAGERS, MIDDLE MANAGERS PROGRAM**  
Seminars on Merchandising Music, Radio, Theft, Video and the Music Store, and more...  
Plus a "for Store Managers Only" Bash at Tower Records, Sunset Strip
- **"MEET THE ARTIST" OPENING COCKTAIL RECEPTION**  
Recording Artists of all labels meet and greet NARM Convention attendees
- **SCHOLARSHIP FOUNDATION DINNER, STARRING**



- **NARM AWARDS BANQUET**  
1985 Best Seller Awards, Merchandiser of the Year Awards  
Guest Stars To Be Announced
- **"BOOGIE INDEPENDENT" A CONCERT-DANCE PARTY**  
Host: The Independent Distributors and Manufacturers

**FAT BOYS**                      **THE L.A. DREAM TEAM**                      **FORCE M.D.'s**  
SUTRA RECORDS                      DREAM TEAM RECORDS                      TOMMY BOY RECORDS  
and more to be named

- **THE CALIFORNIA SHOWROOM EXHIBIT AREA**  
If you buy or sell records and tapes, video, accessories, fixtures, computer hardware and software, T-shirts, buttons, posters... be there!
- **SPOUSE EVENTS—UNPARALLELED!**  
Brunch at the Beach and a Tour of the John Paul Getty Museum  
"Tamara" a theatre experience beyond imagination  
The De Mille Visit Exhibit with a Movie Industry Historian

Please send me more information on **NARM '86**

Name: \_\_\_\_\_ "I am:" \_\_\_\_\_

Company: \_\_\_\_\_  a Retailer

Address: \_\_\_\_\_  a Wholesaler

City, State, Zip: \_\_\_\_\_  a Manufacturer

Please return to **NARM**, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003. (609) 424-7404

## Welcome Mat Out for KPWR Los Angeles Urban-Formatted 'Power 106' the Talk of the Town

KIM FREEMAN

NEW YORK Industry reaction to the debut of urban-formatted KPWR Los Angeles (Billboard, Jan. 18) is perhaps best described by Motown's Skip Miller, who offers an emphatic "Yahoo."

"I don't know why it's taken Los Angeles so long to make a decision like this," adds the label's senior vice president, marketing/promotion, in a common West Coast refrain.

The welcome high-powered urban outlet belongs to Emmis Broadcasting, which laid adult contemporary KMGG to rest on Jan. 11 to roll out "Power 106" and its first week of six consecutive "Power Play" tracks. According to several sources, KPWR is patterned after Philadelphia urban leader WUSL ("Power 99") and consulted by veteran Don Kelly, whose resume includes work at the top-rated success of KMJQ Houston.

So far the KPWR playlist is hewing to urban convention, with an emphasis on crossover black and pop. Staple songs to date include the latest from Tears For Fears, Ready For The World, Stevie Wonder, James Brown, Klymaxx, Sade, Lio-

nel Richie and Isley/Jasper/Isley.

As Motown's Miller describes the Los Angeles market, "We have our giants for years and years," a reference to the current reign of KIIS-AM-FM, and, earlier, KMET and KHJ. KPWR is going to "wake this town up, make it more competitive," Miller predicts.

Miller notes that Emmis is up for a big challenge. KIIS aside, KPWR faces stiff competition from KJLH

### 'I don't know why it's taken so long'

and what Miller calls the "excellent programming" of PD Jim Maddox.

KJLH is the strongest Los Angeles urban outlet, with a 2.3 share in the fall Arbitron, and KDAY is right on its heels with a 2.2. KACE and KUTE are the two other urban contenders, although none of these four outlets has the reach of the former KMGG signal.

Meanwhile, KIIS programmer Mike Schaefer is watching Power 106's development with a cool but keen eye. "I'm sure it's frustrating to the industry to a certain extent that we are the only station they

sort of *have* to get an add from," Schaefer observes. With the onset of KPWR, Schaefer says, "We might consider adding a record that would have done a 'wait and see' on in the past."

"We welcome the challenge," he continues, adding that, among other things, "It will give us a better gauge on crossovers." Schaefer notes, however, that KIIS "won't react immediately," as the combo's playlist already consists of roughly 50% black music, a reflection of the market's hottest sellers.

At presstime, Emmis had not lined up KPWR's permanent programming and personality team, but the outlet is already the talk of the town, according to several observers.

"We're starting to feel it," said Arista's West Coast promotion director Kelly Norris only four days after the station's debut. Norris pegs the music mix at about 90% r&b, with steady doses of "the good pop songs."

"It's a very uptempo, dance-oriented station," says "On The Radio" producer Jeff Levy, adding that the pop product aired on KPWR so far appears predominantly in 12-inch form.

### San Francisco Dates Set

## Gavin Report Confab Rises Again

NEW YORK The revived Gavin Report convention is scheduled for Feb. 21-22 at the Fairmont Hotel in San Francisco, home of the multi-format tipsheet. Dubbed the Gavin Seminar for Media Professionals, the meet is expected to draw between 500 and 700 attendees from the radio and record communities, says the Gavin Report's Ron Feld.

The two-day confab kicks off with a keynote speech from CBS stalwart Charles Osgood, followed by a management session lead by Charles A. Garfield, author of "Peak Performance." In addition,

WCI Records Group executive Stan Cornyn will be making a presentation on Compact Discs titled "Eat Or Be Eaten," and veteran Gary Owens will host the Gavin Awards ceremony for radio and record reps. Last, but not least, is a series of various format breakfasts.

The last Gavin seminar was held in 1974, under the direction of the late Bill Gavin, creator of the national radio convention concept. As Feld explains it, this year's meet will mark the beginning of "a new tradition."

# OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

## POP

Fighting the flu and the traditional framework of the pop format are not easy tasks to tackle simultaneously, but such is the situation we found WXKS-FM Boston program director **Sonny Joe White** in last week. Of his latter battle, White says two recent adds are helping WXKS get a break from the "sugar pop" flow with a step towards more progressive items. First is the Bangles' "Manic Monday" (Columbia), a Prince-written single. "I always like the Bangles, and we need stuff like this. We haven't had a girl group since the Go-Go's." Borrowing a bit from the rock waves, WBCN's in particular, White says the Divinyls' "Pleasure & Pain" (Chrysalis) is doing well. "It's not as commercial as some of us top 40 programmers might like it to be," White notes, "But we need to push the format a little." In perusing the high-energy dance scene, the PD has plucked Phyllis Nelson's "I Like You" (Carrere/CBS Assoc.). And, even though White says Eddie Murphy's "Party All The Time" worked extremely well at "Kiss," he claims to be surprised at the comedian-turned-crooner's slickness in pulling off "How Could It Be" (Columbia), a ballad no less.

## AOR

After boosting his combo to a nine share for the number three slot in Minneapolis, KQRS-AM-FM program director **Dave Hamilton** alludes to some of his programming philosophies in this week's adds, especially his first pick to click. That is the Firm's "King's Horses" (Atlantic), a song that Hamilton describes as "the essence of AOR. We can own it. CHR won't touch it." Besides that, "Paul Rodgers is at his best here," Hamilton adds. Second is the Alarm's "Spirit Of '76," (I.R.S.), a single that he says is stronger than the group's last outing, "Strength." Meanwhile, the Del Fuegos remain hot in Minneapolis, where Hamilton is feeding a demanding audience with the album cut "I Still Want You" (Warner Bros.). More offbeat adds at KQRS come from Aldo Nova, whose "Rumors Of You" (Portrait/CBS) features Fiona singing backup, and Dare Force. The latter is a local act with "Just One Night" out on the indie DME Records. "It's a hot night-time rocker," says Hamilton. "Plus we're cool to play it," he notes, as the act has created a steady buzz in the area.

## COUNTRY

KFKF Kansas City program director **Cliff Blake** has an interesting description for an unsurprising add this week. It applies to "She & I" (RCA) by format champs Alabama. "I can hear the band branching out here. They've learned some lessons from John Cougar Mellencamp and the Police," observations which Blake pegs to the drum and guitar work on the new single. Mentioning another veteran, the PD predicts that Anne Murray's "You & Me" (Capitol) will be her "Islands In The Stream" for this year. He may have been "Down In The Boondocks" a while back, but Billy Joe Royal is up on the charts with "Burned Like A Rocket" (Atlantic), a trek that has not gone unnoticed by Blake. "It's another great country do-wop song," the programmer enthuses. Lastly, Gary Morris' "100% Chance Of Rain" (Warner Bros.) gets yet another point on its way to achieving 100% unstoppable success, as Blake adds it easily to KFKF's format.

KIM FREEMAN

## Promotions

### NO STATION IS AN ISLAND

Long Island Radio Broadcasters Assn.

Contact: Paul Fleishman

"It's the first time in our history that we've all agreed on something," says LIRBA president and WGSM Huntington general sales manager Paul Fleishman of the 15-year-old association's collective "Power Of Sound" promotion.

Last week, the group's 20 members began a six-week campaign plugging the value of radio advertising, which will culminate in one local business winning a radio blitz worth \$72,000. This grand prize includes an 18-spot-per-week, four-week spot schedule to be run on all participating outlets. The 60-second ads are generic enough, says Fleishman, to fit all LIRBA stations from the MOR-formatted WGSM to rocker WBAB.

To promote this sales promotion, Fleishman says, LIRBA members are practicing what they preach by making use of all media. That involves print, cable and direct mail, a campaign that he says is costing the association about \$60,000. "Our whole idea," notes Fleishman, "is to attract business people who are not already listening."

Interested businesses register by calling a 24-hour phone number, and will also become eligible for merchandise prizes awarded twice weekly for the duration of "The Power Of Sound." All registrants will be sent packets containing information on the 20 LIRBA member stations.

THE SESQUICENTENNIAL celebrations abounding in Texas this year will lay the groundwork from some stellar promotions. One of

the wackiest we've heard of comes, of course, from KLOL Houston, which recently embarked on its "Claim The Comet" campaign. As a salute to the Big State's 150th anniversary, KLOL is claiming Halley's Comet as Texas' sovereign territory, a move that KLOL public relations director **Doug Harris** describes as "official tongue-in-cheek with respect for Texas heritage."

With plenty of "Quest For The Comet" parties and proclamations as teasers, KLOL wrap up the promotion by sending a delegation to Alice Springs, Australia, in April. Australia and Rio de Janeiro are two of the best places to see the comet clearly, but Harris says the latter location was "too accessible" for the rock outlet: "We had to send them to the other side of the earth."

Leading this entourage will be "Texas' ambassador to Australia," another "official" KLOL appointment, an honor created as one of the prizes in the station's recent "The Best Of Texas" promotion. Other prizes emerging from that summer stunt included a \$5,000 Texas shopping spree and a producing oil well.

According to Harris, KLOL intends to turn the Australian comet-viewing jaunt into something of a cultural exchange. So, Australian broadcasters, be prepared for barrels of Texas artesian water, jalapeno peppers and other Big State favorites when the KLOL team arrives this spring.

KIM FREEMAN

# ...newsline...

**MARTY GREENBERG**, president and chief operating officer of Duffey Broadcasting, reports two acquisitions: Adult contemporary KONO-AM and top 40 KITY-FM, both in San Antonio. Combined purchase price is \$11 million.

**DRAKE-CHENault** appoints Dick Downes vice president/general sales manager. He was national sales manager for KWK/KGLD St. Louis.

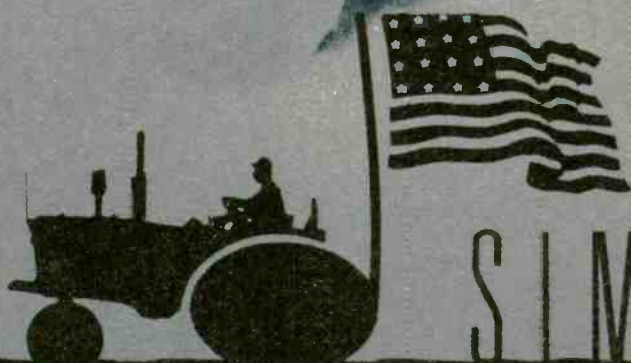
**FRED BOHN** is promoted to station manager for Fairfield combo WQLR/WQSN Kalamazoo, Mich. A Fairfield partner, Bohn replaces Don Heckman, who left to acquire two stations of his own.

WESTWOOD ONE PRESENTS

THE BEST OF

# FARM AID

## AN AMERICAN EVENT



SIMULCAST WITH **HBO**<sup>®</sup>

The Westwood One Radio Networks and Home Box Office are proud to present the exclusive simulcast premiere of *The Best Of Farm Aid: An American Event*, airing Saturday, February 8 at 11 p.m. (EST/PST) in digital stereo on Westwood One and HBO outlets throughout North America.

The hour-long simulcast presents the most exciting highlights of last September's historic all-star benefit concert in Champaign, Illinois' Memorial Stadium, organized by Willie Nelson with help from John Cougar Mellencamp and Neil Young.

Featured are spirited performances by Nelson, Bob Dylan, Johnny Cash, Billy Joe, Kenny Rogers, Young, Waylon Jennings, Mellencamp, Kris Kristofferson, Alabama, George Jones, Loretta Lynn and others, along with special appearances by Roger Miller (*Big River*), Charles Haid (*Hill Street Blues*), Sissy Spacek (Oscar-winning star of *Coal Miner's Daughter*) and Debra Winger (*Terms Of Endearment*, *Urban Cowboy*). And preceding the simulcast, Westwood One affiliates will present a special 15-minute salute to the Farm Aid project.

The simulcast will also feature a special 800-number for listeners and viewers who wish to contribute to the Farm Aid fund, which provides relief for financially-stricken farmers. *The Best Of Farm Aid: An American Event* makes it possible to relive that moment when music with a message united America's heart and with the world. To make sure you and your listeners are a part of it, call Westwood One now at (213) 204-5000 or Telex 4996015 WWONE.

**FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!**



WESTWOOD ONE PRESENTS

# INXS

## IN CONCERT

The Westwood One Radio Networks' acclaimed *In Concert* series is proud to present the passionate, funky rock 'n' roll sound of Australia's INXS, airing the week of Monday, February 6 on Westwood One Radio Network affiliates throughout North America. It's an exclusive 90-minute performance recorded by Westwood One's mobile studios at the famed Hollywood Palladium during the Antipodean sextet's most recent U.S. tour. Featured are exciting live versions of all the hottest tracks from INXS' three U.S. LPs (*Shaboo Shoobah*, *The Swing* and *Listen Like Thieves*), including their latest hits, "This Time" and "What You Need." Call the Westwood One hotline now at (213) 204-5000 or Telex 4996015 WWONE so you and your listeners won't miss INXS *In Concert*, the latest exclusive from rock radio's favorite performance series.



FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

**RADIO'S GREATEST ROCK  
ROCK'S GREATEST STARS  
15 DYNAMIC WEEKS**

Now...the inevitable radio link between album rock's beginnings and the cutting edge of today's format.

**ROCK  
CONNECTIONS**

*With Mike Harrison*

Riding the winning direction of AOR in the late '80's, **ROCK CONNECTIONS** pulls in the important upper demos and turns on the core younger audience.

With a music-intensive format, new and rare interviews, great historical flashbacks and the unique perspective of host Mike Harrison (KMET-FM Los Angeles, WNEW-FM New York, Goodphone Communications)—**ROCK CONNECTIONS** is your connection to listeners and advertisers this summer.

Make the connection today. Call Jamie Curtis in New York at (212) 975-7316 or Steve Epstein in Los Angeles at (213) 460-3547.

One hour each weekend throughout the Summer.  
Three-hour specials on Memorial Day, Fourth of July and Labor Day Weekends.  
Produced by Broadcast International in association with Goodphone Communications.



**ARBITRON**

(Continued from page 14)

KZZC	AOR	4.6	3.5
KCFX	AOR	1.8	2.9
KBKC	contemporary	3.8	2.7
KCXL	black	1.2	1.9
KKCI	AOR	2.3	1.9
KXTR	classical	1.7	1.9
KEXS	gospel	.7	1.1

**MILWAUKEE**

WTMJ	AC	12.3	9.7
WQFM	AOR	8.2	8.4
WXTI	contemporary	7.4	8.3
WEZW	easy listening	8.7	8.1
WOKY	MOR	6.7	7.9
WLUM	urban	5.6	6.4
WISN	AC	3.5	5.0
WMIL	country	4.1	4.6
WLTQ	AC	1.9	4.1
WBCS-FM	country	3.2	4.0
WMYX	AC	4.6	3.3
WEMP	oldies	3.6	2.8
WNOV	urban	2.0	2.7
WGMF	AC	3.6	2.4
WZUU-FM	contemporary	4.0	2.4
WFMR	classical	1.6	2.2
WRKR-FM		1.4	1.6
WGN	MOR	.8	1.5

**BOUCHER**

(Continued from page 10)

source licensing system. We can safely assume that studios will continue to ask composers to take less up front in return for the promise of a percentage—in the form of a residual rather than an ASCAP/BMI payment—when and if the program is licensed to local broadcasters in syndication.

There will be one big difference, however. The composer's share will not be based on an arbitrary formula, as is now the case. You can be sure that star music will command star residuals in syndication.

That assurance advances the fundamental purpose of the copyright law: to provide a marketplace reward to creative artists. That is why H.R. 3521 is a needed reform which will strengthen the copyright system and the music business. It will make tv music for the first time a truly marketable commodity. Where his or her contribution is an important element in a program, a composer will command a greater share of syndication revenues.

At the syndication bargaining table music will be an issue, no longer something to be paid for by a fixed formula which has no relationship to the quality or importance of the product.

Of course, there will be losers if H.R. 3521 is enacted, as there were when Congress deregulated other industries and let the marketplace determine the price of goods and services.

The mediocre, those who really don't contribute to what the consuming public receives, will lose. Studios may lose the arbitrary 50% they now receive as the publisher's share of revenues from ASCAP and BMI. Composers whose scores sound as if they could be written by a computer may also lose their privileged status. The ASCAP/BMI bureaucracies may shrink a bit.

But those with talent will have a chance to show their stuff. They will win their rightful place at the syndication bargaining table. Good music and the music industry in general will be the winner.





**Record Radio Relief.** WXRT Chicago staffers and local hero Nicholas Tremulis relax after pulling off a benefit concert for the city's Children's Memorial Hospital which raised \$3,300 and 2,000 toys. Shown from left are Mhyrta Perez, director of the child life center at Children's Memorial, band manager Pete Katsis, the hospital's David Dolton, WEA's Scott Cameron, Tremulis, WXRT program director Norm Winer, Island Records' Brenda Romano and Ron Hamu of the Maxell Corp. The sold-out concert was co-sponsored by WXRT, Maxell and Island Records.



**The Snider Sound.** KMET Los Angeles hosts Atlantic recording artist Dee Snider of Twisted Sister during the group's L.A. stint to promote its latest album, "Come Out And Play." Pictured from left are air personality Cynthia Fox, Snider, music director Pam Edwards, Atlantic local promotion rep Mark Gorlick and the label's vice president of field operations Lou Sicurezza.



**Hard Rockers.** Pictured at a WNEW-FM New York bash at the Hard Rock Cafe are, from left, air personality Dave Herman, program director Charlie Kendall, Scott "The Professor" Muni, A&M recording artist Tommy Shaw, a WNEW contest winner and air personality Carol Miller. The group is gathered for a Maskers Ball reception as a culmination of a week-long party celebration.



**Dare to Be a Chicken.** Gary Gillespie, right, a local Victoria, B.C., government employee, accepts a dare from CFAX Victoria morning man Barry Bowman to perform a "most outrageous" stunt. The station offered Gillespie \$1,070 to appear as the "Chicken Man," a painted body with liquid honey and feathers gobbling 25 hard-boiled eggs.



**Morris, Mickey & Minnie.** Warner Bros. Nashville recording artist Gary Morris hosts NBC Radio Entertainment's live-via-satellite country music concert series, "Live From Walt Disney World." Joining Morris, center, are host Nancy Turner of WMAQ Chicago, Mickey and Minnie Mouse and WHN New York air personality Dan Taylor, who flew down to guest-host with several contest winners.



**Audio Dynamite** Breaking with WFNX Boston staffers are members of Columbia act Big Audio Dynamite. Pictured from left are BAD's Don Letts, station promotion manager Cid Stanford, station owner Stephen Mindich, BAD's Mick Jones and CBS Records promotion manager Sal Ingeme.



**Clemons United Collection.** Clarence Clemons pauses after an interview with the United Stations Programming Networks' Tom Roland to promote his Columbia album "Hero." Pictured in the front row from left are Patty Mrozowski of Ted Bates Advertising, Clemons, Fran Weinberg of Bates, and USP's Joni Silverman. From top left are Mathew Asinari of J. Walter Thompson, USP's Dick Kelley, Dean Taylor of Warner Lambert and Roland.

**Crazy Eddie Levels Off.** Capitol Records artists Sawyer Brown are living it up on WSIX Nashville's "Big Show." Pictured off track are the station's Paul Randall and "Crazy Eddie" Edwards, left, and the Sawyer Brown trio.



## TOP ROCK TRACKS

RANK	WEEKS ON CHART			ARTIST LABEL	TITLE
	THIS WEEK	LAST WEEK	2 WKS. AGO		
1	1	1	12	MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
2	2	3	7	MR. MISTER RCA	KYRIE
3	3	2	10	ZZ TOP WARNER BROS.	STAGES
4	5	9	6	THE HOOTERS COLUMBIA	DAY BY DAY
5	7	7	9	PETE TOWNSHEND ATCO	GIVE BLOOD
6	9	16	9	STEVIE NICKS MODERN	I CAN'T WAIT
7	10	13	9	THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
8	4	4	11	STEVIE NICKS MODERN	TALK TO ME
9	15	21	6	TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
10	14	18	10	RUSH MERCURY	MANHATTAN PROJECT
11	13	15	8	ROGER DALTRY ATLANTIC	LET ME DOWN EASY
12	6	6	7	BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
13	23	35	5	SIMPLE MINDS A&M	SANCTIFY YOURSELF
14	19	29	7	STARSHIP GRUNT	SARA
15	8	5	12	PETE TOWNSHEND ATCO	FACE THE FACE
16	18	23	9	NIGHT RANGER MCA	GOODBYE
17	11	11	12	ZZ TOP WARNER BROS.	CAN'T STOP ROCKIN'
18	31	—	2	THE ALAN PARSONS PROJECT ARISTA	STEREOTOMY
19	12	12	13	THE ALARM I.R.S.	STRENGTH
20	21	25	5	TOM PETTY MCA	NEEDLES AND PINS
21	34	—	2	JOHN COUGAR MELLENCAMP RIVA	MINUTES TO MEMORIES
22	16	8	13	THE CARS ELEKTRA	TONIGHT SHE COMES
23	28	28	6	AEROSMITH Geffen	SHEILA
24	29	34	5	BON JOVI MERCURY	SILENT NIGHT
25	25	33	6	DOKKEN ELEKTRA	THE HUNTER
26	26	19	7	QUEEN CAPITOL	ONE VISION
27	<b>NEW</b>			INXS ATLANTIC	WHAT YOU NEED
28	24	24	6	CHARLIE SEXTON MCA	BEAT'S SO LONELY
29	17	10	10	PAT BENATAR CHRYSALIS	SEX AS A WEAPON
30	36	48	3	ASIA Geffen	TOO LATE
31	33	43	3	DIRE STRAITS WARNER BROS.	RIDE ACROSS THE RIVER
32	20	14	12	SURVIVOR SCOTTI BROS.	BURNING HEART
33	<b>NEW</b>			HEART CAPITOL	THESE DREAMS
34	43	—	2	THE OUTFIELD COLUMBIA	YOUR LOVE
35	<b>NEW</b>			PETER FRAMPTON ATLANTIC	LYING
36	38	38	3	STING A&M	RUSSIANS
37	22	17	12	ASIA Geffen	GO
38	42	42	9	JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
39	39	—	2	ZZ TOP WARNER BROS.	ROUGH BOY
40	<b>NEW</b>			PAT BENATAR CHRYSALIS	LE BEL AGE
41	41	46	19	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
42	27	22	15	SIMPLE MINDS A&M	ALIVE & KICKING
43	<b>NEW</b>			PHANTOM, ROCKER & SLICK EMI-AMERICA	MY MISTAKE
44	30	20	11	DIVINYLS CHRYSALIS	PLEASURE AND PAIN
45	45	41	28	DIRE STRAITS WARNER BROS.	WALK OF LIFE
46	32	26	20	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
47	35	27	15	ZZ TOP WARNER BROS.	SLEEPING BAG
48	48	45	11	RUSH MERCURY	TERRITORIES
49	37	32	8	TWISTED SISTER ATLANTIC	LEADER OF THE PACK
50	40	40	8	BRYAN ADAMS A&M	IT'S ONLY LOVE

Compiled from national album-oriented radio airplay reports.

## Radio

Chicago FM Spearheads Mutual Marketing Hopes  
Larry King Getting Contemporary Boost

BY MOIRA McCORMICK

CHICAGO Adult contemporary WFYR here has become the first major market contemporary music FM station to carry Mutual Broadcasting's syndicated talk program "Larry King Show." News/talk WIND-AM had broadcast King's show until it switched to a Spanish-language format in mid-December.

Most of the 263 stations around the country which carry King's nightly five-hour program are news/talk AMs, according to Mutual corporate communications representative Chris Durney. Only 28 FM stations carry the nine-year-old show. Corpus Christi, Tex. was previously the largest market in that category.

The RKO-owned WFYR took an unusual step in picking up a five-hour talk program, admits program director Glen Martin. However, he

notes, "King is a proven commodity and he did very well at WIND.

"Most of our numbers are between 10 a.m. and 10 p.m.," Martin says, "and since we tend to skew younger because of our AC/top 40 music, we thought we might transfer some numbers on the upper end. The perception of the show is that it skews older; on the other hand, with Westwood One's purchase of Mutual, they're probably aiming to make the program show more mass appeal."

That is precisely Westwood One's intent, according to Mark Feldman, Mutual's director of corporate communications. "Larry King is Mutual's hallmark program," he says, "and Westwood One's first programming development" since taking over Mutual.

As part of the show's updated format, satellite hookups will enable guests to be interviewed in

Westwood One's and Mutual's New York studios as well as those in Mutual's home base of Arlington, Va.

Now, King will be reporting late breaking news from around the world during the first hour—a slot traditionally reserved for guests only—and will also be fielding phone calls.

According to Mutual's Durney, the program will be expanding to six hours on Feb. 3—beginning at 11 p.m. EST rather than at midnight, "which gives us an extra Arbitron hour."

Westwood One and Mutual are hoping WFYR paves the way for other contemporary music stations to pick up "The Larry King Show."

"Having WFYR carry the program," notes Durney, "is an interesting way for us to break into contemporary markets."

## Washington Roundup

BY BILL HOLLAND

THE MERGER OF Gannett and the Evening News Assn. (ENA) was approved by the FCC Jan. 14. Gannett, which already owns six television stations and 15 radio stations, will acquire control of two more tv stations. ENA, in order to comply with FCC multiple ownership rules, will be selling off several tv licenses to Knight-Ridder, and WWJ/WJOL Detroit to Federal Enterprises. Things will stay the same for Gannett's radio stations in Chicago, Detroit, Los Angeles, San Diego, St. Louis, Tampa, and Houston, Denton and Pasadena, Texas. The Commission also okayed Gannett's acquisition of WDVN-TV here, even though its national newspaper, USA Today, is headquartered in nearby Arlington, Va.

AM'S LEE IACOCCA? Judging from a recent standing-room-only meeting in Los Angeles, the FCC's Media Bureau Chief Jim McKinney might be held in the same regard by AM broadcasters. The AM executives came to the NRBA-sponsored event to discuss with McKinney his recent proposals to improve AM broadcasting through the use of synchronous (dual) transmitters, program duplication, AM stereo and other state-of-the-art technical procedures.

SENATOR WIRTH? House Telecommunications Subcommittee chairman Timothy Wirth (D-Colo.) was to announce his plans to enter the 1986 U.S. Senate race for Sen. Gary Hart's current seat at a rally and press conference in West Denver last week. If Wirth pursues the Senate seat (and sources are sure he will), broadcasters will be among those applauding—because Wirth has been a thorn in their side for years. Among those who might go for the telecommunications subcommittee chair: Reps. Tom Luken (D-



ABCs of Rock and Power. The team at WXRK (K-Rock) New York enjoys an ABC Radio Network-sponsored party celebrating the network's distribution and marketing deal with the Global Satellite Network for its "Rockline" and "Powercuts" programs. From left: K-Rock's music director Mark DiDia, personalities Jimmy Fink, the Madam and Tony Pigg, program director Pat Evans, advertising and promotion director Sharon Rosenbush, vice president/general manager Tom Chiusano and production director Mike Koste.

Ohio) and Al Swift (D-Wash.), both authors of broadcast dereg bills.

HISPANIC FEMALE Republican to take vacated Democrat Henry Rivera's seat on the FCC? That's the word concerning Patricia Diaz Dennis, 39, now a member of the National Labor Relations Board. As a White House choice, sources say, she would be a shoo-in.

FCC FIELD OFFICES have been given authority to levy fines up to \$10,000 for technical violations, according to the Commission. Previously, field offices had to toss any case with a fine more than \$2,000 to headquarters, but no more. Forewarned is forearmed.

NAB REPORTS that the beer and wine ad issue may again surface in the Congress, and that Rep. George

Brown Jr. (D-Calif.), in a "dear colleague" letter to members, urged support for H.R. 2657, a bill that would amend the IRS Code to disallow tax deductions that beer and wine companies currently receive for buying ad time on stations. Brown introduced the bill.

ONE OF THE FINALISTS in the NRBA's annual "best of the best" radio promotion contests is WEPM/WKMZ Martinsburg, W. Va. The station planned a week-long event, complete with a free T-shirt giveaway and a unique listener participation. The event was in humorous commemoration of the inventor of the first flush commode, Thomas Crapper. During the city-wide memorial flush, Martinsburg city officials reported a momentary dip in city water pressure. Never underestimate the power of radio.



## Indie Distributor Continues to Prosper Select-O-Hits Accents Reliability, Personal Service

BY GEOFF MAYFIELD

**NEW YORK** On the site of a one-time music landmark, Sun Records' original warehouse, family-operated Select-O-Hits utilizes a small staff to service the distribution of more than 10 independent labels in eight southern states.

With a label roster emphasizing blues, jazz, gospel and 12-inch singles, the Memphis-based company serves stores in Alabama, Arkansas, Mississippi, Missouri, Florida, Indiana, Louisiana and its home state, Tennessee.

Typical of the music industry, the 25-year-old firm evolved through various segments of the business—first warehousing and retailing, later as a one-stop—before finding its most profitable niche in 1979: distribution.

"The first year it wasn't as noticeable, but about halfway through the next year, we really saw it start to grow," says vice president Johnny Phillips. "In 1981, we ended up at least 20% over '80. And we've improved every year since then by at least 10%-15%."

Ironically, the same market conditions that spelled misery for other independent distributors during recent years bolstered Select-O-Hits' success. As the flight of independent labels to major distribution caused other distributors to shut

their doors, new sales territory opened up for the Phillips family operation.

Select-O-Hits was founded in 1959 by Tom Phillips, a former manager of Jerry Lee Lewis and father of the company's three key staffers: president Skip Phillips, vice president Johnnie Phillips and administrative assistant Kathy Gordon. Now retired, the elder Phillips founded the company when developments in Lewis' personal life made it difficult to find venues willing to book the Sun star.

With a financial assist from his brother Sam, Tom Phillips bought the Sun plant. At first, they continued to warehouse product for the label and set up a retail shop.

The store originally sold Sun titles, but as business picked up they started adding other material—first buying closeouts from other labels and later adding popular titles from the majors. Their retail success, in part, was tied to the fact that Gray Line Tours had listed the Sun studio as a sightseer's stop—due to the lofty reputation of label stars Elvis Presley, Johnny Cash, Carl Perkins and Lewis.

"Actually, it got to be kind of a problem," says Johnnie Phillips. "People would be wandering through our warehouse. With all the product sitting back there, you don't want a lot of strangers roam-

ing around."

In the mid-'60s, as Sun's success flagged, Select-O-Hits used its retail contacts to jump into the one-stop field. The effort was successful at first, but by the time Tom Phillips stepped down in 1979, competitive pressures of the market left the Memphis operation in a less than secure position.

"We looked at our one-stops and we had some good accounts. But we realized that if we lost just two of them we would be facing hardship," says Johnnie Phillips. "Right now, it seems everyone wants a piece of the pie. The major labels are selling direct more and more, and there's just enough one-stops who can come in

(Continued on page 21)



**Streetside Suite.** Leonard Slatkin, music director and conductor of the St. Louis Symphony, signs a youngster's copy of the RCA Red Seal complete "Nutcracker" at Streetside Records in St. Louis. The album is one of this year's Grammy nominees.

## Hoberman Holding Homer's at Present Size Wants to Sharpen Outlet & Distributor Services

JOHN SIPPEL

**LOS ANGELES** In 15 years, Bruce Hoberman's \$3,000 borrowed stake in an Omaha record shop has grown to seven-figures in his trio of Homer's retail stores, a 90-employee wholesaler of home electronics hardware, audio software and accessories.

"I was a graduate student in English at the University of Nebraska, Lincoln," says Hoberman, "and wanted to see the 'real world.' So, I rented 500 square-feet of space in the Old Market, a renovated warehouse area. I spent \$500 to refurbish and outfit the space, \$1,500 on albums and \$1,000 on advertising.

"Despite the six-day 12-hour schedule, I quickly grew to like it. I became the first discounter in the area, selling \$5.98 LPs for \$3.82." Hoberman recalls, that because his cash flow was so limited he couldn't

get an open-to-buy from the local one-stop. "I had to hire Bruce VanLangen immediately to work at the store," he says, "enabling me to visit Records & Tapes Inc. three times a day with cash to replenish LPs I'd run out of."

"I think we grossed \$68,000 the first 12 months on a \$3,000 inventory of records. Boxed waterbed mattresses helped our profits the following year. I turned the store into more of a headshop. I boosted mattress sales by printing a single-page instruction sheet, showing how to build a waterbed frame for under \$25. I remember that bed spreads from India were also a good supplementary seller.

"Business was so good I rented 1,000 square-feet in the same area from the father of Susan Romanick, who became a partner in the store, which I called Homer's. She left the operation to open her own store, Je-

thro's, still operating in Omaha.

"By mid-1973, I was confident about the record business. I borrowed \$25,000 from the Small Business Administration to open a store in West Omaha. It was 900-square-foot. Both stores did well. We doubled our sales volume about every 18 months. In early 1974, we needed more room in the Old Market store. I built a 400 square-foot balcony where we stocked more accessories. Then I went to the landlord to rent a then-unused basement under the store. I got it for \$25 a month. We spent \$10,000 making general improvements and wound up with a 2,300 square-foot sales area."

In the summer of 1976, Hoberman acquired Records & Tapes Inc. from Pete and Bonnie Poulos, who had decided to move to a warmer climate. The Nebraska Business Development, which fostered manu-

(Continued on page 22)



ALL NEW FOR 1986

# FREE CATALOG

**BIG APPLE ENTERTAINMENT:** A leading distributor of home entertainment products serving dealers from coast-to-coast.

**LARGEST INVENTORY OF ANY DISTRIBUTOR:** We stock BETA as well as VHS. Immediate delivery on all products. Large selection and extra profits.

**WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES:** •Daily Specials •Product Information by Phone •One-Stop Distribution •Monthly Newsletter on Our Specials



## ALBUMS

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

### POP/ROCK

**CHASTAIN, PAUL**  
Halo  
LP Pet Sounds PSMA-1965/\$5.98  
CA PSMA-1965/\$5.98

**DEE, MICKEY**  
Now Or Never  
LP Rock City RC-92185/\$7.98  
CA RCT-92185/\$7.98

**DESTRUCTOR**  
Maximum Destruction  
LP Auburn AU-004/Important/\$8.98  
CA AU4-004/\$8.98

**VARIOUS ARTISTS**  
Boston Rock & Roll Anthology Vol. 6  
LP Var Records VAR 9D/\$8.98

## New Releases

### BLACK

**CROSSOVER**  
LP Atomic Theory ATR 1002/\$8.98  
CA ATR 1002/\$8.98

### COUNTRY

**ROSELL, ANDI**  
I Like To Dance  
LP Marquis MQ 1007/\$7.98  
CA MG 1007/\$7.98

### COMEDY

**THE BEVERLY HILLS BROTHERS**  
Smiles  
LP Barjonick BI JA01/\$8.98  
CA BRC JA01/\$8.98

### GOSPEL

**CAESAR, SHIRLEY**  
Treasures  
LP CTC Music CTC LP01/\$6.98  
CA CTC 01-C/\$6.98

**VARIOUS ARTISTS**  
The World's Greatest Gospel Vol. 1  
LP CTC Music WGG-D1/\$6.98  
CA WGG-C1/\$6.98

### CLASSICAL

**BRAHMS**  
Klavierstucke/Fantasien/Intermezzi  
Stephen Bishop Kovacevich  
LP Philips Classics 411 137-1 PH/PolyGram/no list  
CA 411 137-4 PH/no list

### ESTES, SIMON

**Spirituals**  
LP Philips Classics 412 631-1 PH/PolyGram/no list  
CA 412 631-4 PH/no list

### MOZART

**3 Piano Sonatas**  
Mitsuko Uchida  
LP Philips Classics 412 617-1 PH/PolyGram/no list  
CA 412 617-4 PH/no list

### MOZART

**Horn Concertos**  
Hermann Baumann, St. Paul Chamber Orchestra  
LP Philips Classics 412 737-1 PH/PolyGram/no list  
CA 412 737-4 PH/no list

### NIELSEN/REINECKE/BUSONI

**Flute Concertos**  
LP Philips Classics 412 728-1 PH/PolyGram/no list  
CA 412 728-4 PH/no list

### COMPACT DISC

**BRAHMS**  
Klavierstucke/Fantasien/Intermezzi  
Stephen Bishop Kovacevich  
CD Philips Classics 411 137-2 PH/PolyGram/no list

### ESTES, SIMON

**Spirituals**  
CD Philips Classics 412 631-2 PH/PolyGram/no list

(Continued on page 22)

OR CALL TOLL-FREE **1-800-221-3191** IN NEW YORK CALL: (212) 233-0747

NAME \_\_\_\_\_ TELEPHONE \_\_\_\_\_  
TITLE \_\_\_\_\_ ADDRESS \_\_\_\_\_  
COMPANY \_\_\_\_\_ CITY \_\_\_\_\_  
BB STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**15 PARK ROW, NEW YORK CITY, NEW YORK, 10038**

**SELECT-O-HITS PROSPERS**

(Continued from page 20)

and low-ball you that it's really become a dangerous business.

"As a distributor, we own rights to the Mid-South for the labels we carry. You don't have that kind of security as a one-stop, so we moved out of it—but not completely.

"We still carry some of the hits from the majors so we can do emergency fill-in business for some of the big chains like Peaches, Camelot and Sound Shop. But since we now service one-stops through our distributor operation, we don't want to create bad feelings by competing too heavily with them." Fantasy, Malaco, Alligator, Select and Tommy Boy make up the bulk of their label roster along with product from Sunnyview, Prelude, Sutra, Profile and others.

While the moves of Arista and Chrysalis to major labels rocked the independent distributors' boat, Johnnie Phillips feels that Motown's link with MCA caused the most damage for Southern distributors.

"So many of those people had their eggs in one basket that when they lost Motown they were in deep trouble," he says. The misfortune of other indies directly ties in with Select-O-Hits growth. As Tara in Atlanta and All South in New Orleans closed their doors, and Stan's in Freeport, La., turned to the re-creation of Jewel Records, the growing Phillips family account list moved into new territories.

While Tommy Boy's recent limited agreement with Warner Bros. (Billboard, Dec. 28) seems to mirror those earlier defections, Johnnie Phillips is not worried about the consequences. "I didn't really like it, but it doesn't bother me. We have enough things working for us that we shouldn't see too much of a drop-off in business."

In contrast to the hectic life of the one-stop, Johnnie Phillips enjoys the less complicated operation of distribution which allows one to "keep a good inventory, but not have to wor-

ry about returns and deep inventory." He attributes Select-O-Hits' success to good fills and reliable delivery. Most of all, he credits his company's personal service, characterized by his calling on accounts "two or three times a week."

Even in a soft retail year, Select-O-Hits posted close to a 10% increase. Fantasy's "Amadeus" soundtrack and Creedence Clearwater Revival led the way for Compact Disc sales. Alligator's blues acts Johnny Winter, Lonnie Mack and Roy Buchanan benefitted from the renewed interest in the genre that followed Epic's Stevie Ray Vaughan success. Tommy Boy's Force MDs and Choice MCs also contributed to the distributor's gains.

To celebrate the company's 25th anniversary, Select-O-Hits staged a party for all of its accounts and suppliers in November. Koko Taylor, Rufus Thomas, Gene Chandler and Drama provided entertainment for the Memphis Crown Plaza hotel event.



**Gone West.** Peter Cox, left, and Richard Drummie of Chrysalis recording group Go West sign autographs for 500 customers during a recent in-store at the Licorice Pizza Music & Video outlet in Canoga Park, Calif.

FOR WEEK ENDING JANUARY 25, 1986

**Billboard TOP COMPUTER SOFTWARE**

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
<b>EDUCATION</b>	1	1	69	<b>TYPING TUTOR III</b>	Simon & Schuster	Program that develops speed, and shows progress intyping speed and accuracy.	•		•	•	•					
	2	3	121	<b>NEW IMPROVED MASTER TYPE</b>	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	3	2	104	<b>MATH BLASTER!</b>	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	4	4	100	<b>MUSIC CONSTRUCTION SET</b>	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	5	6	7	<b>I AM THE C-64</b>	Creative/Activision	Introduction to the C-64 and keyboard with basic progamming language.			•							
	6	5	19	<b>SKY TRAVEL</b>	Commodore	An Astronomy Program.			•							
	7	7	25	<b>CHARLIE BROWN'S ABC'S</b>	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•						
	8	8	9	<b>CHIPWITS</b>	Epyx	Teaches the basics of computer progaming. Recommended ages 8 and up.			•							
	9	9	36	<b>BUILD A BOOK</b>	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	•		•	•						
	10	10	15	<b>SPANISH</b>	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•									

<b>HOME MANAGEMENT</b>	1	1	79	<b>PRINT SHOP</b>	Broderbund	At Home Print Shop	•	•	•	•						
	2	2	40	<b>THE NEWSROOM</b>	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	3	4	9	<b>PRINT SHOP GRAPHICS LIBRARY III</b>	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	•	•	•							
	4	3	42	<b>PRINT SHOP GRAPHICS LIBRARY I</b>	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•						
	5	6	121	<b>BANK STREET WRITER</b>	Broderbund	Word Processing Package	•	•	•	•						
	6	5	55	<b>PAPERCLIP</b>	Batteries Included	Word Processing Package		•	♦★							
	7	7	26	<b>PRINT MASTER</b>	Unison World	At Home Print Shop				•						
	8	8	29	<b>PRINT SHOP GRAPHICS LIBRARY II</b>	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.	••		•							
	9	10	40	<b>HOMEPAK</b>	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•						
	10	9	24	<b>3 IN 1 BUNDLE</b>	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•							

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

•—DISK ♦—CARTRIDGE ★—CASSETTE

**Added Locations Being Planned for CD Connection**

BY JOHN SIPPEL

**LOS ANGELES** After six weeks, professional audio veteran Darryl Manthey is so enthusiastic about the progress of his CD Connection software and hardware store in Sparta, N.J., that he sees two more stores in his 1986-87 future.

Opened last Nov. 23 in a 1,200-square-foot area in a strip center, the store's doubled its CD titles to 600 and will add at least two more brand names to his hardware units that include Technics, Sony and Sharp.

CD Connection also stocks and demonstrates a complete line of stereo component and rack systems.

Manthey, says that CD will make further big gains in the next few years. He's experienced much better fill since his opening order for software, rising from about 40% to over 90% on some orders. Manthey stocks primarily jazz, pop/rock and classical software titles, with the three selling about equal. He sticks his CDs from \$14.99 to \$16.99.

Fortunate to have a local daily newspaper with a centerfold section on home electronics each week, he runs a 5 x 7-inch ad explaining the store's objectives and inventory, and highlighting new releases.

To satisfy demand, CD Connection is including a select group of prerecorded audio cassettes. No LPs or 45s are stocked. He also created a tiered, natural pine CD fixture which shows off five rows of laser-disk packs.

He describes his average customer as male, 25, very knowledgeable and enthusiastic about CD, and buys two or three titles a visit. The store offers a club plan discount stamp card entitling patrons to a free CD for every 15 purchased. Manthey says it's a help in his mailing list.

## NEW RELEASES

(Continued from page 20)

**GARCIA, JERRY**  
Old And In The Way  
CD Rykodisc RCD 10009/no list

**MOZART**  
3 Piano Sonatas  
Mitsuko Uchida  
CD Philips Classics 412 617-2 PH/PolyGram/no list

**MOZART**  
Horn Concertos  
Hermann Baumann, St. Paul Chamber Orchestra  
CD Philips Classics 412 737-2 PH/PolyGram/no list

**NIELSEN/REINECKE/BUSONI**  
Flute Concertos  
CD Philips Classics 412 728-2 PH/PolyGram/no list

**STEWART, DAVE, AND BARBARA GASKIN**  
Up From The Dark  
CD Rykodisc RCD 10011/no list

**VARIOUS ARTISTS**  
Diva  
Original Motion Picture Soundtrack  
CD Rykodisc RCD-10010/no list

**WATSON, DOC & MERLE**  
Down South  
CD Rykodisc RCD-10008/no list

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

## HOME VIDEO

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

### FILMS

**THE BRAVE ONE**  
Michel Ray  
♠♥ United Home Video 1010/\$49.95

**IMPERIAL VENUS**  
Gina Lollobrigida, Stephen Boyd, Raymond Pellegrin  
♠♥ United Home Video 8360/\$49.95

**LOSE WEIGHT WITH HOME VIDEO HYPNOSIS**  
Norman Patterson  
♠♥ Eye Con 701802/\$39.95

**MAN OF LEGEND**  
Peter Strauss, Tina Aumont, Luciana Paluzzi  
♠♥ United Home Video 1164/\$59.95

**MEAN FRANK AND CRAZY TONY**  
Lee Van Cleef, Tony Lo Bianco  
♠♥ Adventure Video 213-855/IVE/\$39.95

**REDUCE STRESS WITH HOME VIDEO HYPNOSIS**  
Dr. Joseph Francus  
♠♥ Eye Con 701803/\$39.95

**RUSH**  
Conrad Nichols, Laura Trotter, Gordon Mitchell  
♠♥ Adventure Video 213-832/IVE/\$39.95

**SIXTEEN**  
Mercedes McCambridge, Ford Rainey, Simone Griffeth  
♠♥ New World Video 9532/\$59.95

**SKAG**  
Karl Malden, Piper Laurie, Craig Wasson  
♠♥ USA Home Video 214-619/IVE/\$49.95

**SPACE 1999: ALIEN ATTACK**  
Martin Landau, Barbara Bain, Barry Morse  
♠♥ Adventure Video 213-857/IVE/\$39.95

**STING OF THE DRAGON MASTERS**  
Angelo Mao, Jhoon Rhee  
♠♥ United Home Video 1096/\$49.95

**STOP SMOKING WITH HOME VIDEO HYPNOSIS**  
Norman Patterson  
♠♥ Eye Con 701801/\$39.95

**STORY OF A LOVE STORY**  
Alan Bates, Dominique Sanda, Lea Massari  
♠♥ USA Home Video 215-829/IVE/\$59.95

### THE STUFF

Michael Moriarty, Andrea Marcovicci  
♠♥ New World Video 8502/\$79.95

**MR. SUPERINVISIBLE**  
Dean Jones  
♠♥ Simitar 7984/\$39.95

**TANYA'S ISLAND**  
D.D. Winters, Richard Sargent  
♠♥ Simitar 7123/\$59.95

**WHEN WOMEN HAD TAILS**  
Senta Berger  
♠♥ Simitar 7943/\$59.95

**NEIL YOUNG IN BERLIN**  
♠♥ VidAmerica 7077/Vestron/\$29.95

**55 DAYS AT PEKING**  
Charlton Heston, Ava Gardner, David Niven  
♠♥ United Home Video 5002/\$49.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

## HOMER'S TO HOLD

(Continued from page 20)

facturing firms that hired local people, made an exception, lending to the new one-stop owner when he told them he would double his employee force yearly. R&TI operated out of 4,000-square-foot and had 30 customers in two states.

In 1979, Hoberman sought to become a qualified full-line retailer by moving to 5,000 square-feet in the Old Market. He remained in that store until a fire last winter in the next store caused widespread smoke and water damages. In March, he opened another Old Market store in 5,000 square-feet with an inventory he estimates at \$125,000—all in records, tapes, Compact Discs and accessories. Outgrowing his West Omaha store, Hoberman leased a 2,000 square-footer nearby. In 1984, he opened a third Homer's in Northwest Omaha, a 2,500 square-footer in a strip center.

Hoberman generally charges \$1 off list for catalog albums with specials at \$5.79 to \$5.99. Stressing service and friendliness in his retail operation, he says veteran employees in both retail and wholesale are the key. VanLangen tops the retail sector. The one-stop/distributing wing is now headed by Hoberman's brother Steve.

R&TI, occupying 26,500 square-feet, is the industry's only record/tape/accessories one-stop which also operates as a home electronics hardware distributor. Starting with Craig and Pioneer car stereos in 1979, the Omaha firm now sells Sanyo, Goldstar, Cerwin-Vega, Clarion, JVC, Maxell, TDK, Sony Tape, TEAC, Uniden, Phone-Mate and Sansui hardware from VCRs and tv sets to stereo rigs and CD players. Early in 1985, Hoberman became Sanyo distributor for Nebraska, Iowa and Missouri, so he has opened a 5,000 square-foot auxiliary warehouse in Springfield, Mo.

Today, Hoberman estimates that his one-stop/distributorship serves 1,400 customers in 25 states. He has four resident salespersons along with a battery of telemarketing employees.

He estimates that prerecorded product accounts for 45% of his vol-

## New PolyGram Pricing Code

As part of a recent revamping of its sales system (Billboard, Jan. 11), PolyGram Records has dropped the use of list prices, replacing that system with a new set of letter codes. The following conversion table matches those new letter codes with the old list prices.

### LETTER CODE OLD SUGGESTED LIST PRICE

Letter Code	Old Suggested List Price
A	\$3.98
B	4.98
C	6.98
D	7.98
E	8.98
H	9.98
I	10.98
J	11.98

K	12.98
O	5.98
<b>Non-Classical Pricing</b>	
L	\$ 3.98
M	4.98
N	5.98
P	6.98
Q	7.98
R	8.98
S	9.98
T	10.98
U	11.98
V	12.98
W	13.98
X	14.98
Y	15.98
Z	1.99
<b>Classical CD</b>	
F	\$11.00
<b>Pop CD</b>	
G	\$10.00

## DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up  
**Why Pay More?**

Direct from Manufacturer  
Call or Write  
Sam Lempert  
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205

AL-LEN CUTTING CO.

Special Volume Rates  
Fiberboard cards available.  
We buy used cards.

## Your Ship Has Come In!

"We sailed the seas—it wasn't a breeze—to give you the ease of buying CDs."

**We've Got What You Want**



## AMERICAN-TRANS-ATLANTIC

- Large Exclusive Imported CD Inventory
- Retail and Wholesale Accounts Welcome
- 99% Fill On All Orders Placed
- Volume Discounts Available
- Same or Next Day Shipment

Get newest CD releases before your competition...

call for first order and catalog

**(201) 241-3517**

**American-Trans-Atlantic**

7 Westfield Ave. West, Roselle Park, NJ 07204

AT AMERICAN-TRANS-ATLANTIC OUR SHIP COMES IN EVERY DAY

## WATCH FOR BILLBOARD SPOTLIGHTS in January and February

- MIDEM '86
- CANADA
- TOY VIDEO
- RADIO PROGRAMMING/SALES
- PORTLAND
- EXERCISE VIDEO
- BETTER RATINGS
- COUNTRY RADIO
- NARM
- AUDIO CASSETTE DUPLICATION
- STORE DESIGN



## Houston Dealer Dinwoodie 'Goes the Limit' for Customers

BY EARL PAIGE

HOUSTON Sticking with proven promotions and not offering a confusing variety of one-shot specials has been a boon for Video Specialties here. Owner John Dinwoodie, a home video specialty retailer for 15 years, says this philosophy grows out of always thinking "customer first."

In an example of "going the limit" for customers, Dinwoodie tells of a recent experience that related to his beginnings in industrial video and the Sony U-Matic.

"This customer brought in a home movie shot on three-quarter-inch and wanted it transferred to Beta," says Dinwoodie. "It was no problem for us."

Like many veteran video specialty retailers, Dinwoodie is locked in when it comes to space. Video Specialties has "1,600 square feet and about 1,000 of it for floor sales space," he says. The store is located in a shopping center where expansion on either side is not likely.

"With 4,000 titles and about 10,000 total pieces, we've got video in every nook and cranny," Dinwoodie says. But he insists that survival for the single video store in today's competitive environment means inventory in depth.

"You also have to stock for all ages," he adds, "and you have to have your blockbusters. Every movie will eventually pay for itself, but the word 'eventually' is important. It's the blockbusters that pay for the total library."

How to purchase the really big titles is a constant dilemma. "We've found that you think in terms of the total library and the end-of-the-day

receipts," rather than concentrating on each title as it comes along, he says.

What comes into play, Dinwoodie suggests, are the numerous proven promotions geared to maximum volume for a maximum of titles and genres.

One of Dinwoodie's pet promotions is his wooden nickels, each worth \$2. Product in the store is divided into "A" and "B" titles. Rental is \$5 on A titles for three days. B titles are also rented for three days, but at \$4. The formula, he says, achieves a number of benefits.

"For one thing, it's competitive. It works out to about \$1.66 a day for our best product," the A titles. The saving is even more for the B group, which Dinwoodie says consists of titles "that have died and gone to heaven." Customers recognize the savings and tend to rent more movies each trip, he claims.

An even better benefit, he says, is that customers are encouraged to bring back movies sooner than the three-day period. "Our customers earn these tokens [nickels] by returning prepaid rentals early. The tokens can be used to pay for future rentals.

"If the customer loses the use of the token, it's \$2 in my pocket," Dinwoodie says of any unredeemed tokens. Moreover, if the customer brings back movies sooner, these movies can be re-rented.

Video Specialties has maintained the same rental fee for four years. Late charges are similarly stable, at \$1 per day.

Video Specialties is a true "family store." Over the years, Dinwoodie and his wife Ann have managed to keep their two sons, Dave, 27 and

Doug, 24, enthusiastic. This has allowed the Dinwoodies to take occasional vacation trips and "get away from it a little."

Hours are 10 a.m.-8 p.m. except for Sundays and holidays. The store is open only one Sunday a year, for its annual "house cleaning" sale. "We serve hot dogs, chips, pop and beer and offer everything in the store on sale," says Dinwoodie. "Our customers like these outings and benefit from the discounted prices."

Even before the notion of sales over rental caught on widely with

specialty retailers, Dinwoodie already saw the possibilities. In 1963, he moved 60 movies during the noon-4 p.m. event. Now he typically brings in a star home video attraction for the annual sale.

The recent Christmas season was also a boon for Video Specialties, he says. "There was so much product at a sale price. We put out our first-ever color catalog. It cost 30 cents each. We printed 500. It was eight pages."

Video Specialties is currently doing about 40% of its volume in sales, though Dinwoodie notes that Beta

sales are nothing like VHS. As might be surmised, Video Specialties maintains a large Beta selection. "We have 3,000 pieces, one of the best stocks in town."

As an example of the store's Christmas sales success, Dinwoodie boasts a dozen sales of "Gone With The Wind"—which, he says, "isn't bad at \$90 each." He found other high-priced titles slow, however, noting, "We may have sold just a couple 'Ghostbusters'."

Product positioning is another service-linked philosophy. "We sep-

(Continued on page 26)

FOR WEEK ENDING JANUARY 25, 1986

### Billboard

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	17		PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	17		DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	3	12		ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
4	4	17		THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95
5	5	8		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
6	7	17		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
7	6	13		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
8	8	17		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
9	10	3		THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
10	12	17		VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
11	14	6		A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95
12	16	17		LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
13	NEW ▶			THE SMURFS AND THE MAGIC FLUTE	Children's Video Library Vestron 5027	1983	24.95
14	15	16		G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
15	9	3		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	29.95
16	11	17		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
17	13	13		SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
18	24	9		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
19	17	14		DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
20	25	6		IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
21	18	17		THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
22	23	13		PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
23	22	2		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
24	19	2		THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95
25	21	15		THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

### 250 Stores Projected by Year's End

## 'Viditheatre' Up and Running

BY JIM McCULLAUGH

LAS VEGAS Video Connection founder Bert Tenzer says he expects to have his "Viditheatre" concept, a theatre-within-a-store for original non-theatrical home video programs (Billboard, Dec. 7), in some 250 stores by the end of the year. His ultimate goal, he says, is "several thousand."

At the same time, Tenzer has entered into an "alliance" with such studios as Paramount, MCA, New World Video, 20th Century-Fox, Karl/Lorimar, Prism, Warner Bros. and IVE, all of which he says are keen on having their original made-for-video product, as well as little-promoted B and C titles, available to be exposed by his concept.

Premiered recently at one of Tenzer's Video Connection outlets in Malibu, Calif., "Viditheatre" is now in some five stores. Tenzer says an additional 50 retailers are also committed.

Tenzer's new corporation, Direct Broadcast Programs Inc., will lease 25 theatre chairs, a 6-by-10-foot screen and overhead projec-

tion equipment, as well as other necessary equipment at a monthly fee of \$400. He is not limiting "Viditheatre" to his California-based Video Connection stores.

Tenzer also says the initial productions to be shown in "Viditheatres" include "The Interview" with Eli Wallach, and "Truth Or Dare—A Critical Madness," a horror movie from Peerless Films. In a novel "window reversal," the latter film's executive producers, Geoff Miller and Steven Weitzman, say they look for theatrical distribution 90 days after the in-store preview.

Tenzer has also formed an International Academy of Viditheatre Arts jury, which will be headed by actor Stuart Whitman. The jury's task will be to select the four or five titles to be showcased per month. Whitman, in turn, is currently forming a panel of Hollywood celebrities. Consumers who attend the screenings will also vote on the quality of the programming.



## Chain Experimenting with Computers, Pay-Upon-Return Movies To Go Puts New Ideas to the Test

BY EARL PAIGE

*(This is the second of a two-part report on Movies To Go's franchising efforts.)*

ST. LOUIS Over a period of five years, 25-unit Movies To Go here has developed a formula for successful home video retailing. The chain now hopes to expand to other markets and possibly into franchising. But expansion requires new concepts and chain president Jim Ellis is counting on a new "scout store" in Fort Worth for "real time" testing of these fresh ideas.

Ultimately, the new stores will blend these innovations with the basic formula that has built Movies To Go into one of the largest chains in the Midwest. One component, inventory depth, will continue as a bulwark of the chain's image.

Developed some time ago was the "supercenter" concept where 4,000 titles are stocked on a store-for-store basis. Chainwide, twice that many titles are available. Ellis believes depth and breadth in inventory is why the chain continues

successfully with a \$25 one-time club fee when so many video specialty stores, and especially record/tape chains entering video, have eschewed clubs.

"Our selection gives people the reason to join," he says. "No one has near our selection."

But he says there is little bicycling of titles from store to store. "We hit all our stores with the vans about three times a week," he says, explaining how soon an out-of-stock title could be obtained from "the next store over."

Says Ellis, "It's not overnight. It's more like three days. We'd like to be overnight. But number one, we have to track it down first. And during say Christmas, this can be a chore."

Although Movies To Go still tabulates rentals manually, it has developed a formula Ellis claims gives it a near immediate reading on all purchases. This keys into library depth and breadth.

"Each week our top 100 is tabulated. It's a real chore but it pays off. We know purchase by purchase if we bought too light, just right or too heavy." He says this is life and death "when you have \$50,000 in a new release." If it develops that the chain has bought a release too heavily, Ellis says there are various methods to "get out."

For one thing, movies can be marked down and sold—all merchandise throughout the chain is marked for sale and pushed vigorously. Or, says Ellis, "you can go

to the brokers and if you are getting rid of a new release you have a much better chance" to sell off excess inventory.

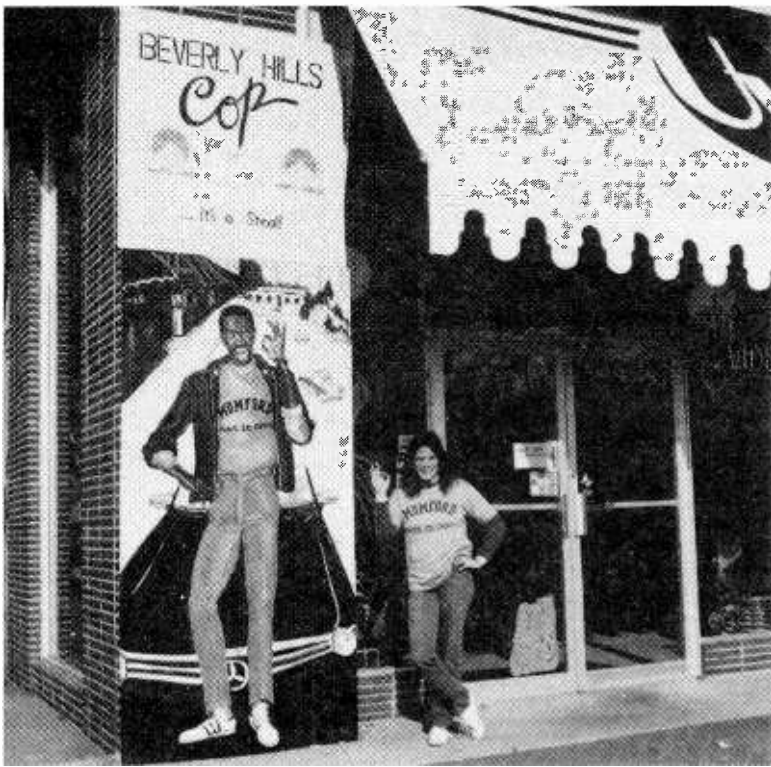
The Fort Worth store is being fully computerized to allow headquarters to evaluate the benefits of computerization.

Movies To Go has always used variable rental pricing. Top titles rent at \$2.50 daily, but movies under an hour in length are \$1.50. Sales are aggressively pursued with a \$10-\$15 discount from list often offered, and used movies selling at \$19.95-\$24.95. Sales pulses offer evidence of library value as well, Ellis says.

As much as Movies To Go stresses deep inventory, it has phased out of the videodisk. They've also steadily reduced Beta inventory. Ellis counts five strategically located stores where Beta is stocked.

"They're conveniently situated but they're not two minutes apart either," he says of "herding" Beta customers. Of Beta generally, he says, "Sony has a super machine in our opinion, but the Beta versus VHS war was one we didn't feel like getting into. VHS started out with us 60:40 and Beta just gradually slowed down. We have not been a great help to Beta, I'm afraid."

One other new concept Fort Worth will test is pay upon return. "It's still too soon to know if this causes customers to rent more and keep them longer. In shopping  
(Continued on page 26)



**Coppin' in Topeka.** Uptown Video of Topeka, Kan., recently took first place in a national display contest in support of "Beverly Hills Cop" co-sponsored by Paramount Home Video and Home Entertainment distributors. The outlet's Pam Eastwood is shown here with the chain's original outdoor painting by Juanita Snyder, part of a larger support program that also included posters, standees, original signage and T-shirts.

## Video Plus

BY EDWARD MORRIS

*A biweekly column spotlighting new video products and accessories.*

**ALL MANNER OF** new video hardware is coming off the line at NEC Home Electronics (Elk Grove, Ill.). The CT-2060A 20-inch television receiver/monitor features a flat, square picture tube, a set of video, left-audio and right-audio inputs; frequency synthesis tuning with 142-channel reception; built-in MTS stereo tv decoder, stereo amplifier and stereo speakers; auto color circuitry; sleep timer; and full-function wireless remote control; available in May with a suggested retail price of \$599.

The same manufacturer offers two high-quality VHS VCRs, said to ensure superior recording, improved VHS Hi-Fi and MTS stereo reception, easier tuning and programming and remote control and tuning. The N-961U model will retail for \$1,149, and the N-951U for \$899. Both are available now.

NEC is also offering four new rear-screen projection tv sets that incorporate, among other features, compact chassis, stereo tv reception and a complete set of audio/video inputs. Retail price range for the series (models PJ-3715EN, PJ-4030EN, PJ-4615EN and PJ-4650EN) is from \$2,400 to \$3,595.

One of NEC's flashiest introductions is a 26-inch tv receiver/monitor with digital signal processing. The DT-2680A boasts an enhanced picture quality (500 lines of resolution), a "picture-in-picture" feature (which enables the simultaneous display of the station tuned in, plus moving pictures from any

of three video inputs or color computer graphics), and memory to store three still pictures at a time. Expected to be on the market in May, the device has yet to be priced.

Finally, NEC is introducing a VHS camcorder for full-sized cassettes. The one-piece unit (to retail at \$1,695) weighs five pounds and nine ounces, without battery pack and cassette, and can shoot up to two hours and 40 minutes on a T-160 tape. Life of the supplied battery pack for the V-10U is about two hours.

San Francisco's Monster Cable is debuting its high-resolution, low-loss Monster Video cable for home video. For VCR, laserdisk, stereo tv and cable hookups, the item is said to offer increased bandwidth over standard video cable to transmit maximum color intensity and clarity. Its low capacitance dielectric insulator minimizes signal loss, a feature the company says makes it "especially useful for applications involving long cable lengths." Suggested retail price ranges from \$2 per foot to \$225 for 100 feet.

Added to Pfanstiehl's line of video accessories is a tv set/VCR hookup package that contains a 300 ohm to 75 ohm and a 75 ohm to 300 ohm balun; a three-foot 75 ohm cable; a three-foot section of twin lead cable, and a do-it-yourself guide. The items are blister packaged at a suggested \$7.19.

Pfanstiehl, located in Waukegan, Ill., now has more than 50 cables, connectors, baluns and related products in its Premium Gold line of video accessories. The line has gold plating on all connector elements and heavier conductors for improved signal transmission.

3M in St. Paul has added the new Scotch 8mm metal particle videocassette to its range of home video products. It comes in 15-, 90- and 120-minute lengths. Price has not yet been announced.

In May, 3M will begin its multi-million-dollar promotion to generate trial and repeat sales of Scotch video, audio and personal computer products. More than 20 million specially marked Scotch videocassette packages will carry coupons worth \$4.10 toward purchases of blank tape. The promotion will run all year.

Based on the concept it debuted last year, 3M is releasing its second volume of "Freeviews"—erasable previews of upcoming videocassettes from major movie studios and production houses. The "Freeviews" program is recorded on extra high grade Scotch EXG videotape. The tapes have a recommended retail tag of \$9.99 and will be on the shelf in February.

Another video promotion comes from RCA's distributor and special products division Deptford, N.J. It combines the company's premium quality videotapes with a wet system head cleaner cassette in a custom multi-pack. The "Tri-Pal" (T-120HC3) consists of two hi fi stereo videotapes (T-120) and one non-abrasive wet system head cleaner cassette (AV009W). Suggested price is \$24.95, but during the promotional period which ends April 30, the package holds a coupon good for a \$3 rebate from the manufacturer.

The Geneva Group (formerly Nortronics, Eden Prairie, Minn.) is marketing an 8mm version (PF-350) of its video head cleaner series. The non-abrasive, wet-type cleaner retails for \$29.95.

## ON THE BEAM

*(Continued from page 23)*

ly applied—also appeared to be unchecked, if anything veering toward an even more fevered peak. With the first "digital" VCRs on the exhibition floor, and Digital Audio Tape (DAT) there in spirit, product brochures and footlight spiels more than ever extolled the "digital-ready" virtues of such otherwise analog designs as amplifiers, speakers, headphones and blank recording tape.

The latter category also saw several vendors, notably Memorex and Denon, plugging tape formulations alluding to "digital" sound capability in their product codes.

In short, CD's now ruling the roost in terms of audio entertainment, with seminars, keynote speeches and media coverage throughout the CES prominently featuring the Sony/Philips format as one of this year's top-billed stars. It's no longer noteworthy just to say who's selling hardware—now it's virtually impossible to find a vendor who doesn't have at least one CD product in his line.

**GES SOFTWARE** action cohered around smaller labels with booths in the audio demonstration area, since the Compact Disc Group was no longer on hand to give a mainstream label presence. With virtually every major audio booth already demonstrating CD players (and thus disks), the CDG's absence

wasn't conspicuous.

There were intriguing stories to be found from those indies, however. Over at American Gramophone, Chip Davis, the composer, producer and performer behind both the label and its chief act, Mannheim Steamroller, reported sales of 95,000 pieces on the latter's "Christmas" album in CD, which shipped this fall. That level of sales for an instrumental set from an indie label strikes us as vivid proof of just how the right product, aimed at the right demo within the CD market, can now fare.

Business was also brisk, as always, as Telarc's booth, where show specials on catalog CDs insured long checkout lines virtually throughout the show.

The next CES extravaganza this summer in Chicago could trigger some new wrinkles in software presentation, however, if Consumer Electronics Group chief Jack Wayman has his way. Wayman's pledge to give a broad spectrum of home entertainment software a higher profile through an entire wing devoted to software products, along with an expanded seminar schedule, could find a natural ally in Compact Discs—especially if the lagging introduction for hybrid CD software designed for CD-ROM and audio-visual applications begins taking shape there.



**Video Stars.** The fifth annual Video Hall of Fame dinner dance recently honored four new inductees. Displaying their awards are, from left, Mickey Granberg, executive vice president of the Video Software Dealers Assn. (VSDA); producer-actress Shelley Duvall; Ray Gates, former president of Panasonic; and former VSDA executive vice president Joe Cohen.

## MOVIES TO GO

(Continued from page 25)

around the country, we've seen a lot of pay upon return. Often store operators tell us it has to be computerized. Employee theft is one drawback. But we wanted to try (pay upon return)," he says.

Another contrast at the Texas pilot will be advertising, at least until there are more Fort Worth stores. In St. Louis, Movies To Go advertises aggressively, mostly in radio and print. Heavy couponing is used in print, too.

Also integral for the chain is its regular monthly newsletter going to 100,000 club members listing product information, release dates, and coupons for video re-

cordings, blank tape and other accessories.

Ellis notes the video consumer is steadily becoming more sophisticated. He says, "They are used to waiting for new higher list movies to come down in price. This is why we've been successful in coming \$10-\$15 off list and creating traffic for less popular new releases."

Ellis says there will be no drastic changes in logo or store design in Fort Worth. He figures Movies To Go has a lot of things working right and is in no need of "fixing."

## HOUSTON DEALER JOHN DINWOODIE

(Continued from page 24)

arated our older titles into nostalgia and foreign sections. In the past, the older movies tended to get overlooked when left among the newer titles. Now our customers can quickly find an older movie, and our business in these fine titles has increased remarkably."

Dinwoodie also focuses on children. A special counter was built with a jar of candy full of suckers and bubble gum. Dinwoodie warns that parents should be asked first about the free items, because "some

don't allow their children to eat sweets."

Dinwoodie preaches the use of point-of-purchase material. He makes available all kinds of catalogs and flyers supplied by vendors, each marked with Video Specialties' address.

The store regularly holds in-store promotions, but only when they are carefully planned. An experience with He-Man soured too many customers who were not able to get autographs, Dinwoodie recalls: "We had 1,000 people in a two-hour event."

Dinwoodie discovered early on that he could better serve customers by computerizing, and obtained a computer in 1982. He produces a monthly newsletter and says numerous other benefits derive from steadily adding computerized elements.

Not surprisingly, Dinwoodie is busy organizing a Video Software Dealers Assn. chapter here, working in close cooperation with Lou Berg of Audio Video Plus. Dinwoodie has served on the national VSDA national board, and Berg was a candidate at last year's national convention in Washington.

# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

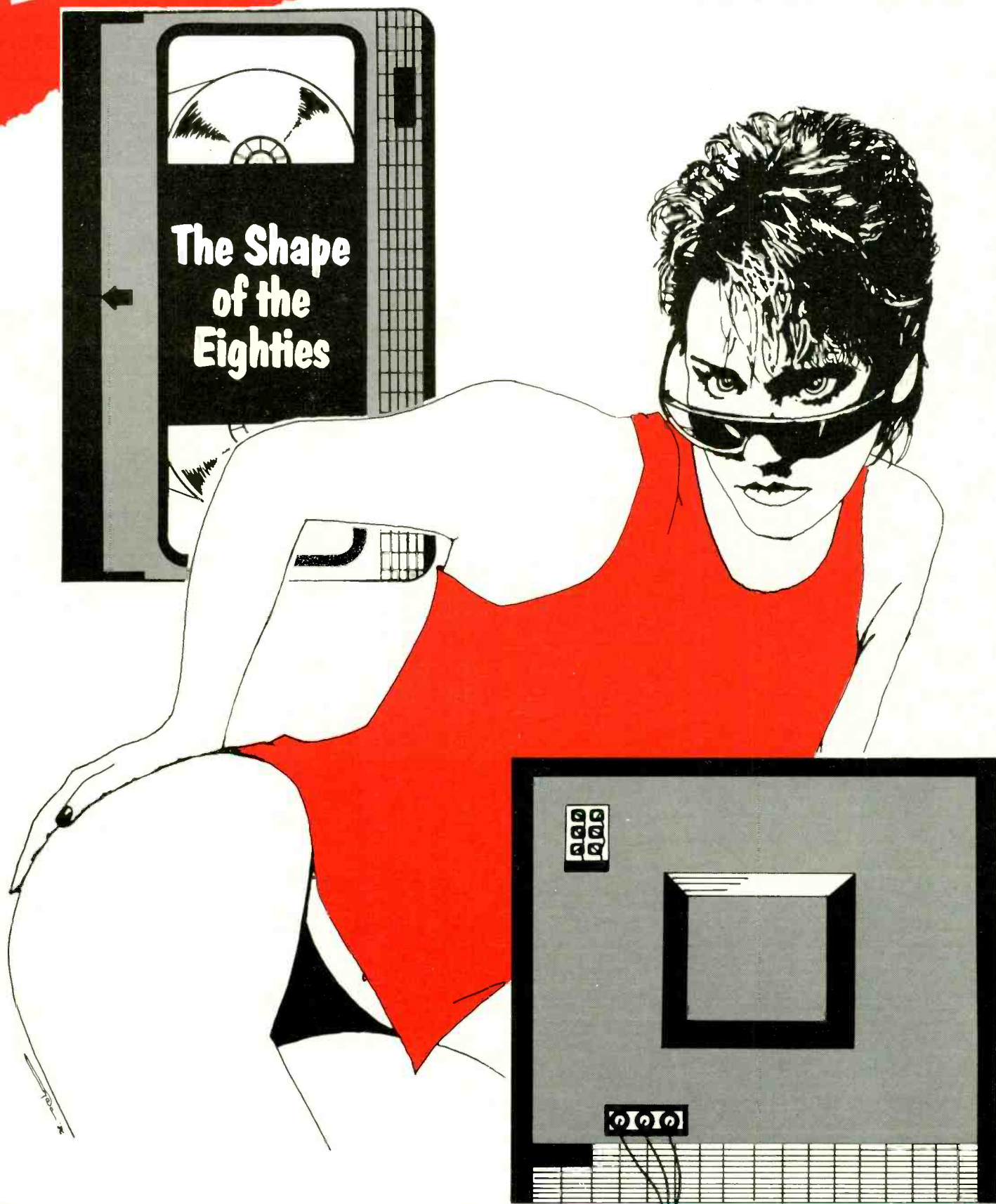
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	11	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	7	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
3	3	12	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
4	4	3	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
5	5	8	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
6	6	5	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
7	8	5	FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
8	9	9	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
9	7	7	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
10	11	16	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
11	12	11	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
12	10	16	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
13	14	7	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
14	13	8	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
15	22	2	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
16	17	7	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
17	32	2	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
18	18	20	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
19	26	3	DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
20	23	6	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
21	25	20	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
22	28	2	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G
23	19	10	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
24	15	7	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
25	27	35	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
26	16	12	GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
27	20	15	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
28	29	28	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
29	21	15	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
30	NEW ▶		EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
31	NEW ▶		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG
32	31	19	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
33	39	30	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
34	34	11	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
35	NEW ▶		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
36	33	26	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
37	37	26	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
38	30	11	CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
39	35	18	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
40	36	26	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

# EXERCISE VIDEO

## A BILLBOARD SPOTLIGHT

ISSUE DATE FEB 22  
AD DEADLINE JAN 29



**PUT MUSCLE IN YOUR SELL-THROUGH INVENTORY WITH EXERCISE VIDEO!**

A RETAILER'S GUIDE  
to Exercise Video that sells  
health and fitness

- from losing weight to lifting weights
- from yoga to aerobics
- from pregnancy to motherhood

**FOR AD DETAILS CONTACT:**

In New York  
Eugene T. Smith, Assoc. Pub. (212) 764-7514  
Ron Willman (212) 764-7350

In Los Angeles  
Mickey Grennan (213) 859-5313  
Or Contact Any Sales Office

## ...newsline...

**THE MULTI-VCR HOUSEHOLD** is becoming a major force on the home video marketplace, says RCA. According to the company, 17%, or two million of the almost 12 million VCRs sold in 1986, went into homes that already had machines. The company projects that percentage will rise to 25% in 1986 and stay high. What impact such a development could have on video software sales, which have ridden the boom in household penetration, is uncertain. One reason for the increasing multiples: dissatisfaction with once state-of-the-art machines that are now obsolete, RCA says.

**SOUND VIDEO UNLIMITED** has secured a \$15 million revolving credit line with Security Pacific Business Credit Inc. Executives at the firm, which has six U.S. locations, expect the money to assist in promoting the company's growth in the often turbulent home video marketplace.

**"SUMMER RENTAL"** is getting an extra push from Sound Video Unlimited via an ingenious direct mail piece which resembles a Polaroid Spirit camera, and a promotion that gives retailers a free "Spirit" with every five cameras they order. List price for Polaroid's "Spirit" is \$24.95; "Summer Rental" sells for \$24.95. Also part of the promotion: \$250 rewards to the 20 best displays for the title. Entries must be in by March 31, Paramount says. Official contest rules will be enclosed in camera boxes, according to the company.

**MGM/UA IS LEAPING** into an area known as the world's biggest pirate den to many in the home video industry. The company is taking the tiger by its tail as it licenses its catalog to United Video International, which will be marketing them in 18 Middle East nations. Many of these countries are known for near complete lack, or non-enforcement, of copyright protection laws. UVI will be handling marketing programs in Jordan, Egypt, Iran, Iraq, Libya, Sudan, Tunisia, Algeria, Lebanon, Morocco, Syria, North and South Yemen, Saudi Arabia, Bahrain, Oman, Kuwait and the United Arab Emirates.

**NON-THEATRICAL AND CATALOG** product make up most of the balance of Paramount's February release schedule. Filling out the list are three operas from the company's "Metropolitan" series: "Tosca" (\$59.95), "Idomeno" and "Tannhauser" (both \$79.95). Coming from "Joan Collins' Video Selections" are "Lifeguard," "This Property Is Condemned," and "Alfie."

**MORE CHILDREN'S PRODUCT** will flow into MGM/UA Home Video's library via a deal with D.L. Taffner Ltd. The home video company has picked up 19 animated children's features. Initial titles due for release are "Journey To The Center Of The Earth," "Robinson Crusoe," "The Adventures Of Sinbad," and "Moby Dick." All the titles purchased will have a suggested list price of \$24.95.

**"ROAD WARRIORS"** is the subject of a made-for due out from Twin Tower Enterprises Inc. The company is releasing a \$39.95, 60-minute documentary titled "Mickey Thompson's Road Warriors . . . The Best Of Ground Pounding Off-Road Thrills." Featured in the program are car-crushing "monster trucks," custom cars and indoor auto racing complete with crashes. A "bloopers" selection is included. Twin Towers is also scheduling another made-for, "Last Of The Gladiators," a 90-minute documentary detailing the life and adventures of Evel Knievel. "There is a lot more to this story than a guy almost killing himself on a motorcycle," says a Twin Towers exec.

**JEF FILMS' FILM CLASSIC EXCHANGE** is having its 70th birthday this year. And, to celebrate, the company is releasing at least 70 titles. There are about 15,000 films in the Film Classic Exchange library, which JEF Films recently purchased, along with the company. JEF describes the mix to include theatrical films, television shows and silent movies.

**A MADE-FOR CLOSEUP** is being provided by Morris Video. The company is assembling what it says is exact data on performance of the best selling title in its catalog, "Golf Like A Pro With Billy Casper". In three recent months, the program sold 838 units through at retail, which amounts to 13 units a day, or (assuming nationwide 24-hour a day video stores) two copies per hour. The months involved were September, October and November. During the December selling season alone the program moved 758 units. Release date for the program was January '85. Unit volume on the program is around 20,000. By the end of '86, the company expects to reach the 30,000 units needed for RIAA Gold.

**SOME OSCAR-WINNING** and Academy Award nominated titles are due in March via VidAmerica's "Classic Series:" "The Seventh Veil," tagged for screenplay in 1948; "Suspicion," an Alfred Hitchcock film with Joan Fontaine's best-actress performance; and H. G. Welles' "The Magnificent Ambersons," which garnered three nominations. All will be promotionally priced at \$19.95. Also at the \$19.95 price will be "Fort Apache," "She Wore A Yellow Ribbon," "Flying Leathernecks" and "Top Hat."

TONY SEIDEMAN

## Seminar Poll Predicts a Year of Diversities Changes Seen in Product, Price, Distribution, Marketing

BY JIM MCCULLAUGH

**LAS VEGAS** Ongoing diversification—in product, pricing, distribution and marketing—is the watchword among home video manufacturers polled here on Jan. 12 during a Winter CES session on home video software. Together with video retailers and trade press representatives, the video panel on hand offered a trade forecast stressing evolutionary shifts in the marketplace during the next year.

The software seminar anticipated these changes:

- Further stratification of pre-recorded video prices will occur to increase sell-through in a market still deemed rental-driven. The swing toward lower prices was expected to continue, particularly to spur sales on "B" and "C" titles.

- Video specialty dealers will remain a force in the home video market, despite earlier predictions that the broad incursion of mass merchandised businesses into video rental would displace smaller "mom-and-pop" rental outlets. If a shakeout in video dealers is still left as an open question, this panel de-emphasized that scenario to stress survival for the more strategically positioned indies.

- Further segmentation in video product, including original programs produced for the medium, instructional tapes and various sale-oriented genres, will keep pace with increased vendor and dealer revenue shares for sales versus rentals.

- Beta format product will continue to decline in market share, but vendors and dealers remain divided

over how quickly VHS will absorb the competing configuration's sales base. Most vendors will continue to release titles in both formats, with some variation in ratio depending upon title or price point. As for 8mm home video, major home video vendors are likely to begin issuing prerecorded tapes for the new format by mid-year.

Central to most of these predictions was the panel consensus that home video's penetration of diverse retail businesses increasingly takes product into true mass marketing arenas. Noted Steve Savage of New York City-based New Video: "As a video retailer, we saw 1985 as the year the manufacturers reached out to the mass merchant. And, in 1986,

we see the year when video reaches out to all merchants."

Prism Entertainment's Robin Montgomery sees this trend spurring price adjustments to address such a consumer base: "Prices will fall. As drug stores and supermarkets enter the market, they'll need lower price points to move product, and that's what we're already giving them."

Such types of accounts won't rush into video, however. Rand Bleimeister of Embassy Home Entertainment contended that the biggest mass merchants "are still evaluating it—this business was really created more by independent, entrepreneurial companies, while [mass merchandisers] in many cases still prefer not to rent."

(Continued on page 29)

## AFI Honors 'Visions Of U.S.'

**LOS ANGELES** "Little Mike," a 26-minute tape focusing on the life of an osteogenesis imperfectus victim, took the grand prize at the American Film Institute's "Visions Of U.S." home video competition here.

The second annual "Visions Of U.S." was sponsored by the Sony Corp. of America and The Movie Channel, and administered by the AFI. Other first place winners: Andre Burke, fiction, for "Our Friends"; Mindy Farber, experimental, for "Suburban Queen"; Tim Allen, non-fiction, for "Last Days Of Mojave Lake"; and Bill Ar-

thur Bohmfalk, music video, for "Talkin' White."

Music video was a new category that attracted 150 entries. The winner, Bohmfalk, a New Orleans commodities broker, created a tongue-in-cheek look at yuppies trying to make it into the jazz-rock scene, original music performed by fellow brokers.

Presenters and attendees included actress Shelley Duvall, Debbie Allen, Francis Ford Coppola, David Byrne, Tom Shales, Gene Shalit and last year's grand prize winner, Christmas Souza.

FOR WEEK ENDING JANUARY 25, 1986

Billboard

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	5	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
2	1	9	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
3	8	5	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
4	NEW ▶		A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	CED Laser	29.98 34.98
5	6	3	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	13	Laser	34.98
6	4	3	AMADEUS ▲	Thorn/EMI/HBO Video RCA Video Disc 2997	Tom Hulce F. Murray Abraham	1984	PG	CED	29.95
7	7	3	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 100658	Chuck Norris	1985	R	Laser	34.95
8	3	9	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13	Laser	39.98
9	NEW ▶		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98
10	NEW ▶		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	CED Laser	29.95 34.95

▲ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

## SEMINAR POLL

(Continued from page 28)

In some cases, that preference will find a much more limited selection of goods offered solely for sale. Home video companies are already looking at specific programs that would offer a "rifle shot" marketing target mat- ing title to retail segment, with Karl/ Lorimar's Court Shannon noting a specific campaign he's targeting to li- quor stores.

For CBS/Fox Home Video's Bob DeLellis, the coming quarters should offer a more concrete indication of just how broadly newer mass market video experimenters will tackle the trade in the future. DeLellis also touched on a common thread by stressing that video specialty stores will continue to hold a focal niche in the market thanks to the vertical ori- entation of the business.

Agreed Prism's Montgomery: "Chain store merchandisers will never offer video product in real depth. They don't have the stock space." Consumers' need for broad inven- tory, she added, will enable record/ tape stores to evolve successfully into true home entertainment software markets, a trend already evident na- tionally.

Home video business should also come to resemble prerecorded audio more in terms of vendor policy and marketing strategy. New Video's Savage cited a generous Warner Home Video program as pointing toward the advantages for returns and sales policies more closely resem- bling those for LPs, cassettes and Compact Discs. New Video, which buys direct from Warner, responded to a campaign which, through a sig- nificant returns allowance, convinced them "to stock more product than we ever thought we could sell—and then we sold more product than we thought we ever could."

As for blank videotape trends, the acceptance for high quality audio via both hi fi VCRs and stereo television receivers and monitors is reversing the market trend toward generic branding and lower price points, says John Ziembra of BASF. Second gen- eration VCR purchases by consumers who are now stepping up to hi fi vide- o are nurturing the market for high- er grade tape formulations, reinforc- ing premium brand loyalty and at- testing to "a more sophisticated consumer," Ziembra asserted.

Addressing the current share of business for the declining Beta half- inch format, both retailers and ven- dors appeared divided over how quickly the format is likely to expire and how best to position product and marketing against that trend. Al- though New Video's Savage drew chuckles when, describing his own VHS-only orientation, he sheepishly admitted, "I like Beta—and I feel sorry for Beta," National Video chief Ron Berger countered by citing indi- vidual market fortunes.

"The truth is, there are markets in both [Canada and the U.S.] that are still selling 50/50 Beta to VHS," Berger offered, indicating a more gradual scenario for Beta's demise.

Embassy's Bleimeister added that an Embassy survey of dealers deter- mined that while approximately 45% of the specialty stores polled don't carry Beta at all, those offering both formats still place about 12% of their market in the Sony-developed config- uration.



## WHOLESOME. AND THEN SOME.

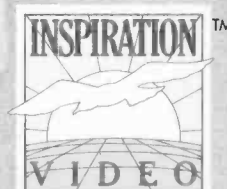
*The Gospel Road* positively sparkles. With the glorious music of Johnny and June Cash, and Kris Kristofferson. And with the most compelling story ever told.

Filmed entirely in Israel.

*The Gospel Road* has entertained millions of moviegoers all across the country.

*The Gospel Road*, along with three other titles—*The Hiding Place*, *Shiokari Pass* and *His Land*—have been carefully chosen as the first four releases on a brand new label.

Inspiration Video.™ Dedicated to providing wholesome entertainment for the whole family.



A SUBSIDIARY OF REPUBLIC PICTURES HOME VIDEO 12636 BEATRICE ST., LOS ANGELES, CA 90066-0930 TEL. 213-306-4040

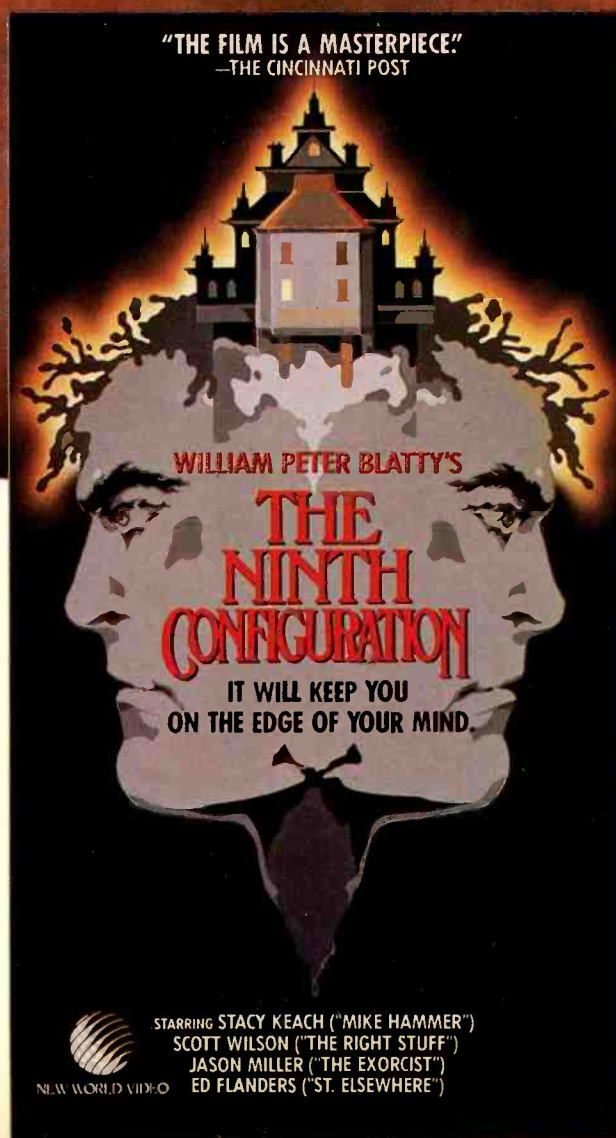
© 1985 REPUBLIC PICTURES CORPORATION

Who's the psychiatrist and who's the psycho?



How can you cure others when you're being attacked by their illness? It isn't easy for Colonel Kane (Stacy Keach of "Mike Hammer"). Equally strange is the place the good (and bad) doctor works. A top secret Pentagon installation deep in a pine forest. "Center Eighteen" is filled with Kane's patients, high-ranking militia suffering from

**"The finest American surrealist film ever made."**  
*People Magazine*



severe mental breakdowns. If you think the reasons for their illnesses are mysterious, then wait 'til you see Kane's therapy techniques.

When this doctor gives you guidance, you better look both ways. Scott Wilson of "The Right Stuff" and Jason Miller of "The Exorcist" also star. Written and directed by William Peter Blatty of "Exorcist" fame.

 NEW WORLD VIDEO  
Now on videocassette.

# 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	Price
1	1	11	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
2	3	12	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	2	25	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
4	5	8	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
5	6	12	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
6	7	12	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95
7	4	10	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95
8	8	193	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
9	9	45	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
10	10	9	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
11	13	11	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
12	11	82	DUMBO ▲ ◆	Walt Disney Home Video 24	Animated	1941	G	29.95
13	12	7	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95
14	16	17	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
15	14	8	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98
16	20	2	MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95
17	18	3	PLAYBOY VIDEO CENTERFOLD	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
18	15	60	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	25	6	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98
20	24	5	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95
21	17	8	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95
22	19	3	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95
23	NEW ▶		D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG	79.95
24	29	33	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
25	21	2	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	79.95
26	23	12	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95
27	22	5	DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95
28	RE-ENTRY		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
29	NEW ▶		U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95
30	38	13	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
31	33	2	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G	79.95
32	27	47	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
33	NEW ▶		THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello And The Attractions	1985	NR	24.98
34	30	8	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95
35	32	8	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	39	63	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95
37	34	95	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
38	28	31	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
39	26	7	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95
40	35	103	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.



## Fast Forward

BY FRANK LOVECE

*A biweekly survey of technical developments in the hardware and software sides of the home video industry.*

**STANDARD GRADE**, High Grade, Super High Grade, Hi Fi, High Resolution, Pro Standard, High Standard, Pro Hi Fi, Pro Cam, HGX, EXG—these and many other blank-video-tape designations are, despite what manufacturers say, meaningless.

While legitimate grading differences do exist throughout manufacturers' blank-tape lines, the name on a videocassette's label does not reflect any standard whatsoever. Any company can call any of its blank videotapes whatever it wants. Consumers and retailers alike are confused and, in some instances, misled.

The International Tape Assn. (ITA) trade group tried to address this situation by initiating a standardization effort last August. The idea was to help end marketplace confusion—and avoid government intervention—by having blank-tape manufacturers create and adopt voluntary grading standards—done for products from gasoline to olives.

Yet, after a single five-hour meeting last October, the proposal went into a "further study" phase as the ITA asked manufacturers to go back and develop their individual positions. No further meetings were scheduled at the time, the matter being left in what critics cite as ITA's typically vague fashion, with executive director Henry Brief saying the next "get-together" wouldn't be "for at least a couple of months."

Any "get-together" regarding standardization of tape grades will be troubled. While such major blank-tape makers as the reported leader, TDK, are gung-ho for standards, others say no. The prominent trade

group involved—the Electronic Industries Assn. (EIA)—is also resistant.

What would setting blank-video-tape standards involve? Among other things, considerations of the plastic film ribbon itself; the type and amount of magnetic particles adhering to this plastic base; the "binder" that keeps the particles in place; cassette-shell variations; and resultant technical specifications.

The plastic film we call video tape is made up of several interconnected layers: the "top-coat" and magnetic-oxide layer (which holds the electromagnetic audio and video signals), the binder layer, the polyester base and, generally, a layer of anti-static carbon backing, or "back-coating." Beta and VHS videotape is 1/2-inch wide and about 20 microns (millionths of a meter) thick and wound onto two spools in a cassette shell.

The critical layer is the one holding the magnetic particles called "oxides." An oxide is a molecular compound of oxygen and some natural element such as iron.

The magnetic layer is commonly made up of ferric (i.e., iron) oxide or chromium dioxide. All else being equal, the more densely packed and more uniform in size these magnetic particles are, the better. They're attached to the polyester base by a special glue or "binder."

While this construction is similar to that of audiotape, videotape has to be far more durable. Since it has to stand the wear of rapidly rotating video (and, with Hi-Fi VCRs, audio) heads. Tolerances for videotape must be far more exact than with audio varieties.

Videocassette shells are also far more intricate than their audio cousins. Since videotape is highly susceptible to dirt and dust, it remains completely encased within the shell until

(Continued on page 32)

## CORRECTION NOTICE

### BACK TO THE FUTURE

Due to a typographical error in the Good Times Video ad which appeared in the January 11, 1986 issue of Billboard . . .

While 1968 was a good year we are looking **AHEAD** to 1986 which we expect to be even better than 1985.

### GOOD TIMES VIDEO

401 Fifth Avenue, New York, NY 10016  
212-889-0044

## California Firm's Only Title 'Automatic Golf' Scores

BY MOIRA McCORMICK

CHICAGO A series of price reductions and a resultant entry into mass merchant outlets has spelled triple platinum sales for Video Reel's "Automatic Golf," according to president Bob Mann.

The 52-minute, \$14.95 videocassette was certified platinum by the Recording Industry Assn. of America last June, says Mann, and since then has tripled its sales. "We've passed up two Jane Fonda workout tapes [not the original]," Mann notes, "yet we don't show up on the charts because only 3% of our product is sold [in video and record stores] where the bulk of chart reporting comes from."

"The video sell-through industry is a new industry," Mann says, "and videos sell in places that aren't charted."

"Automatic Golf" is being carried by J.C. Penney, B. Dalton Books and Waldenbooks, as well as Tower Video, Wherehouse Entertainment and the Federated Group consumer electronics chain.

"There has been substantial penetration into the drugstore market, particularly Pay Less and Long's Drugs," Mann adds.

The Canoga Park, Calif.-based Video Reel released "Automatic Golf" (its sole title to date, although a second is now in the works) in Jan-

uary, 1983. "The price was \$59.95," says Mann, "and it was distributed originally through wholesalers into video stores."

Before long, he continues, "We felt we'd saturated the video rental market. There were only 10,000 stores at the time, and if we sold an average of one per store, that was as good as could be expected for that type of product. So we began a series of price reductions."

For Christmas 1983, list price dropped to \$39.95, "same as Paramount's 'Raiders Of The Lost Ark,' which was the first big sell-through item," notes Mann. "We'd sold 6,000 copies in the rental market in 1983, and did half again as many in 30 days that Christmas."

For Christmas 1984, "Automatic Golf" was discounted to \$24.95 (as were a number of Paramount titles). "Sales tripled again," says Mann.

The product was tested at \$19.95 last May, which "redoubled sales," and was finally reduced to \$14.95 in June. "That's when the mass merchants took it on," says Mann.

He notes that from late 1984 until last summer, "Automatic Golf" was sold through golf specialty shops, which accounted for "a small percentage" of the product's gross sales. "Some are still selling it," he adds.

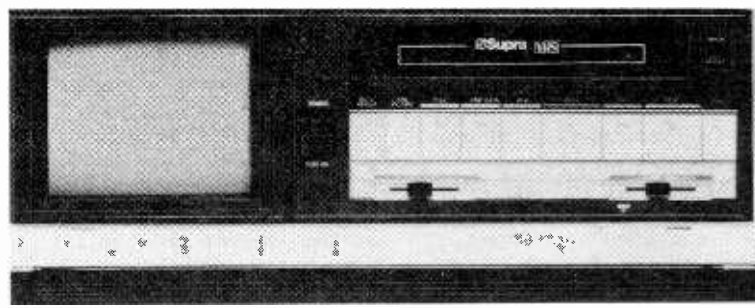
## Supra Unveils Two Portable Monitor/Players

LAS VEGAS Combination tv monitor/videocassette player machines were unveiled here at the Winter Consumer Electronics Show by Supra USA Inc., backing the company's belief that the music video software market will be one of the biggest factors pushing the units out to market.

Two units are being offered: the SV-80 and SV-90. Both are list priced at \$499 and both are portables which will run for four hours



SV-90



SV-80

on a set of batteries. The SV-90 has a 13-inch screen and weighs 24 pounds; the SV-80 has a five-inch screen, but comes in at 16 pounds. Both are color.

The machines will be "big for the kids," says Supra's Stuart Kerzner, noting "there are radio cassette recorders that cost that kind of money out there already."

Retail price cutting on the units should be held to a minimum, Kerzner says, because the units appeal to both consumer and a professional marketplaces. A number of record labels are already using

combination player/monitors to showcase their new audio and video product.

"Because they [the retailers] know there's a commercial background on it, this should not be killed," Kerzner says. He sees combined sales of over 100,000 units for the two pieces.

By year's end, Supra will probably be putting out combination videocassette recorder/monitor units as well, Kerzner says.

The machines are manufactured in both Japan and Korea. Supra USA Inc. is based in New York.

### FAST FORWARD

(Continued from page 31)

the cassette is placed into a VCR. When inserted, tape-handling mechanisms within the cassette go to work.

Cassette shells differ slightly in such construction details as tape-handling sensors and the number of screws (generally five) that hold the shell together.

As with anything else regarding the two major formats, Beta-originator Sony and VHS-developer JVC exclusively grant blank-tape licenses. These licenses are for not only the actual tape, but also the cassette shell and the official "Beta" or "VHS" logo.

Technical specs—measured in different ways by different manufacturers—usually involve at least: the audio and video signal-to-noise (S/N) ratio; the audio and video frequency response; the video dropout count; and the audio total-harmonic-distortion (THD). Tape magnetization (coercivity), resistance to stretching and other factors may also be measured.

S/N ratio, frequency response and THD are all familiar audio measurements. Yet with blank videotape, the lack of standards precludes any meaningful spec-comparisons. Video S/N ratio, for instance, can be measured in terms of "luminance" (picture brightness), "chrominance" (color), and even sub-categories therein. Audio measurements also have to take into consideration both the hi fi tracks and the mono (or in rare instances, low fi stereo) tracks.

Dropout count, unique to video, presents its own standardization problems. Dropout count is a measurement of flaked-off oxide particles or clinging microscopic debris. These are evident on the TV screen as those annoying white flashes that look like electronic sperm. JVC's VHS tape license dictates no more than 50 15-microsecond dropouts per minute, and some manufacturers also cite dropout "depth" (the amount of signal loss) in terms of decibels (dB). Yet manufacturers usually only quote figures based on dropouts of 20 dB depth or more, and at anywhere from 15 to 20 microseconds. In

simple terms, all this folderol means that dropout counts taken by different manufacturers, different testing labs and for different magazines aren't comparable. Quick: What does 50 dropouts per microsecond really mean?

Yet while definitions of various tape grades and the way they're measured vary from manufacturer to manufacturer, the pattern of upgrading is similar. Virtually all companies offer a "standard" grade. Next come various "super," "plus" and "high" grades, sometimes with a hybrid "high-standard" or somesuch in-between. As these grades go up in suggested retail price they generally offer a greater volume and more uniform selection of particles as well as stronger particle binding. Technical specs, non-standardized as they are, also improve.

The gradation after this usually involves a particularly misleading term, "hi fi." Any video tape can record in the Beta Hi Fi or VHS Hi Fi modes. Since consumers eventually realize this, retailers boosting "hi fi" blank tape risk undermining their credibility. What this next gradation—"Hi Fi," "High Resolution," "Cam[era]" and so on—does legitimately offer (aside from incrementally improved specifications) is greater durability of both the plastic tape-base and the cassette shell.

If all this seems confusing despite our best intentions, the lack of objective standards is the primary reason. One argument against standards is anti-trust implications—yet standards are common in many fields. Another is that consumers' eyes are the ultimate arbiter—yet manufacturers use "prestige" names and graphics to bolster a high grade image. Certainly, bowing to industry standards would be inconvenient for some manufacturers; yet if the audio industry is any example, government regulation and consumer activist outcries may result without them.

## ORDER YOUR COPY NOW!



### Have the Information You Really Need Right at Your Fingertips

#### 1986 International Buyer's Guide

Bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Industry Services & Organizations
- Record Promotion Services
- Equipment Manufacturers
- Suppliers

PLUS—manufacturers, wholesalers, hardware, software and accessories for, Compact Disc, Video and Audio Disc, Video Cassettes, Video Games Statistics and Charts on consumer purchasing trends.

A complete International Guide to the Music and Home Entertainment Industries.

The price is \$50.00  
SUPPLY IS LIMITED SO ORDER TODAY!

Call  
Toll Free  
800-223-7524  
(In New York  
State:  
212 764-7579)  
Or  
Mail  
Coupon

Mail to: Billboard, Circulation Department, 1515 Broadway, New York, N.Y. 10036

Please reserve:

\_\_\_\_ copies 1986 International Buyers Guide—Price \$50.00

\_\_\_\_ My check enclosed (U.S. Currency Only)

\_\_\_\_ Please charge my

American Express

VISA

MasterCard

Card Number

Card Expires

MasterCard Bank #

Name \_\_\_\_\_

Address \_\_\_\_\_

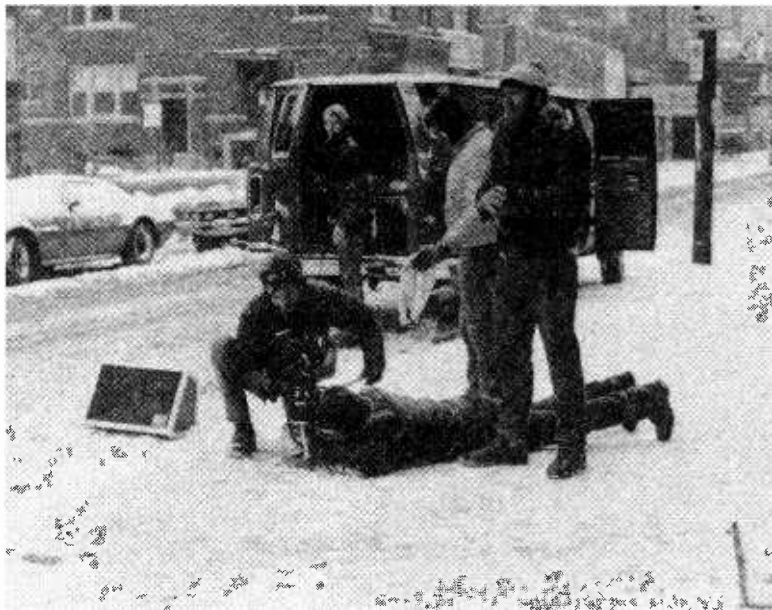
City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Signature \_\_\_\_\_

A520





**Baby, It's Cold Down Here.** Chicago act the Rez Band hits the snowy streets of the Windy City to film the video for "Crimes," the single from their Sparrow Records album, "Hostage." Drummer John Herrin (right foreground) tries a little handwarming, while crew members examine a bit more closely the ice-crystal formations on the ground.

## S.F. Light Show Borrows Clip Technology

### No Joshing, Psychedelia Returns to '80s-Era Fillmore

BY JIM BESSMAN

**NEW YORK** The psychedelic light show is having a high-tech rebirth at the recently reopened Fillmore West in San Francisco.

The new light show—light years away from the old Joshua Light Show—is said to combine the production values of music video and the spontaneity of a concert performance. Its creator, Stefan, is a "videographer" who also mans the VJ booth at San Francisco's The Stone video club.

"The old light shows got boring because they were unconnected to the music," says Stefan. "They used the same old blobs and slides and 16mm film loops of Buddha out of time with the music, which wouldn't wash even then." Now, says Stefan, viewers are more sophisticated and more "visually

conscious" because of exposure to MTV and other video clip outlets.

"They watch MTV with its elaborate Quantel special effects and they demand that level of production. And with the new Fairlight CVI (computer video instrument), it's now possible to bring that look to the stage in real time," he says.

Stefan's light show—which he describes as "modular multi-media"—utilizes the Fairlight CVI digital video processor able to switch from multiple video sources; video cameras; VCR and laserdisk machines; and a graphics tablet similar to a Koala pad, for computerized artwork.

"There're none of the limitations of slides and film, or the lighting systems of even three years ago, which while state-of-the-art then, were still pretty inert. Then, stage lighting and the occasional slide presentation or very blah in-concert video were either limited to practical applications like close-ups of the star, or hardware overkill by throwing millions of lights at the audience.

"Now, we're in the era of the Panabeam (stage lights) and (computer-controlled) Varilight. We're getting back to the theatrical lighting approach, rather than just throwing out as much light as the budgets will bear. We're more creative now, instead of doing things for no reason," says Stefan.

In his view, the new video light show is a well thought-out conceptual construct, made up of potentially infinite live edits of pre-shot video material, live concert action, and spontaneously created com-

puter imagery. All of this is synchronized to the song at hand. "It redefines the traditional rock'n'roll show a little bit," Stefan says.

The Fillmore West reopening last month featured a performance by the Kantner-Balin-Casady Band, a new group featuring three original members of San Francisco's Jefferson Airplane. During their act, Stefan was able to generate such video/live concert effects as computerized stars flying out of guitarist Slick Aguillar's instrument in the middle of a solo.

Another song found Stefan creatively superimposing on a blue screen backdrop pre-shot footage of a girl reacting unhappily to her rejection by singer Marty Balin. But perhaps the most spectacular use of the system, and one that gives the best sense of its potential, is the treatment given the old Airplane staple, "Plastic Fantastic Lover," a song which is, appropriately enough, about television.

For this tune, Balin was positioned upon a special "inert stage" off to one side of the main stage. There, he was replaced by a female dancer in front of his blue screen-projected image.

Says Stefan: "There was no video going into the third song of the show. Then, with the first note (of "Plastic Fantastic"), two rows of monitors came up from beneath the drum riser. The whole back wall was a big projection screen, with the dancer on screen being manipulated by freeze-frame updates and colorized and pixilated effects. People assumed she was

(Continued on page 34)

### Swede Focuses on U.S. 'Underground'

## Director Seeks European-Oriented Product

BY ETHLIE ANN VARE

**LOS ANGELES** Noted Swedish television director Peter Goldmann has relocated his BGF Productions here, and is focusing on the growing European cable and home sale markets for "underground" U.S. acts.

BGF has completed a series of programs called "Narbild Hollywood" ("Hollywood Close-Up") for Swedish and German tv, and is taping a sister series to the popular "Live From London" program.

The show, titled "Live From L.A.," will air initially on London Weekend Television, and will then be distributed by Trillon Pictures to European cable and home video markets. Goldmann's video output will not be aired in the U.S.

"The satellite situation in Europe is an exploding market right now," says Goldmann, whose original plan to relocate his company to England became snarled in visa snafus. "There are 2 1/2 million people subscribing to Sky Channel in Holland alone. In two years, the market there will be as big as here."

A California-based rock concert program is ideal for the European audience, Goldmann says, because "everybody is interested in California. They know that if anything happens in the world that is new, it's here."

"Live From L.A." features one band per hour-long segment, taped live using three to five cameras. "Originally, we expected to do three or four bands per show," says talent coordinator Howard Paar, "but Trillon specifically asked for an hour with a single group."

"People are looking to identify themselves with the artist," says Goldmann, best known for his pioneering rock video work with songs like the Beatles' "Strawberry Fields"

aware of the underground here and how good many of the bands were." In fact, adds Goldmann, many U.S. acts considered "underground" at home are achieving celebrity status in the European market.

"Los Lobos, for instance," says Goldmann, "had their first big breakthrough in Malmo, Sweden. I came here for Swedish television to do a program with them, and no one here had even heard of them. In Europe, bands like Green On Red, the Untouchables, Rain Parade—they're very popular."

"It's easier to break a band in England altogether," agrees Paar, a Briton. "A group like the Long Ryders can do the whole country in six weeks, and all of Europe in a few months."

"Live From L.A." taped its debut at Universal Studios, with upcoming shows to be taped before live audiences at the Roxy nightclub here. Audio is sub-mixed from the board, digitally remastered on 24 tracks and restripped to three-quarter-inch videotape. Trillon—which distributes to 17 countries—has ordered 13 episodes. These will air on outlets such as Music Box, and simultaneously go to the home cassette buyer.

### 'Everybody is interested in California'

and "Penny Lane." The audience wants to see the artist "working hard on stage, and doing it without interruption from the video editor," he adds.

Working with "Rock of the '80s" radio format founder Rick Carroll, Paar has booked underground and up-and-coming acts for the show. The first show features Rhino's Beat Farmers; the second has the Meat Puppets.

"When I was in England," says Paar, "we saw America as a mainstream sort of country. We weren't

## Chicago Fest Competition Offers \$8,000 in Prizes

**CHICAGO** Eastman Kodak Co. and local cable organization Chicago Access Corp. are co-sponsoring a national video competition with cash prizes totaling \$8,000.

According to Lauren R. Dugas of Chicago Access Corp., the Community Television Competition and Festival has solicited entries from around the country in 10 categories: documentary; educational/instructional; entertainment; ethnic

expression; "made in Chicago"; music video; performing art; special audience (by or for youth, seniors, or handicapped); video art; and "wild card" (innovative, miscellaneous).

Entries will be evaluated Feb. 7-8 by a panel of 25 local and national judges. First prizes of \$250 and second prizes of \$100 will be awarded in each category, says Dugas. Where applicable, there will be two divi-

sions: professional and community.

"Professional entrants would have been paid for their work," says Dugas, "while community entrants were volunteers." Certificates will be awarded to honorable mentions in each category, and winners are expected to have their work shown in a subsequent festival.

## New Video Clips

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

**ALISHA**  
Baby Talk  
Alisha/Vanguard  
Michael Moody  
Chris Balton

**WALLY BADAROU**  
Chief Inspector  
Echos/Island  
Island Films  
Peter Bishop/Marc Kitchen Smith

**BANGLES**  
Manic Monday  
Different Light/Columbia  
Francie Moore  
Leslie Libman

**DEXYS MIDNIGHT RUNNERS**  
This Is What She's Like  
Don't Stand Me Down/Mercury/PolyGram  
Julian Harvey/Solus Enterprises  
Jack Hogan

**EUROGLIDERS**  
Can't Wait To See You  
Absolutely/Columbia  
Judith West  
Steve Hopkins

**EURHYTHMICS**  
It's All Right (Baby's Coming Back)  
Be Yourself Tonight/RCA  
Julian Ludlow  
Willy Smax

**EVERLY BROTHERS**  
Born Yesterday  
Born Yesterday/Mercury/PolyGram  
Len Eppard/Claude Borenzweig/PolyGram Music Video U.S.  
Marius Penczner

**NONA HENDRYX**  
I Need Love  
The Heat/RCA  
Anthony Taylor  
Storm Thorgerson

**KANE GANG**  
Respect Yourself  
Low Down/London/PolyGram  
Fiona O'Mahoney/MGMM  
Nick Morris

**LEVEL 42**  
Something About You  
World Machine/Polydor/PolyGram  
Ruth Orme/AWGO Productions  
Stuart Orme

**LOVERBOY**  
This Could Be The Night  
Lovin' Every Minute Of It/Columbia  
N. Lee Lacey  
Dominic Sena

**MOEV**  
Took Out The Lace  
Dusk And Desire/Profile  
Gangland Productions  
Dave Cochrane

**MR. MISTER**  
Kyrie  
Welcome To The Real World/RCA  
Fiona O'Mahoney/MGMM Ltd.  
Nick Morris

**EDDIE MURPHY**  
How Could It Be  
How Could It Be/Columbia  
N. Lee Lacey  
David Hogan

**PRECIOUS METAL**  
Bad Guys  
Right Here Right Now/Mercury/PolyGram  
Bad Guys Sound Track/Casablanca  
Tomorrow Enterprises/PolyGram Music Video U.S.  
Joel Filberg

**RUSH**  
Mystic Rhythms  
Power Windows/Mercury/PolyGram  
Lexi Godfrey/MediaLab  
Gerry Casale

**SAINT VITUS**  
War Is Our Destiny  
Hallow's Victim/SST  
Joe Carducci/St. Vitus  
Joe Carducci/St. Vitus

**STARPOINT**  
Restless  
Restless/Elektra  
Georgia Sullivan/Charles Street Films  
Allan Charles

**STARSHIP**  
Sara  
Knee Deep In The Hoopla/Grunt/RCA  
Stephen Buck/The Wolfe Company  
Francis Delia

**JAMES TAYLOR**  
Only One  
That's Why I'm Here/Columbia  
Steve Golin  
Stuart Orme

### LIGHT SHOW BORROWS CLIP EFFECTS

(Continued from page 33)

on tape, because it looked like an expensive effect. Then they realized it was all done live, and they started cheering like it was a guitar solo."

Stefan says that the blue screen permits all kinds of different backdrops, from the "fall of Babylon to robot models, puppets, exotic locations, and all the elaborate things that people see in movies." These video production elements, he adds, can all be easily shot and transported on tape. Stefan says he hopes to be able to take the entire system on tour with a band in the near future.

On the horizon, Stefan sees using a videotape and disk-sequencing and editing process "with a vast memory," along the lines of The Droid Works' EditDroid system. This will allow pre-programming of "millions of video cues in a song, and still leave certain things open," he says. According to Stefan, such a system could be analogized to a "scratch DJ assembling new pieces of music out of various components, working very fast with multiple tape decks. It would also allow a band to go on with the video perfectly synchronized to the music," without the usual loss of flexibility.

To further the system's user-friendliness to the music, Stefan hopes to be able to make use of a band's "video library" consisting of promo clips and outtakes, where "you edit out the lip synch section to reproduce the videos on stage, combined with concert footage shot (live) through the video cameras."

Other possible applications of the technology which Stefan is looking at include production of "Fellini-esque" segments, featuring guest stars from the Bay Area music community. He is also setting up a series of live "video arts laboratories" at the Nine club in San Francisco, using the Fairlight CVI and various other video materials in "video jam" situations.

### Awards Show Features MTV

NEW YORK MTV is teaming with Rolling Stone magazine to present "The 1985 Rolling Stone Readers and Critics Awards Show."

Set to air Feb. 7, the one-hour special will feature the names of the winners of the magazine's 1985 readers' survey, as well as interviews and "lifestyle" profiles of various artists. Each artist segment has been produced by an MTV producer, and written by a Rolling Stone reporter. MTV says a celebrity host will soon be named.

Following the MTV premiere, the show will be available for syndication on a barter basis through Viacom, MTV's parent company. First airing on broadcast television will be Feb. 8. Broadcast stations will have a two-play option.

### PLAY LIST January 22-28



ALL DAY EVERYDAY ALL OVER EUROPE AND AT MIDNIGHT LIVE  
Jan 26-30 (Stand No. 1301)

### SURE SHOT - 30 PLAYS

A-HA  
"The Sun Always Shines On TV"

### HEAVY ACTION 15-24 PLAYS

- Level 42 "Leaving Me Now"
- Wire Train "Last Perfect Thing"
- ABC "Ocean Blue"
- Fine Young Cannibals "Suspicious Minds"
- Sandra "In The Heat Of The Night"
- Diana Ross "Chain Reaction"
- Talking Heads "And She Was"
- Madonna "Borderline"
- Eurhythmics "It's Alright (Baby's Coming Back)"
- Blue Murder "Talk Talk Talk"
- James Brown "Living In America"
- Wall Of Voodoo "Far Side Of Crazy"
- The Alarm "Spirit of '78"
- Talk Talk "Life Is What You Make It"
- Pete Townshend "Face The Face"
- Mr. Mister "Broken Wings"
- Pet Shop Boys "West End Girls"
- The Nits "Mask"
- Wham! "I'm Your Man"
- Lionel Richie "Say You Say Me"

The one to watch . . .

INXS  
"What You Need"

## PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide: • Newest Releases • Quick Service • Highest Quality • Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises, Inc. Dial (201) 667-7575  
#1 way of staying on top of video music

MTV PROGRAMMING		WEEKS ON PLAYLIST	
This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	BLANCMANGE LOSE YOUR LOVE Warner Bros.	LIGHT	
	ROGER DALTRY QUICKSILVER LIGHTNING Atlantic	POWER	
	DEPECHE MODE SHAKE THE DISEASE Warner Bros.	LIGHT	
	THE FIRM ALL THE KING'S HORSES Atlantic	POWER	
	PETER FRAMPTON LYING Atlantic	LIGHT	
	HEADPINS STAYIN' ALL NIGHT MCA	LIGHT	
	NONA HENDRYX I NEED LOVE RCA	LIGHT	
	HOODOO GURUS LIKE WOW-WIPEOUT Big Time	LIGHT	
	IAM SIAM SHE WENT POP Columbia	LIGHT	
	GRACE JONES SLAVE TO THE RHYTHM Island	LIGHT	
	LOVERBOY THIS COULD BE THE NIGHT Columbia	POWER	
	JOHN MILES BAND BLINDED Atlantic	NEW	
	MOEV TOOK OUT THE LACE Profile	NEW	
	77'S MERCY MERCY A&M	NEW	
TALK TALK LIFE'S WHAT YOU MAKE IT EMI America	LIGHT		
BUNNY WAILER JUMP JUMP Shanachie	NEW		
POWER ROTATION <small>Sneak Preview Videos</small>	DIRE STRAITS BROTHERS IN ARMS Warner Bros.	2	
	EURHYTHMICS IT'S ALRIGHT RCA	3	
	MR. MISTER KYRIE RCA	3	
	STEVIE NICKS TALK TO ME Atlantic	3	
	ROBERT PALMER ADDICTED TO LOVE Island	2	
	SIMPLE MINDS SANCTIFY YOURSELF A&M	2	
	STARSHIP SARA RCA	2	
	THOMPSON TWINS KING FOR A DAY Arista	2	
	HEAVY ROTATION	PAT BENATAR SEX AS A WEAPON Chrysalis	5
		*CARS TONIGHT SHE COMES Elektra	8
SHEILA E. THE LOVE BIZARRE Paisley Park/Warner Bros.		13	
COREY HART EVERYTHING IN MY HEART EMI America		7	
*HOOTERS DAY BY DAY Columbia		6	
WHITNEY HOUSTON HOW WILL I KNOW Arista		3	
PAUL McCARTNEY SPIES LIKE US Capitol		9	
MIKE & THE MECHANICS SILENT RUNNING Atlantic		9	
*NIGHT RANGER GOODBYE Camel/MCA		5	
BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista		7	
TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA		6	
*SURVIVOR BURNING HEART Epic		10	
PETE TOWNSHEND FACE THE FACE Atco		10	
*TWISTED SISTER LEADER OF THE PACK Atlantic		8	
DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR Arista		8	
*WHAM! I'M YOUR MAN Columbia	5		
ACTIVE ROTATION	*ASIA GO Geffen	6	
	JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS	4	
	PHIL COLLINS TAKE ME HOME Atlantic	7	
	ROGER DALTRY LET ME DOWN EASY Atlantic	5	
	DIVINYLS PLEASURE AND PAIN Chrysalis	10	
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	12	
	SADE THE SWEETEST TABOO Portrait	5	
	CHARLIE SEXTON BEAT'S SO LONELY MCA	14	
	*STING RUSSIANS A&M	5	
	STEVIE WONDER GO HOME Motown	2	
	PAUL YOUNG EVERYTHING MUST CHANGE Columbia	2	
	MEDIUM ROTATION	ABC HOW TO BE A MILLIONAIRE Mercury	5
BON JOVI SILENT NIGHT Mercury		9	
DOKKEN THE HUNTER Elektra		5	
INXS WHAT YOU NEED Atlantic		4	
ELTON JOHN NIKITA Geffen		2	
MOTLEY CRUE HOME SWEET HOME Elektra		10	
QUEEN ONE VISION Capitol		6	
MICKEY THOMAS STAND IN FIRE RCA		2	
W.A.S.P. WILD CHILD Capitol		2	
BREAKOUT ROTATION		BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia	8
	CRUZADOS HANGING OUT IN CALIFORNIA Arista	4	
	THE CURE IN BETWEEN DAYS Elektra	19	
	KISS UH ALL NIGHT Mercury	3	
	LLOYD COLE & THE COMMOTIONS LOST WEEKEND Geffen	2	
	MARILYN MARTIN NIGHT MOVES Atlantic	2	
	ALDO NOVA RUMOURS OF YOU Epic	3	
	OINGO BOINGO JUST ANOTHER DAY MCA	7	
	QUARTERFLASH WALKING ON ICE Geffen	2	
	WATERBOYS THE WHOLE OF THE MOON Island	3	
LIGHT ROTATION	BLOW MONKEYS FORBIDDEN FRUIT RCA	5	
	CHEECH & CHONG I'M NOT HOME RIGHT NOW MCA	3	
	COCK ROBIN PROMISE YOU MADE Columbia	2	
	THE CULT RAIN Warner Bros.	2	
	EUROGLIDERS CAN'T WAIT TO SEE YOU Columbia	2	
	FALCO ROCK ME AMADEUS A&M	2	
	MARILLION LAVENDER Capitol	11	
	MINK DEVILLE I MUST BE DREAMING Atlantic	6	
	O.M.D. SECRETS A&M	7	
	PREFAB SPROUT APPETITE Epic	2	
FEARGAL SHARKEY A GOOD HEART A&M	2		
MIDGE URE IF I WAS Chrysalis	2		
NEW	JON ANDERSON EASIER SAID THAN DONE Elektra	7	
	ART OF NOISE LEGS Chrysalis	2	
	BLACKWELL PROJECT EXPLICIT LYRICS Emergency	2	
	CUCUMBERS MY BOYFRIEND Fake Doom	2	
	FISHBONE PARTY AT GROUND ZERO Columbia	4	
	HERMAN ZE GERMAN & FRIENDS WIPE OUT Capitol	4	
	SAXON BROKEN HEROES Capitol	5	
	STRYPHER SOLDIERS UNDER COMMAND Enigma	3	

\* Denotes Sneak Preview Recurrent. \*\* MTV Exclusive.  
For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.



**Cue Me Up, Scotty.** A technician at Studioline Cable Stereo prepares one of the 48 new Studer A810 recorders the firm just purchased for recording of program master tapes. (Details in Sound Investment, page 36.)

## Studio Center Welcoming New Tenants

### Michigan Complex Near Deals with Four Companies

BY STEVEN DUPLER

**NEW YORK** Studio Center, the audio/video/film complex launched in 1984 in the Detroit suburb of Farmington, expects tenants to be moving into its first proposed new multi-tenant building within 30 days.

Deals are now pending with four new tenants for the complex's Building C. Construction on the building begins this March, and Allan Rothfeder, managing partner of the Studio Center Investment Co., says he expects all Building C tenants to be fully situated by this fall. The four new tenants, who cannot be named until all contracts are completed, are a film editing/production firm, two film/video producers, and a graphics effects business operated by one of the produc-

ers.

The concept for the Center came in the fall of 1984, when CBS/Fox Video, which was moving to larger facilities, sold its Farmington Hills operation to Steven Wild and Harvey Grace. At that time, the Studio Center Investment Co. purchased the land and existing buildings on the seven-acre site in preparation for the development of a "self-contained" studio complex, on the order of the Kaufman Astoria facility in New York and Las Colinas in Dallas.

The complex's first tenant—Grace & Wild Studios, a full-service video facility, specializing in production, post-production and remote work—is now in the process of moving its administrative and post-production units into the building occupied until recently by CBS/Fox Video, which has partially vacated the site as part of its relocation to two new quarters in Livonia, Mich.

This first phase of Grace & Wild's move, which a spokesperson for the complex says is expected to be complete within two months, will see a complete renovation of Building A, which will include four edit suites with adjacent color title rooms; three film transfer suites; and two computer graphic design salons. Also featured are client lounges, a separate dining/catering area, private conference areas opening onto an outdoor deck overlooking a garden, and administrative offices housed in the west wing of the building.

Grace & Wild is currently operating with two edit suites, two film transfer systems and "a full array

of toys," Rothfeder says.

According to Steve Wild, president of Grace & Wild, the next phase, beginning concurrently with ground-breaking on the multi-tenant Building C, will see expansion of the current support space for the video firm's existing 40- by 60-foot stage housed in Building A, as well as the construction of an additional 40-foot-high shooting stage measuring 110 by 140 feet, with work and support areas. Each stage will have private dressing rooms, restrooms, shop, prop storage, control room and screening room. Each stage will also feature independent client lounges, a catering room, offices and a conference room.

Grace & Wild's equipment and services include Rank Cintel film-to-tape transfer with X-Y zoom and Vari-speed studio production with Ikegami EC-35 cameras; an ENG-EFP remote production Wolf coach; one-inch, three-quarter-inch or Betacam interformat on-line editing; a Vidifont V graphics system; ADO; and the Quantel/Mirage with floating viewpoint.

Two companies whose tenancy has been confirmed are Victor Duncan Inc. and Ron Rose Productions. The former is a film and video production equipment supplier which provides sales, support and technical services from its offices in Dallas, Detroit and Chicago. The latter operates duplication and audio post-production facilities.

Rothfeder says Rose and Duncan are expected to be fully moved in and operating this fall, following completion of the multi-tenant Building C.

## Sound Investment

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

**BIG REVERB FOR LESS BUCKS:** Lexicon Inc. of Waltham, Mass., has made it considerably easier to afford its PCM-60 digital reverb. The unit, previously tagged at \$1,495, has been reduced to \$1,040, a 30% reduction. According to the firm, the lower suggested retail price was made possible by price reductions in the cost of large scale integrated

(LSI) circuits used in the unit's design, as well as "increased production efficiency which lowered labor costs." The PCM-60, a favorite of musicians, home studios and smaller professional studios, features two main reverb programs, Room and Plate. It can produce over 100 distinct reverb effects. (Photo page 36.)

**TWO-TRACK ON TRACK AT SCHARFF:** New York-based rental outfit A/T Scharff reports positive initial reaction to its new Sony PCM-1630 two-track digital processor. According to company president Peter Scharff, the rental outfit was

so impressed with the 1630 after viewing it at the N.Y. AES last fall, they took delivery of one of the first units available in the city. The firm's client base for two-track rentals is expanding fast, says Scharff, and currently includes Caedmon Records, Power Station, Sound Works, Sync Sound, Right Track and Sigma Sound.

**STRAWBERRY JAMM** is cooking with newly-installed half-inch 30 i.p.s. mastering equipment. The 10-year old, West Columbia, S.C., 24-track facility recently took delivery (Continued on page 36)

## BULK AUDIO TAPES FROM SUNKYONG.

### YOU CAN'T GET BETTER BUT YOU CAN CERTAINLY PAY MORE.

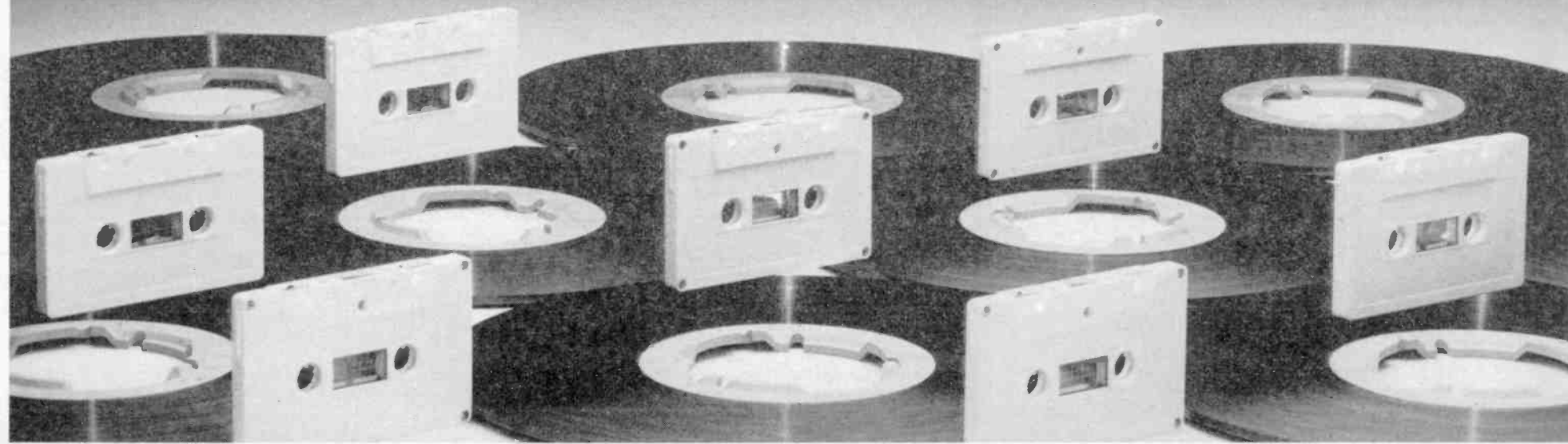
Sunkyong's bulk audio tape is designed specifically for duplicators and delivers what you *must* have from your audio tape...consistently good sound.

We can deliver on this promise because we make every single component of the tape ourselves—the base film, the coating, the cassette itself. Everything. Even the oil used to make the film comes from our own oil refineries. It per-

mits a degree of quality control that's hard to match. And, when it comes to audio tape, quality control is what makes the difference.

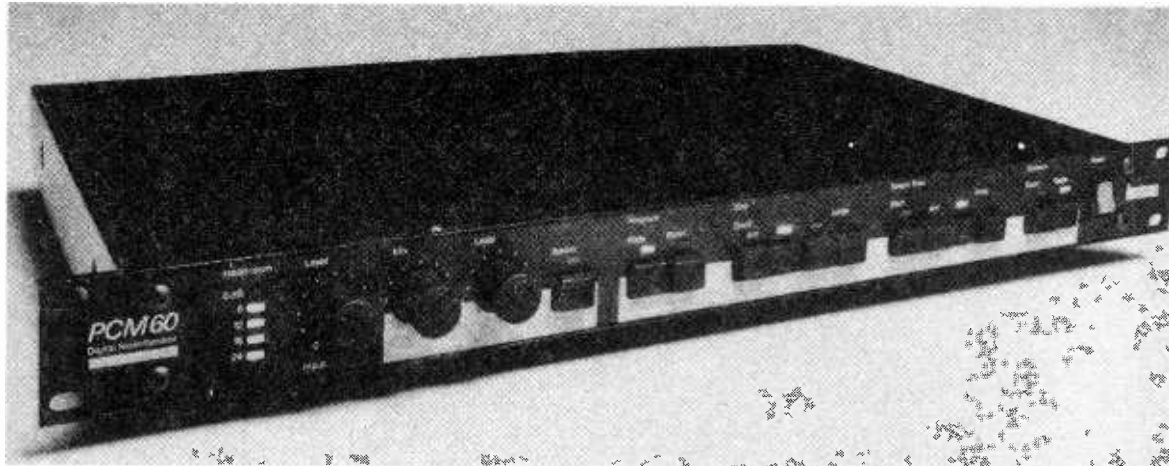
If you'd like to know more about our complete range of high quality audio tape, call us in California at (213) 327-5010.

**SUNKYONG**  
17106 S. AVALON, CARSON CA 90746



## SOUND INVESTMENT

(Continued from page 35)



Lexicon Inc.'s PCM-60 digital reverb unit has had its suggested retail price dropped 30% from \$1,495 to \$1,040. Firm can be contacted at (617) 891-6790.

of a new MCI/Sony AJH-110 C two-track machine, acquired from Studioworks in Charlotte, S.C. The new unit complements the studio's MCI JH-636 automated console with plasma displays and MCI JH-24 re-

recorder with Autolocator III, acquired several months ago.

**WESSEX PICKS MITSUBISHI:** Wessex Studios in Highbury, North London, has acquired a new Mitsubishi X-850 32-track digital recorder. The machine is now in operation in the facility's Studio One, where it is complemented by an SSL SL4000E console with Total Recall. Calling the Professional Digital (PD) format used by the X-850 the "format of the future," Wessex managing director Bill Price says the machine is a good investment. Price says Wessex will offer use of the X-850 at "competitive rates that won't send the record companies away because of the expense."

**BANGLADESH BUYS BIG:** Quad Eight/Westrex, the subsidiary of the Mitsubishi Pro Audio group, recently delivered a major order for five Quad Eight mixing desks and 28 Westrex magnetic film transports for 35mm and 16mm projec-

tors. The 750,000 pounds sterling sale was commissioned by the Bangladesh Film Development Corp., and is intended for a new complex which will incorporate four re-recording studios and one music recording stage. QE/W will remain involved in the developmental process of the facility until it is fully operational, says the firm.

**STUDER SELLS BIG:** Studioline Cable Stereo, a nationwide supplier of music programs to cable systems, has purchased 48 Studer A810 audio tape recorders for use in the firm's main production/origination facility in Reston, Va. The Studer machines will be used for production of program master tapes and for direct playback into the system.

Edited by STEVEN DUPLER

**A SINGER'S DREAM!**

**REMOVES VOCALS FROM RECORDS!**  
Now You can sing with the world's best bands! The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!

Write or call for a free brochure and demo record.

**LT Sound, Dept. B, P.O. Box 338,**  
Stone Mountain, GA 30086 (404) 493-1258  
For 24 hour Phone Demo call  
(404) 493-6879  
For a Free Brochure and Demo Record  
call: (404)-493-1258

## Video Track

NEW YORK

**STARSHIP VOCALIST** Mickey Thomas recently completed filming the video for "Stand In The Fire," the debut single from RCA's soundtrack to the film "Youngblood." Scheduled for release next month, the motion picture stars Rob Lowe as a 17-year-old American hockey player who's on the verge of going professional. The clip combines film footage with an independent plot, and features appearances by the artist. It was written and directed by Richard Baskin and produced by Fay Cummins. Nick Gilder, Autograph and Glenn Jones also perform tracks on the album.

The Thompson Twins were at Kaufman Astoria Studios recently to lens a commercial for a new Japanese audio cassette. "King For A Day," a cut from the group's recently released album "Here's To Future Days," is the theme song for the 30-second spot. Toshio Iwashite directed and Hiroshi Hayashida of Tohokushinsha Film Co. produced for Hakuodo Inc.

Fifty World Wrestling Federation members, including Hulk Hogan, Rowdy Roddy Piper, Junkyard Dog and Captain Lou Albano, recently completed a 30-second television spot for CBS Records' "The Wrestling Album." VCA Teletronics editor Jane Pavlovich worked with director Barry Ralbag on the project, which, through special effects, integrates the album cover into video wrestling footage.

LOS ANGELES

**MARK FREEDMAN** Productions/AWGO has finished three videos for James Taylor's latest Columbia album, "That's Why I'm Here," at SIR Studios in Los Angeles. "Everyday," "Only A Dream In Rio" and "Only One" were directed by Stuart Orme and co-produced by Steve Golin and Joni Sighvattson. Peter Mackay served as director of photography. Joni Mitchell and Don Henley provided backup vocals for "Only One." The production company also wrapped up a live performance video of Kool & the Gang's song "Emergency." It was directed by John Dahl and produced by David Warfield.

OTHER CITIES

**RCA RECORDING ARTIST** Nona Hendryx has wrapped the video for "I Need Love," the second single from her album "The Heat." Shot in London, the clip is said to employ surreal settings through which Hendryx journeys while "looking for love." The clip was directed by Storm Thorgeson and produced by Anthony Taylor for Green Back Films. Former Hanoi Rocks frontman Michael Monroe makes a cameo appearance.

Edited by LINDA MOLESKI

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

## Audio Track

NEW YORK

**THE RAMONES** SPENT the latter part of last month at Intergalactic Music, recording a new album for Sire with producer Jean Beauvoir. Engineered by Jorge Esteban, the record is due early this year. Also there, South Bronx-based band New Generation has been tracking one of its four 12-inch singles for the U.K.-based Sound Wave label. Goran Andersson is at the controls. And Andersson was also finishing up Sonny Okosun's new project for EMI Nigeria. Okosun appears on both the "Sun City" record and video, playing a solo on the "talking drum."

Ex-"Dream Girl" Sheryl Lee Ralph has been recording at 39th Street Music with Richard Kaye at the board, assisted by John Paul Cavanaugh. Also there, Benny Diggs and Joseph Jouberg have been co-producing an album featuring Phil Ballou. Kaye is also engineering this one.

The Le Mobile recording facility will be working on location at the Roundabout Theatre this month, tracking a direct-to-two-track digital live album on Joe Jackson for A&M.

Billy Ocean has been in at Celestial Sounds recording his next album for Jive with producers Barry Eastmond and Wayne Braith-

waite. Darroll Gustamachio is at the board, assisted by Kurt Upper. Also there, Melba Moore has been tracking for her upcoming Capitol release. Producing is Paul Laurence, engineering is Steve Goldman, assisted by Larry Decarmine. Finally, Kashif has been producing a project for LaLa Cope, with Goldman at the controls.

LOS ANGELES

**THE FOUR TOPS** are working at an as-yet-unnamed studio, recording a new album slated for release in March. Writer/producer Dave Wolfert and producer Bob Gaudio will produce the project.

The stars come out at Sunset: Prince has been working on the soundtrack to his film "Under The Cherry Moon" at Sunset Sound in Hollywood. Coke Johnson is at the console. Epic artist Dan Fogelberg has also been in, tracking his new album with engineer Niko Bolas, assisted by Stephen Shelton. And Sheila E. has been working with engineer Peggy MacCeary and assistant Mike Kloster. Finally, Ry Cooder has been in producing the soundtrack for the film "Blue City" with Mark Ertle at the board, assisted by David Glover, and producer Alan Douglas was mixing and editing some unreleased live Jimi

Hendrix material with Glover at the board.

Weather Report has been tracking at Soundcastle Studio Center, with Joe Zawinul producing, Howard Siegel engineering and Marc DeSisto assisting.

Darius & the Magnets recently wrapped a three-song demo project at Mad Hatter, the Silverlake, Calif., studio owned by Chick Corea. Denis Degher produced the demo, which was mixed at Cherokee Studios in Hollywood. Bernie Grundman did the cassette mastering.

NASHVILLE

**AT MUSIC MILL**, Harold Shedd and Jim Cotton are producing a greatest hits album on Alabama. Joe Scaife is engineering, with Paul Goldberg and George Clinton assisting.

The Oak Ridge Boys are tracking at Eleven Eleven Sound with producer Ron Chancey and engineer Ron Treat.

Producer Mick Lloyd has been in cutting tracks on tv actress Jenny Chapman. Bernie Vaughan is at the controls.

*All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.*

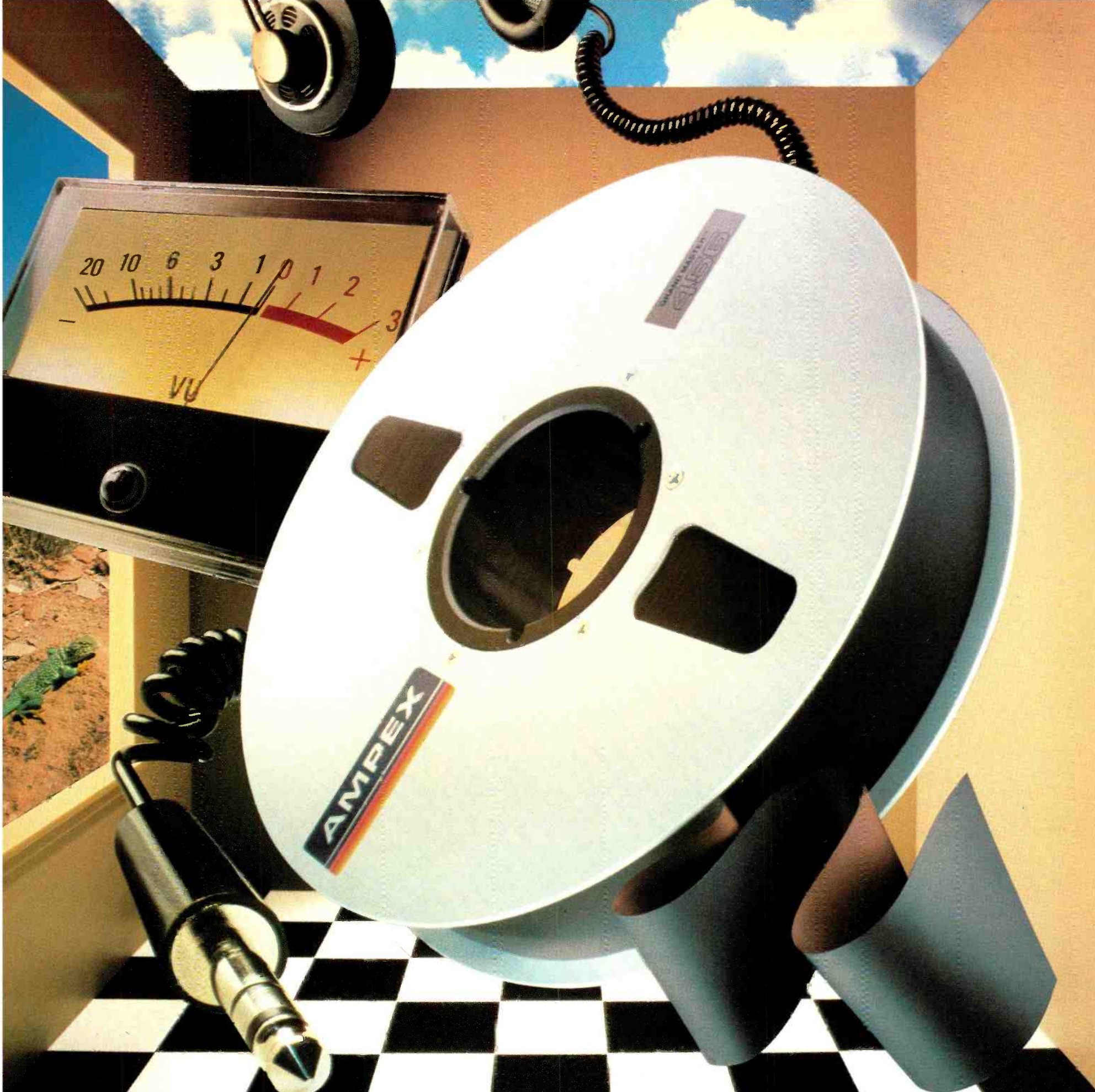
## Come home from the studio.

Come home to a Manhattan hotel that is really like your own apartment on Central Park. Around the corner from Lincoln Center and minutes to the things that are important to you in New York City. And, while we recently have lavished millions on our guestrooms and suites, we pride ourselves most on our traditions: personal service; prompt and courteous attention; gracious hospitality; and good value. The Mayflower Hotel, 61st St. & Central Park West, New York 10023. See your travel agent or call toll-free 800-223-4164 or 212-265-0060.

## The Mayflower Hotel

right on New York's Central Park





# REFINING THE FINEST

Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master® 456 remains an audio tape of unequalled sophistication and consistency. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

**AMPEX**

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063 415/367-3809 Ampex Corporation • One of The Signal Companies

**AND THE BEAT GOES ON**

# Despite Drive for National 21 Drinking Age Brewers Still Bubbly for Tour Sponsorship

BY PAUL GREIN

LOS ANGELES Beer companies say they will continue to be active sponsors of concert tours and music series in venues around the country, even in the wake of a nationwide push to raise the legal drinking age to 21.

But they expect to more closely scrutinize acts and halls that they are considering sponsoring. This is being done, they say, to ensure that their appeal is to a 21-plus audience.

"I don't think any of them are going to stop being involved with music," says Jay Coleman, president of New York-based Rockbill Inc., the industry leader in setting corporate sponsorships.

"I think they're just going to be a little more careful about the artists that they tie in with and about the types of acts that are playing in concert series that they're going to sponsor. They wouldn't want to underwrite a concert series that's going to have groups like Twisted Sister or AC/DC, where you just know the bulk of the audience is under 21.

"We've tried to be very careful that the artists that we pick appeal to more of a baby boomer, a younger adult, rather than to a teen profile. We want acts that skew older—Pete Townshend, Roger Daltrey, Phil Collins. You're not going to go out with a Van Halen or a ZZ Top, even. It's going to be hard to find a beer company to sponsor somebody like Cyndi Lauper. Anybody who has a teen skew will obviously be of very little appeal to a beer company."

If beer companies are becoming more selective about which artists they'll sponsor, artists are also showing more concern about the potential controversy of aligning with a beer maker.

"Artists are becoming very cognizant of this," says Coleman. "Most artists used to say to me, 'We don't want to work with a tobacco product.' Then it was, 'We don't want to work with a tobacco product or hard liquor.' Now it's to the point where a lot of artists will even shy away from beer because of all the publicity that this new drinking age has gotten.

"A lot of artists don't want to associate with anything alcoholic because it's a negative. The press can jump on it. When Journey does their tour this year, they're not going to want to tie in with a beer company because they realize that a very large percentage of their audience is under 21. There's no reason for them to tie in with something and have journalists and parents groups say, 'Here's an artist being sponsored by an alcoholic beverage.'"

Jack MacDonough, vice president of brand management at Anheuser Busch in St. Louis, says he doesn't think the push to a legal drinking age of 21 will make that much of a difference.

"The difference between a drinking age of, say, 19 in a state or 20 or 21 is rarely going to make or break our evaluation of that group. I wouldn't anticipate that the change of drinking age would modify in more than a few cases the way we're watching our target demographics already."

MacDonough emphasizes that Anheuser Busch, which markets the Budweiser and Michelob brands, has always carefully screened the acts it sponsors.

"We constantly analyze the demographics of an individual artist's appeal," he says, "and if the tour isn't appealing to people who can be our customers, then we don't sponsor the tour.

"We've already been sensitive to this issue for the economic reason that it makes no sense to appeal to a target that can't buy your product. That's kind of like running ads for pimple cures to people over 65. And secondly, there would be a social backfire if we ever sponsored an act that appealed to an under-21 audience."

Michelob sponsored Phil Collins' successful 1985 tour, while Budweiser sponsors the annual black-oriented Budweiser Superfest and also has venue associations in more than 10 cities.

The Miller Brewing Co. is also heavily involved in music sponsorship, and will continue to be, according to Ricky Clemons, marketing and communications supervisor for the Milwaukee-based brewery.

Miller has associations with more than 10 major venues around the country, including Boston Commons, the Vic in Chicago and Mariweather Post Pavillion in Columbia, Md. Miller also sponsors up-and-coming regional bands in its Rock Network series. Clemons says there will be no curtailment even in the latter series, which appeals to many under-21 music fans.

Schlitz was once one of the most active beer companies in the field of music sponsorship, backrolling major tours by the Who and ZZ Top. But it decided to pull out of tour sponsorships a year ago, according

(Continued on page 40)



**Forward Thinker.** Michael McDonald performs songs from his current album, "No Lookin' Back," on a recent segment of ABC-TV's "American Bandstand." (Photo: Ron Wolfson)

## Grammy Nominee Jackson Eyes Hollywood, Broadway Freddie's 'Naive'—But Ready for Stardom

BY ETHLIE ANN VARE

LOS ANGELES A Grammy nomination for best new artist is just the latest in a year-long series of triumphs for singer Freddie Jackson.

When the former gospel choir member and backing vocalist for

such artists as Harry Belafonte, Melba Moore and Angela Bofill recorded his Capitol debut in late 1984, he never imagined that it would top the black album chart for 16 weeks, nor that the title single, "Rock Me Tonight," and the second single, "You Are My Lady," would

top the black singles chart and climb high on the pop Hot 100.

"I'm still very naive about this business," says Jackson. "I wanted to make an album to impress my friends. I knew nothing about cross-over strategies or marketing or how to do an interview."

Jackson's solo career started to take off in 1983, when singer/actress Melba Moore was introduced to his work by Jackson's long-time friend and producer, Paul Laurence. Moore's management firm, Hush Productions (run by her husband, Charles Huggins), signed both Jackson and Laurence, and soon the smooth vocalist was backing her on tour and writing material for her: "Keeping My Lover Satisfied" and "Winners" were Jackson compositions.

Helping push sales of Jackson's now platinum "Rock Me Tonight" album were three videoclips, each of which received heavy exposure on "New York Hot Tracks" and the Black Entertainment Network.

"BET and even VH-1 have been good to me," says Jackson. "Having a video is very important, and there are more and more outlets for black video now." Jackson also credits an 89-city tour with Moore as a profile-builder.

But Jackson is aware that he has more to go before he becomes a household name. "A lot of people still haven't heard of me at all," he concedes. "When I look and see the

(Continued on page 40)

## Nugent Contends No 'Danger' in Career Diversification

BY LINDA MOLESKI

NEW YORK From 1975 to 1980, Ted Nugent released seven consecutive gold or platinum albums and was one of the country's top grossing acts. However, his popularity dropped sharply in the early '80s, and he subsequently left Epic Records for Atlantic.

With his forthcoming "Little Miss Dangerous," Nugent's first for his new label, the rock'n'roll guitarist is looking to get back on top.

Nugent is enhancing his recording come back with career "diversification." His broader efforts include writing scores for soundtracks and acting.

"I've been pursuing an acting career for the past few years," he says, adding that he wants to be the "next 'Dirty Harry'."

Nugent recently played a villain on a "Miami Vice" episode which incorporated "Angry Young Man" from his new album.

He says he will be selective choosing his roles, however, because he wants to avoid being typecast as a rock'n'roll guy.

Nugent also co-wrote, with Bill Conti, the soundtrack to an upcoming motion picture titled "Nomads." Conti, whose credits include scores for "Rocky" and "The Karate Kid," approached him for the project, he says, because "he needed some ass-kickin' rock'n'roll."

Because of Nugent's extra-curricular activities, it took him nearly a year to complete his latest al-

bum with producers by Michael Verdick and Pete Solley.

"They're technically advanced and have a feel for sound," he says, "and I need that. There's a sense of maturity in the music. It's more precise and concise."

A tour booked by the William Morris Agency is scheduled to commence in March and run through September. Nugent says he is considering dates co-billed with Aerosmith.

Two videos, "High Heels In Motion" and "Little Miss Dangerous," will be released next month in support of the album.

Nugent, who was signed to Epic until 1981, blames his career setback on product saturation and "lack of personal control."

He says, "I'm a hopeless organizer of recording logistics, and I complicated things. I love music and just go crazy with creative stuff."

As a result, an album was released every nine months and saturation occurred. "The marketplace has a capacity," he says, noting that "there was no control of product for maximized longevity."

Nugent was managed at the time by New York-based Leber-Krebs and booked by Diversified Management Agency (DMA).

Over the last three years, he has handled himself through Madhouse Management with the help of Doug Banker, his long-time road manager, accountant and business consultant.

**Custom Quality...in Quantity**  
**GLOSSY PHOTO PRINTS**

<b>COLOR</b>	100-5x7	80¢ ea.
	100-8x10	99¢ ea.
<b>B&amp;W</b>	100-5x7	25.00
	100-8x10	33.50
<b>P. Cards</b>	100	30.00
<b>COPY NEGS:</b>		
<b>COLOR</b>		\$10 ea.
<b>B&amp;W</b>	up to 8x10	6.00 ea.

From same size NEGS.  
Plus Postage & Handling  
Other Services

- Dependable Service
- "Pro" Quality
- Low Prices

Since 1946  
**PHOTO PRINTERS, INC**

**Bob Graves**  
40 BG HATHAWAY DR., STRATFORD CT 06497

**Kodak**  
We use  
**PROFESSIONAL PAPER**

**Unsurpassed in Quality**  
**GLOSSY PHOTOS**

25 1/2" EACH IN 1000 LOTS

100 POSTCARDS	\$ 25
100 8x10	\$32.95
CUSTOM COLOR PRINTS	\$98 per 100

**COPYART**  
**Photographers**  
163 WEST 46th STREET N.Y. 10036

(212) 382-0233

# Talent in Action

**JOE JACKSON**  
S.O.B.'s, New York  
Tickets: \$13.50

**JOE JACKSON**, who once said he was giving up both live performances and rock'n'roll, opened this unannounced Jan. 2 club date with "One More Time," the very rocking first track off his first album. Several other songs in the set also qualified as bashers of one sort or another, though it was the new, more introspective tunes that were most impressive.

Jackson has been showing up around town in recent weeks in preparation for the recording of a live album later this month, so his fans were told to expect mostly new material. That the sold-out S.O.B.'s (Sounds Of Brazil) audience applauded this announcement obviously sat well with the transplanted Englishman (billed here as "New York's Classiest Rocker"). Jackson was unusually comfortable from the start, even cracking a rare joke now and then.

But Jackson wouldn't let things get too rowdy, even remarking at one point, "Shut up, this isn't heavy metal." Fortunately, the crowd did get quiet, and had a chance to preview some of the singer/songwriter's best material in years.

Running the gamut from Motownish boogie-fusion-funk ("Soul Kiss") to acoustic, jazz-tinged ballads to pure pop and a lilting rumba-rhythm piece, Jackson's new songs were more cosmopolitan than ever, perhaps reflecting his permanent residency in the melting pot of New York. But lyrically, his pointed barbs still looked sharp. "The Jet Set" poked fun at tacky tourists and their American Express Card-financed vacations; with its straight-ahead rock pulse, the song would feel at home on a Dave Edmunds album. "Shanghai Sky," meanwhile, was a pretty ballad about the desire to travel somewhere new and being disappointed on arrival.

Jackson played it simple here, using a versatile guitar-bass-drums trio which seemed instinctively to know what he was up to. He augmented it now and then with his own piano, recorder or accordion. He did offer a half dozen or so numbers from his catalog, curiously avoiding the bigger hits. But even when he left without an encore, there was more anticipation in the air for the next album than regrets for his skipping over songs from albums past.

JEFF TAMARKIN

## SWEET HONEY IN THE ROCK THE CLARK SISTERS

Wiltern Theatre, Los Angeles  
Tickets: \$20, \$17.50, \$15

**IF YOU THOUGHT** "We Are The World" was moving, you should have been there when Sweet Honey in the Rock led 2,400 backup singers in a roof-lifting rendition of "We Shall Overcome" on the occasion of Martin Luther King Jr.'s first federally recognized birthday celebration. That moment was one of a barrage of musical climaxes during a Jan. 11 benefit performance that stirred listeners not only to standing ovations, but literally to tears.

Flying Fish artists Sweet Honey, from Washington, D.C., are known best—if at all—as a five-woman a



**No Surrender.** Corey Hart performs on a recent segment of tv's "Solid Gold."

cappella gospel group. They are far more than that. Bernice Johnson Reagon, Evelyn Maria Harris, Ysaye Maria Barnwell, Yasmeen Bheti Williams-Johnson and Aisha Kahlil sing traditional folk songs and the blues, West African tribal melodies and original tone poems, songs of social protest and songs of dance and laughter. This is music with meat on its bones; in a world of ear candy, Sweet Honey in the Rock offers soul food.

The sold-out, 90-minute show this night was a history in song of the civil rights movement, with frontwoman Reagon—a formidable voice and commanding presence—giving spoken context for each tune. To Reagon, the civil rights movement is far from over: songs about the oppression of women like "No Images," or the affecting "Chile, Your Waters Run Red Through Soweto" non-judgmentally showed the complacent audience how much is left to accomplish.

"If there's one thing this holiday should stand for," said Reagon, "It's that everyone in this life gets a chance to stand up for something they believe in." Black and white, male and female, straight and gay, young and old nodded and held hands.

As vital as Sweet Honey's message was, it could not have been put across without the group's magnificent vocal skills. With no accoutrements but microphones and an occasional gourd or tambourine, the five blended their chilling voices in ranges and rhythm of spectacular breadth. Shirley Childress Johnson—a fully-vested bandmember—provided simultaneous sign language translation.

Check the dictionary under "integrity." There should be a line drawing of Sweet Honey in the Rock.

Opening act the Clark Sisters, on Word/A&M, gave a more straightforward gospel set, turning the ardeco theater into a Southern Baptist meeting hall for half an hour. The strengths of the Detroit-based, four-woman group lie in their conviction and their willingness to use humor in presenting their "testimony." Their weaknesses lie in their thin instrumental backing and lack of low harmony. But one can't help but revel in any decent gospel presentation; it is, truly, a joyful noise.

ETHLIE ANN VARE

**AB**  
Amusement Business

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>JOHNNY MATHIS</b> <b>DIONNE WARWICK</b>	Fox Theater Atlanta	Jan. 7-13	\$527,538 \$25.25/\$10.25	30,566 32,746 four sellouts	Whiteco/Shepardson
<b>DOUG HENNING'S</b> <b>WORLD OF MAGIC</b>	Colonial Theater Boston	Dec. 28-30, Jan 2-5	\$468,546 \$27.50/\$17.50	24,165 15 sellouts	Don Law Co.
<b>DAVID COPPERFIELD</b>	Philadelphia Civic Center	Jan. 11-12	\$266,583 \$19.50/\$14.50/\$9.50	16,920 four sellouts	Festival Ventures
<b>GEORGE STRAIT</b> <b>CLAY BLAKER</b> <b>BILLY PARKER</b>	Tulsa Fairgrounds Pavilion	Jan. 4	\$94,800 \$12	8,000 sellout	C&M Productions
<b>RUSH</b> <b>STEVE MORSE BAND</b>	Pensacola (Fla.) Civic Center	Jan. 9	\$78,677 \$14.50	5,813 7,000	Fantasma Prods.
<b>KISS</b> <b>W.A.S.P.</b>	West Palm Beach (Fla.) Auditorium	Jan. 8	\$75,150 \$15	5,063 6,400	Cellar Door Prods./ Beach Club Concerts
<b>THOMPSON TWINS</b> <b>ORCHESTRAL MANOEUVRES</b> <b>IN THE DARK</b>	West Palm Beach (Fla.) Auditorium	Jan. 5	\$70,110 \$15	3,846 6,400	Cellar Door Prods.
<b>RATT</b> <b>BON JOVI</b>	Thomas & Mack Center Las Vegas	Dec. 30	\$67,281 \$14.50/\$9.50	4,917 11,847	Evening Star Prods./Jam Prods.
<b>THOMPSON TWINS</b> <b>ORCHESTRAL MANOEUVRES</b> <b>IN THE DARK</b>	Lakeland (Fla.) Civic Center	Jan. 6	\$56,101 \$14.50	4,171 6,000	Fantasma Prods.
<b>GEORGE STRAIT</b> <b>CLAY BLAKER</b>	Maude Cobb Center Longview, Tex.	Jan. 11	\$45,430 \$12	3,775 sellout	C&M Prods.
<b>DAVID COPPERFIELD</b>	Rajah Theater Reading, Pa.	Jan. 13	\$44,230 \$16.50/\$14.50	2,910 3,800	NAC Enterprises
<b>GEORGE STRAIT</b> <b>CLAY BAKER</b>	Brownwood (Tex.) Coliseum	Jan. 10	\$41,700 \$12	3,500 sellout	C&M Prods.
<b>THOMPSON TWINS</b>	Leon County Civic Center Tallahassee, Fla.	Jan. 7	\$16,268 \$14	1,474 3,000	Fantasma Prods.
<b>GOLDEN PALOMINOS</b> <b>CHRIS STANLEY GROUP</b>	The Ritz New York	Jan. 9	\$10,792 \$13.50/\$12.50	1,097 1,574	John Scher Presents
<b>CRUZADOS</b> <b>THE RESISTANCE</b>	The Moonshadow Atlanta	Jan. 11	\$2,182 \$7	800 311	Alex Cooley/Southern Promotions

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

## SUBSCRIBE NOW TO EUROTIPSHEET

(or ask for your free sample)

Subscription rates:  
(50 issues by first class airmail)  
USA/Canada US \$ 140  
UK £ 80. Germany DM 300  
France FF 920 Holland Dfl 320  
Rest of Europe US \$ 116  
Australasia/Japan US \$ 165  
South America/Other Markets US \$ 165

contact Ron Betist at:  
**EUROTIPSHEET**  
Stadhouderskade 35  
1071 ZD - AMSTERDAM  
The Netherlands (Europe)  
Tel 31-20-628483  
Telex 12938  
Errail DGS1112



## S.F. Artists Vie for Awards Fogerty, Starship Among Nominees

LOS ANGELES John Fogerty, Starship and Wire Train lead all contenders for the ninth-annual Bay Area Music Awards, each drawing nominations for outstanding album and outstanding song.

Fogerty's "Centerfield," Starship's "Knee Deep In The Hoopla" and Wire Train's "Between Two Words" are vying for outstanding album with Night Ranger's "Seven Wishes" and Santana's "Beyond Appearances."

In the outstanding song competition, Fogerty's "Rock'n'Roll Girls," Starship's "We Built This City" and Wire Train's "Last Perfect Thing" are squaring off against Huey Lewis & the News' "The Power Of Love" and Chris Isaak's "Dancin'."

Starship, Night Ranger and Lewis & the News are also competing for outstanding group, along with the Freaky Executives and Eddie & the Tide.

In the race for outstanding male vocalist, Fogerty, Lewis and Isaak

are competing with Eric Martin and Starship's Mickey Thomas. In the contest for outstanding female vocalist, the nominees are Linda Lillery, Sheila E., Vicki Randle, Bonni Hayes and Keta Bill of Zasu Pitts Memorial Orchestra.

Camper Van Beethoven's "Telephone Free Landslide Victory" and the Uptones' "K.U.S.A." each are nominated for two awards: outstanding debut album and outstanding independent album or EP. In the debut competition, they're facing multi-nominee Isaak's "Silverstone," Lol Halsey's "Surfaces" and Dr. Gonzo's "The Doc Of Comedy Rock."

In the independent album contest, the other finalists are the Usual Suspects' "Far Away Places," Zasu Pitts Memorial Orchestra's "The Pitts Bear Down" and Lorin Rowan & the Edge's "Supply And Demand."

The awards will be presented on March 15 at the San Francisco Civic Auditorium.



**Wynton Scores.** Wynton Marsalis performs during a recent show at the Joyce Theatre in the Chelsea section of Manhattan. (Photo: Chuck Pulin.)

## Braun in Law Partnership

LOS ANGELES Veteran attorney David Braun has teamed with three partners to form a new entertainment-based law firm, Braun, Margolis, Burrill & Besser. The firm's music clients include Bob Dylan, Huey Lewis & the News, Morris Day and Irene Cara.

Braun's partners in the firm are Jerry Margolis, Clair Burrill and Robert Besser. The Century City-based firm also represents several motion picture and tv clients, including Robin Williams and John Candy.

Braun, who served as president of PolyGram Records in 1980-81, says he often draws on that experience in his law practice. "There are a lot of things about marketing and priorities that only people who have worked at record companies know," Braun says. "Knowing how companies work on the inside is very important when you're structuring a deal."

Braun notes that in the current business climate, stars are still sought after by most labels, but that it's tougher for middle- and lower-level acts to land a deal because the costs of recording and marketing are so high.

"You get around that by inventive and creative sales techniques,

by relationships, by knowing which companies need product and what kind of product and by pricing the act correctly," says Braun. "That's the big thing."



**Divinyls Live.** Christina Amphlett, lead singer of the Divinyls, turns on the charm at a recent date at the Ritz in New York. (Photo: Chuck Pulin)

### Johnson & Frey Hit Pepsi's Spot

LOS ANGELES Don Johnson, star of NBC-TV's top-rated "Miami Vice," and Glenn Frey, who has two songs on MCA's No. 1 "Miami Vice" soundtrack, will appear together in a Pepsi-Cola commercial due to premiere during the Grammy Awards broadcast Feb. 25.

The commercial uses the theme of previous Pepsi spots featuring the Jacksons and Lionel Richie—"The Choice Of A New Generation." The spot is being directed by Ridley Scott, who directed the feature films "Alien" and "Road Runner."

Also signed to appear in upcoming Pepsi spots are A&M comedy artist Billy Crystal and "Family Ties" star Michael J. Fox.

### FREDDIE IS READY

(Continued from page 38)

MTV doesn't play my videos, I think, well, maybe they're racist. Then I see them play Tina Turner and Michael Jackson and Lionel Richie, and I say, well, maybe I have to become a bigger star."

Jackson hopes to have his follow-up album on the street by April, and will undertake a two-to-three month tour (booked by ICM) shortly thereafter. But his long-range goals are directed more widely than just further recording efforts.

"I've been taking acting classes," says Jackson, "and I would like to do tv, screen, Broadway. Melba has a sitcom which debuts on Jan. 28, and they're trying to write a part for me on the show. I'd love to do it."

Jackson is also working at creating a European impact to match his American breakthrough. With the bulk of his songs in the love ballad

category, he gets a cold shoulder from the dance-crazy Continental crowd. "I promised them I'd put a fast one on the next record," Jackson laughs.

In the meantime, Jackson is writing songs and pre-producing his next record, and coming to terms

### TOUR SPONSORSHIP

(Continued from page 38)

to a company source. Rockbill's Coleman sees that as part of a trend in beer sponsorships. "When I first started this company in the late '70s," he says, "beer companies were much more active in tour sponsorships than they are now."

"Now most of them aren't doing tour sponsorships as much as they

with his sudden popularity. "I want to be in control of my success," says Jackson. "I don't want the success to take control of me. I'm a pretty natural and normal kind of person, and I want to be able to maintain that life and still 'be a star'—whatever that is."

are sponsoring these events—like Budweiser Superfest or Miller Music. They wanted to get impact in one market over an extended period of time rather than sponsoring a tour, which gives them a one-shot in each city. By sponsoring a series for the summer, they get three months of visibility."

## Billboard BLACK CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

**TITLES AVAILABLE:**  
#1 Black Singles, 1948 through 1985. (\$50.00)  
#1 Black Albums, 1965 through 1985. (\$25.00)  
Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research  
Attn: Debra Todd  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1  Number One Black Singles @ \$50.00
- E-2  Top Ten Black Singles @ \$50.00
- E-3  Top Black Singles Of The Year @ \$50.00
- F-1  Number One Black Albums @ \$25.00
- F-2  Top Ten Black Albums @ \$25.00
- F-3  Top Black Albums Of The Year @ \$25.00
- F-3  Individual yearly lists from (please list book code number) for \_\_\_\_\_ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_ (Sorry, no C.O.D. or billing)

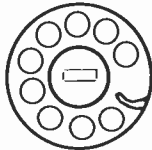
Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_  
Overseas air mail rates available upon request

All sales are final.

### TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

### PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
BLACK & WHITE 8x10's

500 - \$60.00 1000 - 85.00

COLOR

1000 - \$388.00

Above Prices Include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters  
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES

1867 E. Florida, Dept. BB  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

# 19,200 SEATS

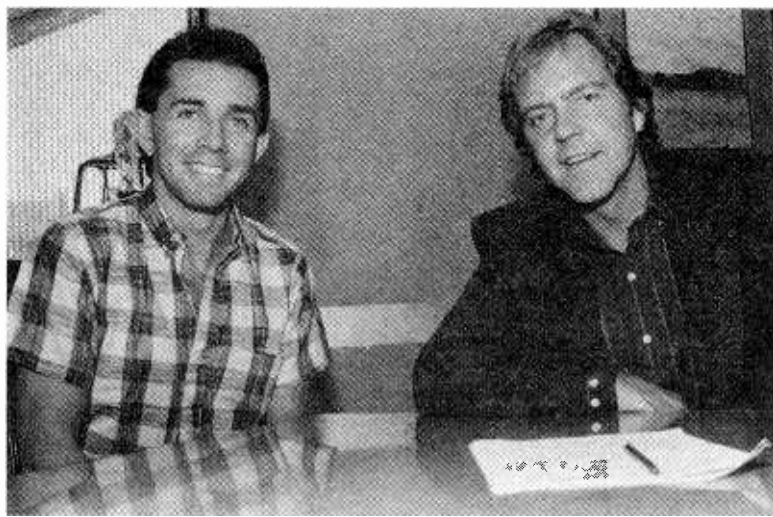


reunion arena  
777 Sports Street  
Dallas, Texas 75207  
(214) 658-7070









Michael Johnson, right, the newest addition to RCA Nashville, talks with division president Joe Galante about the label's Rising Star development program, which includes Johnson's current product.

## Rising Star Series Fuels New Artist Lift-off

### RCA Developmental Line Strives for Album Awareness

BY KIP KIRBY

NASHVILLE Rocker Bryan Adams indirectly helped spark the idea for RCA's developmental Rising Star mini-album series, says Nashville division vice president Joe Galante. Galante watched A&M's development strategy evolve for Adams' breakout 10-cut \$6.98 album, "Cuts Like A Knife," and thought the concept of specially priced packages could be successfully adapted as an artist development marketing concept in country music.

The result was the Rising Star

program, which RCA launched in January 1983 with Leon Everrett, Louise Mandrell, Dean Dillon and Gary Stewart. Since then, there have been approximately 20 mini-album packages released as part of the series. Its most successful graduates include Mandrell, Deborah Allen and the Judds. Both Allen and the Judds sold a quarter of a million copies on their initial mini-albums, and the Judds' second album, "Why Not Me," was recently certified platinum. In the current crop of Rising Star talents, two acts—Restless Heart and Vince Gill—are already on second top-10 singles.

At the time he came up with the concept for the Rising Star series, Galante recalls that Nashville was still clinging to a "singles mentality" rather than building long-range game plans around album marketing.

"The concept behind the mini-album was to get away from focusing on singles deals," Galante says. "It offered us a way to provide more depth and flexibility in our roster without committing to a full album right away. It gave us a means of selling product on new artists who wouldn't have enough exposure to carry a full-priced album."

The series consistently emphasizes development and marketing rather than sales. "The mini-LP isn't designed for profit," Galante specifies. "It's designed to break new acts and get consumers excited about spending \$6.98 on an unfamiliar artist. First and foremost, our goal is to create media and radio excitement for this talent."

However, Galante is convinced that variable pricing has been the key to any retail success the mini-LP has enjoyed. He considers sales of 50,000 to be the norm; sales of 75,000-125,000 is a successful package. He points out that distribu-

tion networks are already accustomed to handling variable-priced product in other fields of music, and stresses that people don't want to spend money on unfamiliar names.

"So by making the price attractive and staggering our releases, we're trying to take the risk out of experimenting for the country buyer," he adds.

In three years, the Rising Star series has spotlighted, in addition to the aforementioned acts, Bill Medley, David Wills, Gus Hardin and Hillary Kanter. Rising Star '86 will concentrate on Restless Heart, Vince Gill, Keith Whitley and Michael Johnson, who is enjoying a successful duet debut with Sylvia, "I Love You By Heart." Whitley and Johnson will both have first-quarter album product, while Restless Heart and Gill will have third singles from their current LPs.

Not all Rising Star acts have turned out to be success stories. "I'd say we're batting about 20% right now," Galante admits. "But we're signing fewer acts these days so we expect this success level to improve." At 18 acts, Galante notes that RCA's roster is its smallest in 10 years.

Originally, the RCA Nashville mini-album offered six cuts for \$6.98. Today consumers get eight cuts for \$6.98, capitalizing on what Galante describes as "perceived value for the money."

Airplay is essential for the program's success. So is record company support, which RCA delivers through underwriting showcases, sponsoring limited tours, coordinating visits to radio stations and funding videos. Monies saved on recording costs are used for additional marketing and promotion.

RCA funded Gary Stewart and Dean Dillon industry showcases in

(Continued on page 46)

# NASHVILLE SCENE

by Kip Kirby



**RAZZY BAILEY** and **Barbara Fairchild** leave Nashville for a 17-day USO tour which includes nine shows in Puerto Rico, Panama, Honduras—and Cuba. The Cuban show takes place at the Guantanamo Bay U.S. military base in the southeastern part of that country.

**SEEN AROUND NASHVILLE:** **Ahmet Ertegun**, in town producing local group **Downs & Price** for his Atlantic label . . . **Linda Ronstadt**, working on a long-postponed studio album with **Dolly Parton** and **Emmylou Harris**. The eagerly awaited project, reluctantly shelved several years ago when the artists' respective record companies couldn't get together on distribution and singles, has finally gotten a green light now that Parton's no longer with RCA. (Ronstadt and Harris record for WEA-family labels.)

**RUMOR MILL:** **Lionel Richie** supposedly is back at the Music Mill trading harmony vocals with **Alabama** in return for the ones they did on his forthcoming album, "Say You, Say Me."

**OFF AGAIN, ON AGAIN:** **Jerry Lee Lewis** and his wife are apparently reconciled following Lewis' earlier announcement that he was divorcing her because she had stripped their penthouse of everything but his piano.

## Nashville Network visits four famous femmes

er announcement that he was divorcing her because she had stripped their penthouse of everything but his piano.

Although 23-year-old **Kerrie Lewis** reportedly kept non-stop vigil at her husband's bedside during recent ulcer surgery that removed a third of his stomach, Lewis suddenly announced their split several weeks later. Now the volatile singer says he has reunited with his young wife. What happened to mend the rift? Surmises Mrs. Lewis, "I think he got lonely New Year's Eve and missed me."

Screen Gems has acquired half interest in **Paul Craft's** Black Sheep publishing company. Craft will become a staff writer for Screen Gems-Black Sheep Music Inc. He's the author of such songs as "It's Me Again, Margaret," "Drop Kick Me Jesus," "Midnight Flyer" and "Keep Me From Blowing Away." Meanwhile, Craft is readying a new solo album on Peabody Records, an independent Memphis label. It's an album which he has, with his typical tongue-in-cheek humor, titled "Paul Craft Warnings." If the cover artwork is any example, it will be hilarious. We'll keep you posted.

**DIDJA KNOW . . .** That **Steve Wariner's** current single "You Can Dream of Me" was written by Wariner and **John Hall**, former lead singer/songwriter with pop group **Orleans**. Hall's best-known hits include "Still The One" and "Dance With Me." Now the ex-rockster is living in Nashville with his wife and writing partner **Johanna Hall**. He's had several country covers, but the Wariner record is his biggest chart success here so far . . . Don't be surprised if Hall re-convenes Orleans in the near future and parks it with a Nashville label; MCA may have the inside track through a&r veep **Tony Brown**.

**Ricky Skaggs** ought to have some great stories to tell when he returns from his current European tour. The tour has him in such colorful international capitals as Paris, Copenhagen, Oslo, Stockholm, Brussels, Edinburgh, London, Belfast and Dublin.

**THE NASHVILLE NETWORK** will air a one-hour special titled "Public Women/Private Men" on Feb. 22. The program, produced by Group W, provides a revealing look at the personal lives of **Barbara Mandrell**, **Juice Newton**, **Marie Osmond** and million-dollar model **Kim Alexis**. The celebrities talk frankly about the problems and pleasures of relationships under the glare of the media eye, and how they combine personal lives with the pressures of performing in public.

The program also spotlights these women's mates, one of whom, **Steve Craig**, ended his marriage to Marie Osmond while the show was being taped.

**Aaron Spelling Productions** didn't wait to air **Gary Morris'** first episode as blind country singer Wayne Masterson before picking up his option for the entire 1986-87 season of "Dynasty II: The Colbys." The announcement came on the afternoon his debut segment aired nationally, giving the folks at Warner Bros. Records something to cheer about during their "Let's Watch Gary Make His Network Debut" pizza party that evening.

Wouldn't it be great to have your own island in the Caribbean? Barring that, however, we think owning a resort hotel on a luxurious tropical island is the next best thing.

Just ask **Conway Twitty**, **Larry Gatlin** and **Ronnie Milsap**, who are part of a 25-member Nashville consortium that's purchased a 290-room luxury hotel in Georgetown on the Cayman Islands. The group paid the Bank of Nova Scotia \$4.5 million and raised \$20 million to complete construction on the hotel, to be called Treasure Island Resort.

Also involved in the venture is **Randy Davidson**, owner of Nashville's Central South Music, a major retailer with Sound Shop outlets throughout the South-

(Continued on page 51)

FOR WEEK ENDING JANUARY 25, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

128 REPORTERS

NEW TOTAL  
ADDS ON

ALABAMA	SHE AND I	RCA	71	71
ANNE MURRAY	NOW AND FOREVER (YOU AND ME)	CAPITOL	53	53
DON WILLIAMS	WE'VE GOT A GOOD FIRE GOIN'	CAPITOL	52	97
GEORGE STRAIT	YOU'RE SOMETHING SPECIAL TO ME	MCA	42	81
MERLE HAGGARD	I HAD A BEAUTIFUL TIME	EPIC	33	33

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

### RETAIL BREAKOUTS

54 REPORTERS

NUMBER  
REPORTING

BARBARA MANDRELL	FAST LANES & COUNTRY ROADS	MCA	14
MARK GRAY	PLEASE BE LOVE	COLUMBIA	14
JOHN SCHNEIDER	WHAT'S A MEMORY LIKE YOU	MCA	14
JUDY RODMAN	I SURE NEED YOUR LOVIN'	MTM	13
SOUTHERN PACIFIC	PERFECT STRANGER	WARNER BROS.	11

© Copyright 1986 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



# THE DON OF A NEW AGE.

Capitol Records is proud to welcome one of country music's most captivating voices to our distinguished family of artists.

## NEW MOVES

The new album by  
**DON WILLIAMS**  
Featuring the hit single,  
**WE'VE GOT A  
GOOD FIRE GOIN'**

Produced by Don Williams & Geth Flerdis

On Records and  
High Quality XDR®  
Cassettes from  
*Capitol*



© 1988 CAPITOL RECORDS, INC.

HOT COUNTRY SINGLES

©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data for 50 weeks, including entries like 'NEVER BE YOU' by Rosanne Cash and 'SHE AND I' by Alabama.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart data for 50 weeks, including entries like 'ARLENE' by Marty Stuart and 'I JUST CAME BACK' by Bruce Hauser & The Sawmill Creek Band.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.









©Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	25	NICHOLAS	COMMAND CRN 1003	5 weeks at No. One DEDICATED
2	4	13	SANDRA CROUCH	LIGHT LS 5855/LEXICON	WE'RE WAITING
3	5	53	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
4	2	41	THE WILLIAMS BROTHERS	MALACO MAL 4400	BLESSED
5	6	5	THE WINANS	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
6	8	5	SHIRLEY CAESAR	WORD WR 8299/A&M	CELEBRATION
7	3	17	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
8	11	13	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10099	HOLD ON
9	7	53	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
10	10	37	DOUGLAS MILLER	LIGHT 5876/LEXICON	UNSPEAKABLE JOY
11	16	61	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
12	13	137	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
13	19	5	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
14	18	21	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
15	NEW ▶		AL GREEN	A&M 5102	HE IS THE LIGHT
16	9	17	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
17	12	81	ANDRAE CROUCH	LIGHT 5863/LEXICON	NO TIME TO LOSE
18	17	41	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
19	26	13	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
20	24	53	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
21	15	13	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
22	33	9	DOUGLAS MILLER	GOSPEARL PL16024	REDEEMING LOVE
23	22	37	COMMISSIONED	LIGHT 5861/LEXICON	I'M GOING ON
24	14	33	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
25	NEW ▶		FOLLOWERS OF CHRIST	LIGHT 5891	WE'RE TAKING MUSIC BACK
26	20	25	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
27	21	9	VERNESSA MITCHELL	COMMAND CRV 1004	THIS IS MY STORY
28	29	65	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR	WORD 8105/A&M	MIRACLE "LIVE"
29	40	37	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
30	25	9	TOMMY ELLISON	ATLANTA INT'L AIR-10086	LET THIS BE A LESSON TO YOU
31	38	21	OTIS CLAY	JEWEL 1200	WHEN THE GATES SWING OPEN
32	37	33	THE TRUETHETTES	MALACO 4397	MAKING A WAY
33	NEW ▶		DOROTHY NORWOOD	ATLANTA INT'L AIR 10094	MOTHERLESS CHILD
34	32	17	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
35	28	29	JOE LIGON	WORD 8279/A&M	OLD REVIVAL BACK HOME
36	23	81	SHIRLEY CAESAR	WORD 8109/A&M	SAILIN'
37	31	61	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
38	35	73	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
39	36	29	THE NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT TO KNOW WHAT LOVE IS
40	27	41	DELEON RICHARDS	WORD 8173/A&M	DELEON

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

# GOSPEL LECTERN

by Bob Darden



This is part two of an interview with Ed DeGarmo of the innovative Christian rock group DeGarmo & Key, currently in the midst of a tour supporting its Power Disc album "Commander Sozo And The Charge Of The Light Brigade."

DEGARMO & KEY have an agreement with Benson Co. to provide "evangelism tickets" at each concert on DeGarmo & Key's "Charge Of The Light Brigade" tour. A young person can get an additional ticket free to the show if they fill out a form providing the name and address of an "unsaved person they're going to invite."

The process raises the accountability for free tickets and, more importantly, provides each new Christian with a local contact.

"It must be working," DeGarmo says. "In the first 20 concerts on this tour, we had about 1,500 decisions for Jesus Christ. We've had as many as 200 people

## DeGarmo & Key offer free concert invitations

come forward in a single concert. I attribute a lot of that to working with pastors ahead of time."

In recent years, DeGarmo & Key have stuck almost exclusively to large halls and auditoriums during their tours. He says the band doesn't have anything against churches, "It's just that our show's production has gotten so large that most churches can't accommodate us anymore," DeGarmo says. "Plus, it really helps to have a neutral setting to reach an unchurched kid. We've really been successful in auditoriums. It's easier to mix Baptists and Catholics and Pentecostals that

way.

"Commander Sozo" could well be DeGarmo & Key's strongest release to date—no mean feat when you consider that "Mission of Mercy" spawned six hit singles. "A lot of songs on the album are special," DeGarmo says, "but I'm especially close to 'Destined to Win.' It came to me at 5 a.m. Easter morning. I was at my parents' and unable to sleep so I got up and watched the sun rise, and the lyrics just came to me.

"There is so much drudgery in this life, it's great to know that in the end, through Christ, you are going to win. I think my audience, secular or Christian, wants a message like that. Our message, ultimately, is hope."

Running through "Commander Sozo And The Charge Of The Light Brigade" also is a call for Christian activism. It's most overt in songs like "Activate," "Apathy Alert" and "Casual Christian."

"What I'm trying to address is a sense of Christian responsibility," DeGarmo says. "Too many Christians want to skirt their social responsibilities, to ignore what the scripture has called them to do.

"I was embarrassed last year watching the LiveAid and FarmAid and the other telecasts. Sure, Christian artists have done their share, but we should have been on that one earlier, years earlier."

"Our music should be our best gift, regardless of what the charts say," he says. "Ever notice there's rarely a correlation between the airplay charts and the sales charts in Christian music?"

# JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THE FIRST ANNUAL REPORT of the National Jazz Service Organization has been published. And, while the Washington-based not-for-profit organization hasn't been around long enough to have much in the way of specific accomplishments to point to, the report indicates that it's off to a promising start and has some intriguing plans for the near future.

Among the plans outlined by the NJSO—which describes its purpose as "to nurture the growth and enhancement of jazz music . . . by providing information and services to individuals and organizations" involved in all facets of the music—is a symposium on the status of jazz in America. Projected for a yet-unspecified date this year, the symposium would include the presentation of papers by scholars and musicians.

## A promising start for the Service Organization

The report also includes an update on the NJSO's Technical Assistance Program, which to date has offered both advice and hands-on aid to some 40 jazz organizations and artists, as well as a "scenario" detailing the organization's projections for a multi-purpose National Center for Jazz. On the practical side, the report reveals that a briefing paper, "Overview of the Non-Profit Jazz Field," has been prepared for dissemination to the philanthropic community to help get the word out on the not-for-profit side of the jazz world.

The NJSO opened for business last April, with backing from the National Endowment for the Arts and

other funding sources. Jazz educator David Baker serves as president.

ALSO NOTED: The first two albums recorded live at New York's Sweet Basil for Japan's King Records finished first and third in Swing Journal's recent reader poll, and there's more to come. Art Blakey, whose album finished first, recorded a followup at the club on New Year's Eve; a second Sweet Basil set by Gil Evans, whose album finished third, is due in February. The club's Horst Liepolt and the record company's Shigeyuki Kawashima are the producers . . . PolyGram will be releasing boxed sets by Sarah Vaughan and Helen Merrill, containing those vocalists' complete output for the Mercury label, in March. The Vaughan package will contain 35 previously unreleased tracks . . . The members of Spyro Gyra have been named to the honorary board of governors of the recently formed National Academy of Jazz, providing an added touch of fusion to a group of artists that also includes Sarah Vaughan, Oscar Peterson, Buddy Rich and Artie Shaw, as well as another leading exponent of genre-mixing, Chick Corea . . . Speaking of fusion, Weather Report is back in the studio working on a new album for Columbia. Bassist Victor Bailey, drummer Omar Hakim and percussionist Mino Cinelu, who were all on board the last time the band recorded and toured, are back in support of Joe Zawinul and Wayne Shorter. In addition, former Weather Report drummer Peter Erskine is participating in the sessions and Carlos Santana plans to overdub some guitar licks later.





## HELP WANTED

### NATIONAL ROCK PROMOTION

MAJOR NEW YORK BASED INDEPENDENT LABEL NEEDS SELF-STARTER TO TAKE OVER ALL ASPECTS OF ROCK PROMOTION INCLUDING COLLEGE AND AOR. WORK CLOSELY WITH TOP MANAGEMENT. SEND RESUME IN CONFIDENCE TO:

BOX # 7651, BILLBOARD MAGAZINE, 1515 BROADWAY, NEW YORK, NY 10036.

## TALENT

### "LAS VEGAS SHOWCASE"

COMEDIANS—DANCERS—NOVELTY—VOCALISTS—SHOW/DANCE BANDS  
SEND INFO TO: NAT'L NETWORK ENT.  
236 SO. RAINBOW BLVD., STE. 201,  
LAS VEGAS, NEVADA -89128-  
(702) 367-1322.

## SONGWRITERS

### SOUND ALIKES WANTED

TV PRODUCTION COMPANY LOOKING TO PURCHASE ON A BUYOUT BASIS CURRENT AND PAST HITS. FIRST CLASS QUALITY ONLY. WILL PAY UP TO \$500 PER FINISHED MASTER. SEND SAMPLES TO:

P.O. Box 1168-477  
Studio City CA 91604

## VIDEO

IDEAL FOR DUPLICATION  
RENTAL &  
RETAIL

# VHS and BETA

Video Cassette Boxes  
Cardboard Slip Boxes  
and Mailer Boxes

Also, compact disc boxes,  
floppy disc boxes,  
reel-to-reel boxes,  
12" long pillar-proof  
audio cassette boxes

In Stock—Instant Shipment  
Custom Beautiful Printing  
Low Prices—Free Samples

## PAK-WIK

CORPORATION  
128 Tivoli St., Albany, NY 12207  
(518) 465-4556 Collect

## NOVELTIES/ MERCHANDISE

### POSTERS

Rock Posters  
ZAP ENTERPRISES  
1251-3 Irolo St.  
Los Angeles, Calif. 90006  
(213) 732-3781  
DEALERS ONLY

### SCORPIO POSTERS

63 19th Street  
Brooklyn N.Y. 11232

Large Selection of all  
the latest posters:  
Rock-Velvets-Girls-Cars  
Wrestling-Personalities-Movies  
Rock Calendars  
Black Light Bulbs-Fixtures  
Shipping within 48 hours

Call: Jerry Brauer  
Toll Free—1 (800) 221 6328  
New York State—(718) 499 2001  
Dealers Only

## WHOLESALE NEW AND USED PRC

Deal direct with  
Video West  
(416) 498-7074 Ext. 12

## TRADE -A- FLICK, LTD.

NOW IN ATLANTA—  
WE BUY  
SELL AND TRADE USED  
AND NEW  
MOVIES. CALL:

1 (800) 862 2343  
or in Atlanta  
(404) 696 3004

## WANTED TO BUY

### CASH PAID FOR USED RECORDS

Will pay cash for the following 45 rpm's... Silhouettes—"Wish I Could Be There" on Grand Records \$25.00 Bobby Smith—"Any solo records \$20.00 ea. The Donkeys—"Lovers Reunion" on Belltone Records \$75.00 And hundreds of other records wanted to buy by Nationwide Record Collectors Monthly. Subscribe today to our new publication. Record want list wanted, free advertising, 1st issue is now off the press 12 issues \$18 in U.S.A., in Canada \$20 per year, Overseas \$23 per year. Sample copy \$1.00—covers postage and handling.

Nationwide Record Want List  
P.O. Box 561  
Marietta OH 45750

TOLL  
FREE  
CLASSIFIED  
ADS  
HOT  
LINE!

CALL  
NOW

TO  
PLACE  
YOUR  
AD!

800-223-7524  
(212) 764-7388  
in N.Y. State)

## MISCELLANEOUS

### MAN OF MANY VOICES NEEDED

Creative person to write and produce radio commercials \$25,000 per year and up. Send demo tapes/resume to

TSI  
5900 Dewey Street Hollywood FL 33021  
Send Attn. Mr. T.

### HAPPY 37th BIRTHDAY JANUARY 22nd

STEVE PERRY  
(Journey)

With Love from Fay & Judy

## SERVICES/SUPPLIES/ EQUIPMENT

MAYRON— THE ONE STOP AUDIO CASSETTE  
DUPLICATOR AND MANUFACTURER

CASSETTE DUPLICATION—music,  
education, religion, language,  
spoken word, etc.

QUALITY SONIC OR SCREW TYPE C-O

QUALITY NORELCO BOXES

QUALITY BULK AND PANCAKE TAPES

PROMPT SERVICES ASK FOR OUR PRICE LIST TODAY!

MAYRON PTE LTD  
101 DEFU LANE 10  
SINGAPORE 1953  
TELEPHONES: 2847782/2847591  
TELEX NO: IMD RS25466

NEED CREATIVE PHOTOGRAPHY of entertainers or recording artists? Call Kenya (215) 849-0263

### RADIO TV JOBS

10 000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Salespeople and Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00 Special Bonus: six consecutive weeks only \$14.95—you save \$2!

AMERICAN RADIO JOB MARKET  
1553 North Eastern  
Las Vegas, Nevada 89101

\*\*\*\*\*  
DISCO & STAGE  
LIGHTING/AUDIO  
Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc.  
WHOLESALE PRICING AVAILABLE!  
Farrelaine Enterprises, Inc.  
166 Central Ave.  
Farmingdale, N.Y. 11735  
(516) 752-9824  
\*\*\*\*\*

## GOLDEN OLDIES

### DISCOUNT OLDIES BY PHONE

MAIL ORDERS ALSO ACCEPTED  
215-649-7565 - SAME DAY SERVICE  
SPECIAL DISCOUNTS TO RADIO STATIONS  
SEND \$2 FOR CATALOG  
OVER 10,000 OLDIES  
DISCOUNT OLDIES  
BOX 77-B, NARBERTH, PA 19072

Billboard

BLACK

## CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

### TITLES AVAILABLE:

#1 Black Singles, 1948 through 1985. (\$50.00).

#1 Black Albums, 1965 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research  
Attn: Debra Todd  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1  Number One Black Singles @ \$50.00  
E-2  Top Ten Black Singles @ \$50.00  
E-3  Top Black Singles Of The Year @ \$50.00  
F-1  Number One Black Albums @ \$25.00  
F-2  Top Ten Black Albums @ \$25.00  
F-3  Top Black Albums Of The Year @ \$25.00  
F-3  Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_

(please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry, no C.O.D. or billing.)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Overseas air mail rates available upon request.

All sales are final.

# Cannes Roster Reflects Industry's Renewed Confidence

BY NICK ROBERTSHAW

LONDON About 100 U.K. companies are slated to exhibit at this year's 20th Midem in Cannes, some 10% more than last year. According to Peter Rhodes, Midem's London sales chief, this is a reflection of the new confidence running through the music business here and around the world. The four-day event begins Monday (27).

"It's going to be a massive Midem," says Rhodes. "A market event can only reflect the industry it represents, and last year it was already picking up.

"This year, there's real confidence back again. Most of the majors are back—with the exception of EMI—and many of the 1985 exhibi-

tors, including companies like Chrysalis, will have bigger stands and a bigger presence this time around."

Profitable deals struck at the 1985 market have also encouraged many participants to maintain their commitment, Rhodes claims. "Last year was one of the most successful ever in terms of the business done, and we've had an exceptionally high re-booking rate. Midem is no longer a hype—people are making full use of the marketing opportunities it offers. They go to do business and they do it."

Among exhibitors, ritual grumbles over the high cost of the Cannes meet have become almost traditional, but stand costs have only increased enough to balance in-

flation, the organizers say. Too, almost all U.K. companies will take advantage of the total six-figure subsidy provided by the British Overseas Trade Board and administered through the British Phonographic Industry (BPI) and the Music Publishers' Assn. (MPA). This subsidy, according to BPI, produces a higher return in business done than similar government investment toward any other trade show.

According to a BPI spokesman, "Our fears that the level of support might be cut have not been fulfilled. The subsidy to the 57 companies which the BPI is sponsoring this year is again 90% of Midem contract price on a four-unit stand. However, the exhibitors' participation fees have risen by about 20%."

This year's main gripe concerns the fees now being charged for VCRs at Midem, which may result in fewer music videos being on show. But Rhodes explains: "It's ac-

tually a way of keeping overall costs to companies down. Three years ago Midem started providing videorecorders free. The result was that everybody asked for them, but 50% were not using them at all and the exercise was fast becoming a very expensive one.

"So now we're saying that companies who want VCRs on stands will have to pay, although of course people in the video area will still be provided with them free."

The roster of U.K. exhibitors includes its usual abundance of independent labels—Ace, Avanti, Bluebird, Charly, Greenhill, Kingdom, Mausoleum, Neat, Rhino, Satril, Spirit, Trojan and more—who lack the global contacts of majors and who, it's agreed, benefit most from Midem's ability to gather most of the worldwide music industry in one place for five days each year.

But it also shows some significant changes from last year. Aside from

an influx of show business accountants, most important is the return in strength of the majors WEA and RCA/Ariola, both with reasons to wave the corporate flag in 1986.

WEA, celebrating its 15th anniversary, will have up to 50 executives in Cannes and plans a meeting of all European executives and affiliates for the end of Midem week. Says U.K. sales and marketing director Paul Conroy: "This is our biggest presence for a long time. You could practically fit Madison Square Garden in our stand. We are really blitzing the place."

"It was Nesuhi Ertegun's decision to go back. Even in the years when we weren't there in strength there were still deals to be picked up. This time we're coming out of a fabulous year internationally, with A-Ha set to be the biggest act of 1986."

WEA acts Simply Red, Pete  
(Continued on page 58)

*'The Chances for Our Product Have Improved Greatly'*

## W. Germany Eyes Anglo-U.S. Market Hold

BY WOLFGANG SPAHR

HAMBURG The West German music business continues to regard Midem as the key event in the industry calendar—despite some executives' reservations over aspects of the Cannes meet. The chief aim of most attendees is to see British/American dominance broken and the international market opened up to productions from the Continent.

Gotz Kiso, managing director of Intersong and Chappell here, says, "Considering the high cost of traveling to the United States, Midem is a highly efficient and cost-saving opportunity for meetings." Furthermore, it offers the publishing group, which is also active in production, a chance to see many potential licensees for its master tapes.

Michael Karnstedt, German head of Peer Southern, which plans a group meeting at Midem, concurs. Receptiveness to Peer productions and copyrights has grown in recent years, he says, and the event therefore provides an opportunity to present new product. "Now and then you score a bull's eye," he says.

Michael Stark of CBS Songs in Frankfurt and fellow publisher Andreas Budde stress Midem's role as an international meeting point, a place to make and renew contacts and pick up on new trends.

Although Midem is not what it used to be, says Munich-based Ralph Siegel, new trends and developments do become clear during the market, mainly because newcomers seize the opportunity to present and place their productions. But for Siegel, as for many others, the renewal of old acquaintances and contacts now constitute the main motivation for making the trip to Cannes.

This view is widespread. The trip to Cannes makes sense if you want to foster existing contacts, says publisher Hans Sikorski, but most areas of the market are fairly well sewn up, and the chances of running across a creative outsider have

become small. For UFA head Josef Bamberger Midem means a saving on overseas travel, but remains "highly unsuitable for catalog deals with high dollar advances."

Record company heads take a more bullish view of the market. Teldec managing director Thomas Stein, whose company is back with a large team after several years' break, senses an opportunity to at-

### 'Now and then you score a bull's eye'

tract independent producers who would benefit from Teldec's marketing and distribution expertise. He hopes for an influx of creative newcomers, "instead of re-establishing the same old contacts all over again. Midem should become

even more of a forum for the worldwide music business to exchange news and product."

George Hildebrand, Deutsche Grammophon's head of national repertoire, sees Midem as an opportunity to buy and sell product. "This year I'm mainly interested in selling. We have a lot of projects that could successfully be exploited internationally, plus some pre-negotiated deals that will be worked out in final detail."

A new confidence in the international potential of European material has encouraged some German participants to boost their Midem presence this year. Hans Blume of Hansa in Berlin, who sees the event as a sellers' market and had good results with English-language productions at Midem '85, hopes to secure further worldwide deals this  
(Continued on page 58)

## Dutch Day Treat Planned Holland's 'Island' Gets Gov't Support

BY WILLEM HOOS

AMSTERDAM A large contingent of Dutch firms will be concentrated on a special "island" in the Palais des Festival at this year's Midem.

For the second straight year, the Netherlands Foreign Trade Agency EVD (Economische Voorlichtings Dienst) is giving "impressive," though unspecified, financial backing to the Dutch "island."

As in 1985, there will be a special Dutch day (Jan. 27) in Midem with minister of culture, Eelco Brinkman, acting as host. Visitors will be treated to Dutch food and drinks.

Coordinator of the Dutch area is John del Mol, managing director of the Conamus Foundation, which promotes Dutch light music domestically and abroad.  
(Continued on page 60)



Dave Stewart of Eurythmics shows off his Pan-European Award for Multi-talented artist of the year during taping of a European tv special to be aired in February. Celebrating with the producer-performer-composer are, from left: presenter Daryl Hall, Greg Rogers of RCA/Ariola, Eurotipsheet publisher Theo Roos, and RCA/Ariola's Jack Davies.

## Eurotipsheet Will Honor '85's Hottest Artists Pan-European Awards Air in Feb.

LONDON Dire Straits, Madonna, Tina Turner, Bruce Springsteen and Dave Stewart head a list of 10 international artists who have been presented Pan-European Awards by Eurotipsheet, the European music newsweekly.

The awards, which go annually to the artists with the year's greatest European sales achievements, are based on Eurotipsheet's Hot 100 singles and albums charts.

Awards presentations have been taped and will air on European tv in February.

- The 10 winning artists are:
- Dire Straits—Album-selling artists of the year.
  - Madonna—Singles-selling artist of the year.
  - Tina Turner—Female artist of

the year.

- Bruce Springsteen—Male artist of the year.
- Dave Stewart—Multi-talented artist of the year (for his efforts as composer, arranger, producer, performer and video director).
- Sade—Trendsetting artist of the year.
- Sting—Debut album of the year.
- Phil Collins—Ubiquitous artist of the year (for his efforts as a composer, producer, solo and duet performer, and with Live Aid).
- Talking Heads—Artist of the year/audio-visual.
- "Beverly Hills Cop"—Soundtrack of the year.

ASSIST S.r.L. • A.T.V. MUSIC Ltd. • JOAN BAEZ • BURT BACHARACH • CLAUDIO BAGLIONI • DARIO BALDAN BEMBO  
 • SERGIO BARDOTTI • LUCIO BATTISTI • BELWIN MILLS PUBL'G. CORP. • GIANNI BONCOMPAGNI • BLUE SEAS  
 MUSIC • BRUNO CANFORA • MARIO & GIOSY CAPUANO • LUCA CARBONI • KIM CARNES • PAOLO CASSELLA  
 • CASTELLINA PASI • MARIO CASTELNUOVO • CAYMAN MUSIC INC. • RAY CHARLES • CHERRY LANE MUSIC  
 PUB. CO. INC. • STELVIO CIPRIANI • RICCARDO COCCIANTE • ANTONIO COGGIO • COME IL VENTO • PAOLO  
 CONTE • GAETANO CURRERI • LUCIO DALLA • RICK DAVIES • MAURIZIO & GUIDO DE ANGELIS • FRANCESCO  
 DE GREGORI • DELPHINE EDITIONS • DELTA S.r.l. • JOHN DENVER • PAUL DE SENNEVILLE • MANUEL DE SICA  
 • JIM DIAMOND • NICOLA DI BARI • PEPPINO DI CAPRI • ALDO DONATI • PAOLO DOSSENA • ELVIS PRESLEY  
 MUSIC INC. • FRANCA EVANGELISTI • SERGIO ENDRIGO • LUIS ENRIQUEZ BACALOV • ROBY FERRANTE • NICO  
 FIDENCO • JIMMY FONTANA • IVANO FOSSATI • F.M.A. • PETER FRAMPTON • MIKE FRANCIS • RINO GAETANO  
 GEAR PUB. CO. • GLADYS INC • MAURO GOLDSAND • IVAN GRAZIANI • HILL & RANGE SONGS INC. (CHAPPELL  
 & CO. INC.) • ROGER HODGSON • HUDSON BAY MUSIC CO. • INTERLANCIO S.r.l. • IT DISCHI ITALIA S.r.l. • ENZO  
 JANNACCI • MARK KNOPFLER • BRUNO LAUZI • JERRY LEIBER • ANNIE LENNOX • LES BAINS DOUCHES EDITIONS  
 • FABIO LIBERATORI • MIMMO LOCASCIULLI • MARCO LUBERTI • MAURO LUSINI • BOB MARLEY • E.B. MARKS  
 MUSIC CO. • MICHAEL MASSER • CLAUDIO MATTONE • MEMORY LANE MUSIC INC. • METAL MACHINE MUSIC  
 • FRANCO MICALIZZI • FRANCO MIGLIACCI • AMEDEO MINGHI • IVAN MOGULL MUSIC CO. • DOMENICO MODUGNO  
 • MOGOL • FEDERICO MONTI ARDUINI • MOONWINDOW MUSIC • ENNIO MORRICONE • NOMA MUSIC INC. •  
 OAKFIELD AVENUE MUSIC CO. • RITZ ORTOLANI • ALAN PARSONS • GINO PEGURI • PFM • CARLO PES •  
 PIERO PINTUCCI • QUINTET MUSIC • LOU REED • RON • RONDOR MUSIC INT'L. INC. • RONDOR MUSIC  
 (LONDON) Ltd. • CARLO ROSSI • SHEL SHAPIRO • DAVE STEWART • MIKE STOLLER • ROD TEMPERTON •  
 OLIVIER TOUSSAINT • TREMPLIN EDITIONS • TRIO MUSIC • ARMANDO TROVAIOLI • U.S. SONGS • ANTONELLO  
 VENDITTI • BRUNO ZAMBRINI • RENATO ZERO • ALL OUR RCA\ARIOLA PUBLISHING ASSOCIATES IN THE WORLD  
 ASSIST S.r.L. • A.T.V. MUSIC Ltd. • JOAN BAEZ • BURT BACHARACH • CLAUDIO BAGLIONI • DARIO BALDAN BEMBO  
 • SERGIO BARDOTTI • LUCIO BATTISTI • BELWIN MILLS PUBL'G. CORP. • GIANNI BONCOMPAGNI • BLUE SEAS  
 MUSIC • BRUNO CANFORA • MARIO & GIOSY CAPUANO • LUCA CARBONI • KIM CARNES • PAOLO CASSELLA  
 • CASTELLINA PASI • MARIO CASTELNUOVO • CAYMAN MUSIC INC. • RAY CHARLES • CHERRY LANE MUSIC  
 PUB. CO. INC. • STELVIO CIPRIANI • RICCARDO COCCIANTE • ANTONIO COGGIO • COME IL VENTO • PAOLO  
 CONTE • GAETANO CURRERI • LUCIO DALLA • RICK DAVIES • MAURIZIO & GUIDO DE ANGELIS • FRANCESCO  
 DE GREGORI • DELPHINE EDITIONS • DELTA S.r.l. • JOHN DENVER • PAUL DE SENNEVILLE • MANUEL DE SICA  
 • JIM DIAMOND • NICOLA DI BARI • PEPPINO DI CAPRI • ALDO DONATI • PAOLO DOSSENA • ELVIS PRESLEY  
 MUSIC INC. • FRANCA EVANGELISTI • SERGIO ENDRIGO • LUIS ENRIQUEZ BACALOV • ROBY FERRANTE • NICO  
 FIDENCO • JIMMY FONTANA • IVANO FOSSATI • F.M.A. • PETER FRAMPTON • MIKE FRANCIS • RINO GAETANO  
 GEAR PUB. CO. • GLADYS INC • MAURO GOLDSAND • IVAN GRAZIANI • HILL & RANGE SONGS INC. (CHAPPELL  
 & CO. INC.) • ROGER HODGSON • HUDSON BAY MUSIC CO. • INTERLANCIO S.r.l. • IT DISCHI ITALIA S.r.l. • ENZO  
 JANNACCI • MARK KNOPFLER • BRUNO LAUZI • JERRY LEIBER • ANNIE LENNOX • LES BAINS DOUCHES EDITIONS  
 • FABIO LIBERATORI • MIMMO LOCASCIULLI • MARCO LUBERTI • MAURO LUSINI • BOB MARLEY • E.B. MARKS  
 MUSIC CO. • MICHAEL MASSER • CLAUDIO MATTONE • MEMORY LANE MUSIC INC. • METAL MACHINE MUSIC  
 • FRANCO MICALIZZI • FRANCO MIGLIACCI • AMEDEO MINGHI • IVAN MOGULL MUSIC CO. • DOMENICO MODUGNO  
 • MOGOL • FEDERICO MONTI ARDUINI • MOONWINDOW MUSIC • ENNIO MORRICONE • NOMA MUSIC INC. •

## 25th ANNIVERSARY RCA PUBLISHING GROUP - ITALY

*Thank you for contributing  
 to our 25 years of success*

ASSIST S.r.L. • A.T.V. MUSIC Ltd. • JOAN BAEZ • BURT BACHARACH • CLAUDIO BAGLIONI • DARIO BALDAN BEMBO  
 • SERGIO BARDOTTI • LUCIO BATTISTI • BELWIN MILLS PUBL'G. CORP. • GIANNI BONCOMPAGNI • BLUE SEAS  
 MUSIC • BRUNO CANFORA • MARIO & GIOSY CAPUANO • LUCA CARBONI • KIM CARNES • PAOLO CASSELLA  
 • CASTELLINA PASI • MARIO CASTELNUOVO • CAYMAN MUSIC INC. • RAY CHARLES • CHERRY LANE MUSIC  
 PUB. CO. INC. • STELVIO CIPRIANI • RICCARDO COCCIANTE • ANTONIO COGGIO • COME IL VENTO • PAOLO  
 CONTE • GAETANO CURRERI • LUCIO DALLA • RICK DAVIES • MAURIZIO & GUIDO DE ANGELIS • FRANCESCO  
 DE GREGORI • DELPHINE EDITIONS • DELTA S.r.l. • JOHN DENVER • PAUL DE SENNEVILLE • MANUEL DE SICA  
 • JIM DIAMOND • NICOLA DI BARI • PEPPINO DI CAPRI • ALDO DONATI • PAOLO DOSSENA • ELVIS PRESLEY  
 MUSIC INC. • FRANCA EVANGELISTI • SERGIO ENDRIGO • LUIS ENRIQUEZ BACALOV • ROBY FERRANTE • NICO  
 FIDENCO • JIMMY FONTANA • IVANO FOSSATI • F.M.A. • PETER FRAMPTON • MIKE FRANCIS • RINO GAETANO  
 GEAR PUB. CO. • GLADYS INC • MAURO GOLDSAND • IVAN GRAZIANI • HILL & RANGE SONGS INC. (CHAPPELL  
 & CO. INC.) • ROGER HODGSON • HUDSON BAY MUSIC CO. • INTERLANCIO S.r.l. • IT DISCHI ITALIA S.r.l. • ENZO  
 JANNACCI • MARK KNOPFLER • BRUNO LAUZI • JERRY LEIBER • ANNIE LENNOX • LES BAINS DOUCHES EDITIONS  
 • FABIO LIBERATORI • MIMMO LOCASCIULLI • MARCO LUBERTI • MAURO LUSINI • BOB MARLEY • E.B. MARKS  
 MUSIC CO. • MICHAEL MASSER • CLAUDIO MATTONE • MEMORY LANE MUSIC INC. • METAL MACHINE MUSIC  
 • FRANCO MICALIZZI • FRANCO MIGLIACCI • AMEDEO MINGHI • IVAN MOGULL MUSIC CO. • DOMENICO MODUGNO  
 • MOGOL • FEDERICO MONTI ARDUINI • MOONWINDOW MUSIC • ENNIO MORRICONE • NOMA MUSIC INC. •  
 OAKFIELD AVENUE MUSIC CO. • RITZ ORTOLANI • ALAN PARSONS • GINO PEGURI • PFM • CARLO PES •  
 PIERO PINTUCCI • QUINTET MUSIC • LOU REED • RON • RONDOR MUSIC INT'L. INC. • RONDOR MUSIC  
 (LONDON) Ltd. • CARLO ROSSI • SHEL SHAPIRO • DAVE STEWART • MIKE STOLLER • ROD TEMPERTON •  
 OLIVIER TOUSSAINT • TREMPLIN EDITIONS • TRIO MUSIC • ARMANDO TROVAIOLI • U.S. SONGS • ANTONELLO  
 VENDITTI • BRUNO ZAMBRINI • RENATO ZERO • ALL OUR RCA\ARIOLA PUBLISHING ASSOCIATES IN THE WORLD  
 ASSIST S.r.L. • A.T.V. MUSIC Ltd. • JOAN BAEZ • BURT BACHARACH • CLAUDIO BAGLIONI • DARIO BALDAN BEMBO  
 • SERGIO BARDOTTI • LUCIO BATTISTI • BELWIN MILLS PUBL'G. CORP. • GIANNI BONCOMPAGNI • BLUE SEAS  
 MUSIC • BRUNO CANFORA • MARIO & GIOSY CAPUANO • LUCA CARBONI • KIM CARNES • PAOLO CASSELLA  
 • CASTELLINA PASI • MARIO CASTELNUOVO • CAYMAN MUSIC INC. • RAY CHARLES • CHERRY LANE MUSIC  
 PUB. CO. INC. • STELVIO CIPRIANI • RICCARDO COCCIANTE • ANTONIO COGGIO • COME IL VENTO • PAOLO  
 CONTE • GAETANO CURRERI • LUCIO DALLA • RICK DAVIES • MAURIZIO & GUIDO DE ANGELIS • FRANCESCO  
 DE GREGORI • DELPHINE EDITIONS • DELTA S.r.l. • JOHN DENVER • PAUL DE SENNEVILLE • MANUEL DE SICA  
 • JIM DIAMOND • NICOLA DI BARI • PEPPINO DI CAPRI • ALDO DONATI • PAOLO DOSSENA • ELVIS PRESLEY  
 MUSIC INC. • FRANCA EVANGELISTI • SERGIO ENDRIGO • LUIS ENRIQUEZ BACALOV • ROBY FERRANTE • NICO  
 FIDENCO • JIMMY FONTANA • IVANO FOSSATI • F.M.A. • PETER FRAMPTON • MIKE FRANCIS • RINO GAETANO  
 GEAR PUB. CO. • GLADYS INC • MAURO GOLDSAND • IVAN GRAZIANI • HILL & RANGE SONGS INC. (CHAPPELL  
 & CO. INC.) • ROGER HODGSON • HUDSON BAY MUSIC CO. • INTERLANCIO S.r.l. • IT DISCHI ITALIA S.r.l. • ENZO  
 JANNACCI • MARK KNOPFLER • BRUNO LAUZI • JERRY LEIBER • ANNIE LENNOX • LES BAINS DOUCHES EDITIONS  
 • FABIO LIBERATORI • MIMMO LOCASCIULLI • MARCO LUBERTI • MAURO LUSINI • BOB MARLEY • E.B. MARKS  
 MUSIC CO. • MICHAEL MASSER • CLAUDIO MATTONE • MEMORY LANE MUSIC INC. • METAL MACHINE MUSIC  
 • FRANCO MICALIZZI • FRANCO MIGLIACCI • AMEDEO MINGHI • IVAN MOGULL MUSIC CO. • DOMENICO MODUGNO  
 • MOGOL • FEDERICO MONTI ARDUINI • MOONWINDOW MUSIC • ENNIO MORRICONE • NOMA MUSIC INC. •



**New Signing Down Under.** Members of Australia's Mental As Anything sign their exclusive worldwide recording contract with CBS Records Australia. Pictured from left: group members Greedy Smith, Wayne Delisle, Peter O'Doherty and Reg Mombassa.

## Hosts Have Most to Gain from Showcase

### For the French, Now's the Time to Get Down to Business

BY MICHAEL WAY

PARIS Bernard Chevry conceived Midem as the showcase for the French music industry and, at least at the artistic level, the exhibition will live up to its reputation again this year.

As in the past, the Midem Trophies gala, to be televised via Eurovision, will be devoted to discoveries of the year. For France in 1985, Pathe-Marconi-EMI artist Jeanne Mas is the winner.

German television company Westdeutscher Rundfunk will again be hosting the "RockPalast" concert and Radio-Television Luxembourg's RTL French service is holding a "What's New In French Music" show. Its awards will go to

Jeanne Mas (again), Mader and Etienne Davo, while a number of new artists will be featured in a "Revelation Of The Year" show.

And Midem itself is holding a special international party to celebrate its 20th anniversary.

But on the business side, the dwindling number of wholly owned French record and publishing companies is reflected in the participation figures. Three of the main remaining independent record companies—Vogue, Carrere and Sonodisc—are all taking stands. The most significant is Vogue following its rescue operation (Billboard, May 26, 1985).

In view of its then troubles, Vogue was not present at Midem 1985, but the company's new man-

aging director Jean-Louis Detry says participation is vital this time around to show to "the world" that the company is back on a sound financial footing.

Since his takeover, Detry has slimmed the payroll by 42 people and closed down the pressing plant. He says his next move will be to split up operations at the firm's headquarters at Villetaneuse, outside Paris. He will put an assistant managing director there to look after operations, including distribution, while Detry sets up offices in Paris to handle artistic, promotion and international. Vogue is also hiring three a&r staffers to boost the company's French catalog.

Unidisc is headed by Michael Perse and specializes in Caribbean and African music. Not present at the last two Midems, Unidisc is going this time because of the strength of its new product, and the growing number of U.S. dealers interested in such music, says Perse. Unidisc is sharing a stand with the Cuban record company EGREM, which Perse says is anxious to increase its outlets worldwide.

Also attending as usual, but without stands, are Dreyfus Music (Jean-Michael Jarre) and Delphine Records (Richard Clayderman).

Among presidents of French branches of the multinationals, Francis Dacla of RCA-Ariola points to the artistic element of Midem, which he suggests should be boosted if the event is to maintain its worldwide reputation.

(Continued on page 59)

## WEST GERMANS ARE OPTIMISTIC

(Continued from page 56)

time around for acts such as Modern Talking, C.C. Catch, the Twins, Morris and Cartoon.

"After many years of predominance by the Anglo-American music sector, the chances for our product have improved greatly, which is why we are taking a larger team again."

Michael Karnstedt agrees: "It is important for the West Germans in particular to promote our identity. We have every reason for confidence in the global market with our international productions. I would like to see Midem again become the center of international competition

for copyrights and masters, and if publishers who are also involved in production could get more support from the major record companies I think Midem participation could become more attractive in future years."

Blume stresses the need for a more truly international music market. "Cannes should not cement the one-way street for British and American music coming into Europe," he says.

Current criticism of Midem centers, not for the first time, on the gala showcases. Chappell/Intersong's Kiso and Hans Sikorski see

no useful purpose in these concerts, while Ralph Siegel says: "They are totally useless so long as they take place only in front of a local audience. Those to whom the new artists at Midem should appeal don't attend the galas anyway."

Gunter Ilgner, head of Gerig in Cologne, is similarly forthright. "The galas are pointless. In the early years of Midem they were very attractive, but recently they have achieved nothing at all."

Ilgner would like to see more international conferences involving small working groups of executives, on the lines of Billboard's

IMIC meet. CBS Songs' Michael Stark calls for a forum presenting and representing new media.

DG's Hildebrand urges a Midem lead on piracy, saying: "A way should be found, perhaps with seminars, to organize a closer and more permanent kind of cooperation on the issues of piracy and blank tapes, either before the event or during Midem week."

Finally, Siegel voices an inevitable and familiar gripe that strikes a chord in many veteran Midem-goers. The business is not as successful as it once was, and fees should be adjusted accordingly, he says.

## CANNES ROSTER REFLECTS CONFIDENCE

(Continued from page 56)

Townshend and Matt Bianco are among artists scheduled to appear in Midem showcases. The U.K. executive team will include chairman and managing director Rob Dickens, Conroy, a&r chief Max Hole and international director Ann-Marie Nichol.

For RCA/Ariola, Midem marks the first public appearance of the recently merged operation. According to international vice president Jack

Davies, this in itself is reason for attendance. "In addition, our going to Cannes reflects our commitment to being a significant force in music publishing and we're holding a European publishers' meet at the start of the week there.

"I'll agree that Midem may serve the independents and individuals better than the majors who are constantly in touch around the world; and also that few deals are initiated

or consummated there. But it's a convenient way to make or continue contacts and see a lot of our licensees or publishers in one place. In general, it seems to meet the needs of the music business pretty well."

Chrysalis, one of the longest-established British independents, has similar motivation for a strengthened presence this year. Last year saw its takeover of MAM; its successful public flotation; and the ac-

quisition of leading U.K. export operation Lasgo. A sizeable Midem team includes group chairman Chris Wright, Chrysalis Records International managing director Doug D'Arcy and Chrysalis Music president Bruno Kretchmar.

Says Kretchmar: "We've reorganized the company in Britain and the U.S. in the last six months and we hope Midem will be a flag-waving event for our appearance as a viable and vital music organization.

"In general terms, Midem provides a focal point where we can meet everyone in one fell swoop. It may be true that there is more immediate cash-in-hand benefit to the smaller operations, but to have that meeting place is invaluable."

Of EMI's decision to forgo the event, Midem's Rhodes says: "We are sorry that EMI isn't going to be there. As one of the world's leading record companies we feel they should be there and that they could make use of the event. We've always said that it is no coincidence that CBS, the most successful major in recent years, has always had a presence in Cannes."

Further proof of Midem's benefits is the rapid expansion of U.K. independents Heavy Metal Records and Zomba in recent years, both regular Midem exhibitors. Heavy Metal's Paul Birch will be seeking product for new Canadian and Japa-

nese labels as well as for Heavy Metal America and the broad-based mainstream FM label.

"We're looking for new talent of whatever style," says Birch. "We doubled staff and turnover last year and this is the year when we've got to make some money. Though 60% of our product is now American, we're looking for license deals including the U.S. Midem is a great place to find product for buying. We even signed a band there that came from our home town.

"My only complaint about Midem is the galas. The intention is good, but they are so mainstream they try to please everyone and end up pleasing nobody. They just become a night out for the locals."

Other notable participants from the U.K. include Music Box, Europe's first cable music channel, and Sky Channel, the satellite service that carries the rival Sky Trax music strand. Both aim to reinforce their close industry contacts and press home the message that they represent the media of the future.

The echoes of Live Aid, last year's musical earthquake, will reverberate in the Palais des Festivals during Midem 1986. There Mobile Merchandising will seek worldwide distribution for Live Aid products and market Band Aid T-shirts on a stand donated free by Midem commissaire-general Bernard Chevry.



**B&M VISION**

**COMMERCIO E LAVORAZIONE-IMPORT**

**EXPORT MATERIE PLASTICHE AUDIOVISIVI**

Via Matteotti, 7-24021 ALBINO (BG)-ITALIA  
Tel. (035) 754753

Telex: 302075 ACEPLA I BALDUZZI VISION  
Import-Export: M.125051



die Reklame studie-bg



# For Italy, Image is the Key to New Business Abroad

BY VITTORIO CASTELLI

**MILAN** Although Midem has become less important in generating sales, Italian music executives agree that the Cannes event still plays a significant role.

The executives interviewed say they appreciate that Midem provides a rare international meeting place in which ideas can be exchanged, new trends analyzed and problems aired.

Sergio De Gennaro, president of Panarecord in Milan, says, "What it adds up to is that Midem has lost some of its impact as an actual marketplace over the years, but has developed its function as a promotional center from which the music business kicks in ideas on handling its public relations image worldwide."

De Gennaro has tried several times to get Italy's ICE, which controls national commerce abroad, interested enough to sponsor industry

participation in Cannes. He says sponsorship is granted to several others areas of Italian industry and that music has equally valid arguments in its favor. But so far, he admits, he has made little progress.

Sandro Coppola, president of the Atlas/Delta group in Italy, is another top executive convinced that government aid would be beneficial in spreading the reputation of Italian music. The industry, mainly based in Milan, has had more than its share of problems in recent years within the context of a crisis-ridden national economy.

Says Coppola: "There's clear evidence, I'd say, that countries like West Germany or Canada, helped by governments to present a national music image at Cannes, get a lot of advantages. The point about Midem is that you get people from all around the world attending, most of them receptive to new product suggestions.

"If, for instance, you are a European company wanting to introduce new product to American companies, you can make more worthwhile contacts in a few days at

Cannes that if you spent much longer traveling round companies in the States."

In fact, Atlas/Delta has not missed a Midem since 1972. "But we've never yet rented a stand in

## More Midem '86 coverage in next week's Billboard

the Palais," says Coppola. "I much prefer to take a hotel suite, let people know where we can be found and lay on the hospitality there."

Roberto Galanti, general manager of DDD (Drogueria Di Drugolo), is similarly convinced about the positive aspects of Midem. "We go regularly, and we do take a stand. Midem offers a unique opportunity for people like us, the small or medium-sized companies, to meet with similar firms and plan future business.

"Those early years at Midem helped us enormously in our bid to expand business operations abroad. Now that we've hit that target of

being represented in all European territories, we toyed with the idea of not making the trip to Cannes this year. But we're there again and feel we just can't miss out on a chance of linking up with the worldwide industry and emphasize what we've got to offer.

"We've enjoyed major success recently with Eros Ramazzotti and the 'Una Storia Importante' single and being in Cannes can help us sustain that kind of wide success."

Galanti stresses the importance of Midem to smaller music business firms. "In the disco product field, Italian companies are highly rated. We're treated like princes. We're active and our music travels well.

One such small company is Discotto, which has its own stand and participates as record producer as well as importer and exporter. Says Roberto Fusar Poli, Discotto president: "Major markets like the U.S. and U.K. can be somewhat inaccessible to firms like ours. Lesser territories are easier for us to break. But we really need the exposure we get at Midem. In that sense, it is an unbeatable event."

*We are looking for licensees in Africa, the Far East, France, Iceland, Israel, Italy, Portugal and South America (Except Brazil). See you at MIDEM '86.*

William Hein

Enigma Records International

1750 East Holly Avenue, Post Office Box 2428  
El Segundo, California 90245-1528 USA  
(213) 640-6869 telex 503809 ENIGMA LA

Andre Otto

Enigma Europe BV

Haringpakkerssteeg 10-18  
1012 LR Amsterdam, The Netherlands  
(020) 260 311 telex 12589 BOUDA NL

## FRENCH PLAY HOST

(Continued from page 58)

worldwide reputation.

"With the growing number of new media in France and other countries, it is vital for Midem to bring in more foreign artists and new French acts," says Dacla. "And this will be good both for big record groups and the independents."

While French publishers will be, as usual, at Midem in force, one of the few taking a stand is Philippe Seiler, president of Editions Paul Beuscher, who has been at Midem since the start. He and other publishers, as well as the rest of the music business, have expressed their satisfaction at the major event of the year—the entry in force on Jan. 1, 1986 of the new audio/visual law, promoted by culture minister Jack Lang.

Among its main points are the introduction of a blank audio/video tape levy, recognition of neighboring rights and the extension of copyright from 50 years to 70 years after an author's death.

Seiler, as well as publisher Claude Pascal and Gerard Davoust, president of Chappell France, agree that the levy will only partly compensate the damage caused by home taping, but will even so bring vital new income to an industry in problems.

But Seiler adds: "It will be interesting to see how much we do get when these revenues are shared out among the interested parties."

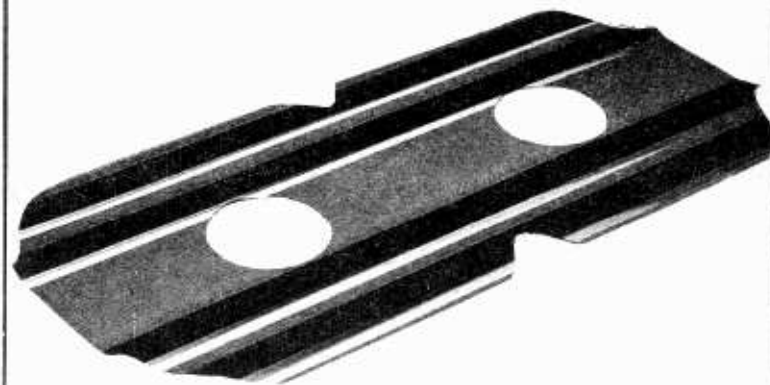
Says Claude Pascal: "While the job of a publisher doesn't change, we're not getting new sources of income, from the new FM radio stations, recently introduced television channels and cables as well as the tape levy."

Davoust, president of the French Professional Publishers' Assn., is worried about plans by some multinational companies to set up centralized pressing plants in European territories where mechanical rights are among the lowest.

He argued that this was using European Economic Community legislation in its most unfavorable

way and would seriously hit publishers in the U.S. and U.K.

## PRODUCTION.



Main world patents

When you are looking at the particulars of technology



A.T.B. spa  
20030 Senago  
Milano Italy  
30, Palmiro Togliatti  
telefono 02 9989976/7/8  
TLX 334457 ATIBIX I

IF YOU ARE LOOKING FOR  
A GERMAN CONTACT:

**DISCOBOX**  
INTERNATIONAL WHOLESALE  
EXPORT WORLDWIDE

- ★ 5000 CD-TITLES ★ 10.000 LP-TITLES ★
- ★ SINGLES ★ 12 INCH ★ OVERSTOCKS ★
- ★ PICTURE DISC ★ MUSIC VIDEOS ★
- ★ INDEPENDENT LABELS ★ DISPLAYS ★
- ★ CD-PRESENTATION-FURNITURE ★

Visit us at our stand at MIDEM '86  
Stand No. 05.21 / Phone 3016



DISCOBOX INTERNATIONAL WHOLESALE  
P.O. BOX 1163 · D-4044 KAARST 2 · WEST GERMANY  
PHONE: 02101/6003-0 · TELEX: 8517921 dbox d  
TELEFAX: 02101/67532 · TELETEX: 2101339 dbox d



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**T**HE FRANTIC PACE of radio activity marking the new year continues this week as nine records make their debuts in the Hot 100. Ten records made their debuts last week. **Simple Minds** wins "Hot Shot Debut" honors with "Sanctify Yourself" (A&M), which nailed down airplay on almost half of the radio panel to blast in at number 62. All of these new records amassed enough points to chart primarily through radio airplay. Sales points usually come after a few weeks of radio exposure.

**A**N EXCEPTION to this rule is the record at number 84 this week, "The Super Bowl Shuffle" by the **Chicago Bears Shufflin' Crew** (Red Label). Local records like this rarely accumulate sufficient points to make the Hot 100. But the Bears' single has rushed onto the chart thanks to enormous sales, especially in the Upper Midwest. Chicago's '96 is one of a handful of stations reporting the Bears' record on their laylists. PD **Buddy Scott** comments: "There were several records released about the Bears. The day we got 'Shuffle' we added it, partly because proceeds go to help the needy in Chicago. It zoomed to No. 1 in requests in an hour or two, and has stayed there consistently for four weeks. It's overwhelmingly No. 1 in sales. It was No. 1 at 86% of the stores we called this week. The video is huge also, and it's for sale everywhere, even in supermarkets!"

**S**ALE REPORTS coming from other areas of the country suggest that many stations around the U.S. are playing the "Shuffle," at least in their morning shows, without reporting it. The record will probably continue to move up until the Super Bowl; a loss by the heavily favored Bears would certainly move it quickly from the chart.

**O**R "HOT MOVER/SALES" this week is "Kyrie" by **Mr. Mister** (RCA), bulleted at number 21. This record, which twice has been "Hot Mover/Airplay," is on the playlists at 213 out of our 219 reporting stations. That's more radio stations than any record on the chart, although many of the top 20 records have more airplay points due to bonus points earned as they move up playlists. This is another indicator that Mr. Mister is heading straight for the top again, after hitting No. 1 with "Broken Wings" last year.

**"L**IFE IN A NORTHERN TOWN" by the **Dream Academy** (Warner Bros.) is a smash in at least one Southern town—Huntsville, Ala. It's up to number 25 nationally with a bullet, but it's No. 1 on WZYP-FM. Says PD **Tom Kelly**: "We listened to it when it came out and we loved it, but we had reservations about the title possibly offending Southern pride, even though it's actually an English record. We took a chance by adding it to middays, and our audience responded positively on the phones, so we moved it up to full rotation. Then the record was racked, sales began to kick in, and it built up to No. 1 in popularity here."

FOR WEEK ENDING JANUARY 25, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

219 REPORTERS				NEW	TOTAL
				ADDS	ON
SIMPL	MINDS	SANCTIFY YOURSELF	A&M/VIRGIN	91	92
LOVE	JOY	THIS COULD BE THE NIGHT	COLUMBIA	59	105
ELTOI	DHN	NIKITA	GEFFEN	58	149
ARET	FRANKLIN	ANOTHER NIGHT	ARISTA	57	112
HEAR		THESE DREAMS	CAPITOL	55	177

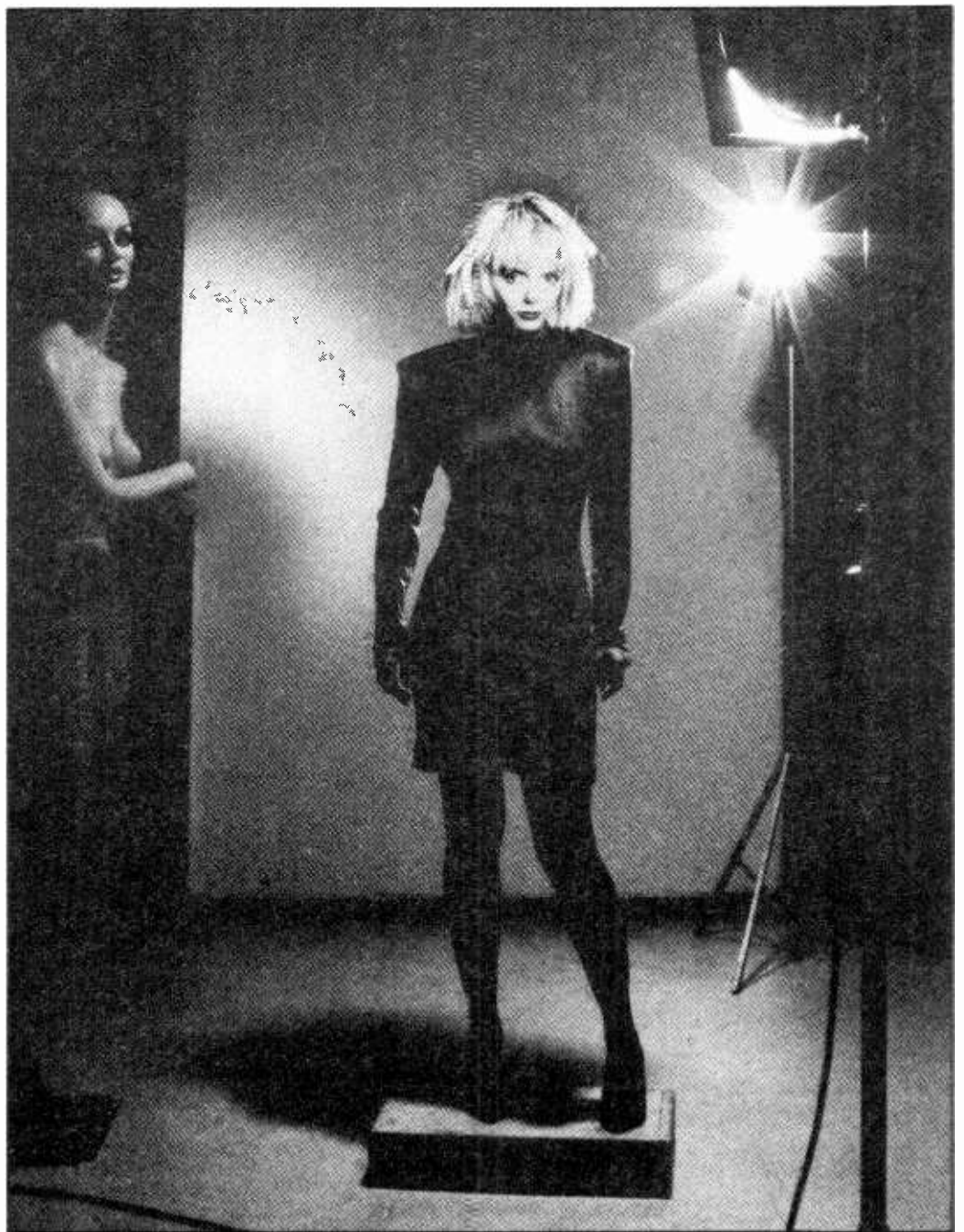
Radio Most Added is a weekly national compilation of the five records most added to the playlists of stations reporting to Billboard. Retail Breakouts is a weekly national indicator of records with significant future sales potential based on initial market reaction at the retail level. The full panel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

### RETAIL BREAKOUTS

191 REPORTERS				NUMBER
				REPORTING
CHAF	E SEXTON	BEAT'S SO LONELY	MCA	38
STIN		RUSSIANS	A&M	33
FRED	E JACKSON	HE'LL NEVER LOVE YOU	CAPITOL	24
DRE	ACADEMY	LIFE IN A NORTHERN TOWN	WARNER BROS.	22
THE	ARM	STRENGTH	I.R.S.	17

© Copyright 1986 by Billboard Publications, Inc. No part of this publication may be reproduced in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# MARILYN MARTIN IS MOVING UP FAST!



With her new single,  
"NIGHT MOVES"  
(7-89465)

from her debut album.

Following the powerful success of "SEPARATE LIVES (Love Theme from WHITE NIGHTS)," performed with Phil Collins, comes Marilyn Martin's exciting new single, "NIGHT MOVES." Watch it move.

Produced by John Astley and Phil Chapman

BILLBOARD 66

Top 40 and AOR Airplay Coast to Coast



ON ATLANTIC RECORDS AND CASSETTES

© 1986 Atlantic Recording Corp. © A Warner Communications Co.







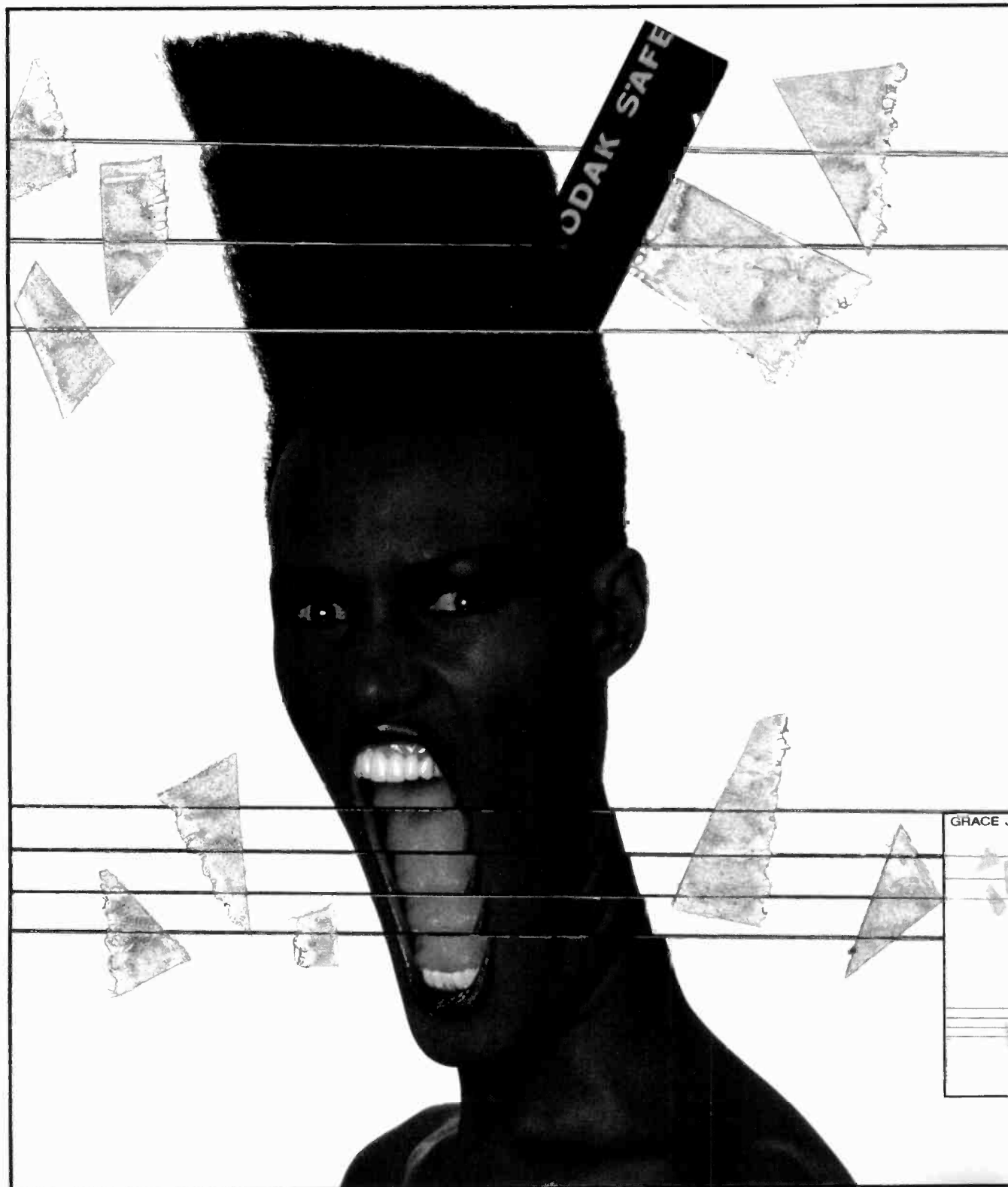






# SLAVE CAPTURES THE WORLD

Grace Jones "Slave to the Rhythm"



"Slave to the Rhythm," the incredible new smash from Grace Jones, produced by hitmaker Trevor Horn, has practically taken over the world. It started in Europe and raced through the Continent at a torrid pace, hitting Top 5 in Germany, Belgium, Holland, Switzerland, Austria and Greece, racking up sales of more than 500,000 worldwide.

Then it leaped the ocean and broke here in clubs and on the Dance charts. R&B radio picked up on "Slave to the Rhythm," and there's no stopping its upward climb. With a brilliant new CHR single of "Slave to the Rhythm," Grace Jones is an across the board favorite to have her biggest album ever.

"Slave to the Rhythm." When Grace Jones wraps her throbbing rhythms around you, there's no escape.

ON MANHATTAN/ISLAND  
RECORDS AND HIGH  
QUALITY XDR<sup>®</sup> CASSETTES

LP ST 53021 7 inch B 50020-re1 Cassette 4XT 53021

GRACE JONES / SLAVE TO THE RHYTHM



**M A N  
H A T  
T A N**<sup>™</sup>



DISTRIBUTED BY CAPITOL RECORDS

© 1980, Manhattan Records, a Division of Capitol Records, Inc.



**Grass Route**

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**VISITING HOURS:** Nice to see **Ras Records' Gary Himmelfarb** in from D.C. to oversee the production of the first of **Black Uhuru's** three album deals with the label. The album, "Brutle," is getting the **Arthur Baker** magic mix touch and features some "serious rock artists," says Himmelfarb. Looking at a March release date, the label chief warns us to pay special mind to the single "Great Train Robbery."

Also good to see **Flying Fish's Rick Swenson** in from Chicago. Swenson listened to us rave about **Doc Watson's** recent show at the Bottom Line. And may the best label win in the big-stakes bet between Flying Fish and **Rounder Records**, concerning the forthcoming Bears vs. Patriots Super Bowl game ... Speaking of Doc Watson, we're looking forward to the **Ryko-**

disc CD release of the picker's "Down South" album from **Sugar Hill**, which also features Doc's late son Merle.

Meanwhile, former **Dolphin** chief **Josh Grier** returns from an extended stay in France and the U.K., where he was pursuing a number of licensing projects. He's relocated to New York, and will be filling us in on his new plans shortly.

**AS MORE** indies get into the new age ranks, **Important** continues its movement in that direction with the release of a five-album boxed set from **Tangerine Dream**, entitled "In The Beginning." ... Continuing to grow in the progressive rock ranks is Los Angeles-based **Big Time**, which shipped an album by Australian act **Exploding White Mice** last album. "They're similar to the Ramones," explains the label's **Mark Kates**. Further down the line, Kates says a second album from press darlings **Dumptruck** is due soon. This one is produced by the ubiquitous **Don Dixon**.

**Mandrell Sues Over Royalties Says MCA Owes \$1.2 Mill.**

**NEW YORK** Barbara Mandrell Productions Inc. has filed suit in Federal Court here against MCA Records charging failure to pay approximately \$1.2 million in royalties.

The singer's company said in court papers that the record company increased the suggested list price of her records without increasing royalty payments and underpaid royalties on foreign sales for as long as two and a half years.

The suit seeks to terminate the nearly four-year-old agreement between MCA and Mandrell, and to return to the plaintiff all copyrights

transferred to the record company as a result of the agreement.

Mandrell, who came to MCA via its absorption of the ABC/Dot roster, has had two gold albums on MCA and was the star of the 1981 variety series on NBC-TV, "Barbara Mandrell & the Mandrell Sisters."

The law firm of Pryor, Cashman, Sherman & Flynn represents Barbara Mandrell Productions. The case, filed Jan. 14, has been assigned to Judge Kevin T. Duffy.

**Calendar**

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**JANUARY**

- Jan. 23-25, **Performance Magazine Summit Conference**, Fontainebleau Hilton Hotel, Miami Beach. (817) 338-9444.
- Jan. 27, **13th Annual American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.
- Jan. 27-31, **Midem**, Palais des Festivals, Cannes. (516) 364-3686.

**FEBRUARY**

- Feb. 1-4, **Radio Advertising Bureau Managing Sales Conference**, Amfac Resort & Hotel, Dallas. (212) 599-6666.
- Feb. 2-5, **43rd Annual National Religious Broadcasters Convention & Exposition**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.
- Feb. 6, **International Radio & Television Society Seminar News-maker Luncheon** featuring NBC's **Brandon Tartikoff**, ABC's **Brandon Stoddard**, CBS's **Bud Grant**, Waldorf-Astoria, New York. (212) 867-6650.
- Feb. 6, 7, **International Radio & Television Society Seminar, "Merger Mania"**, Waldorf-Astoria, New York. (212) 867-6650.
- Feb. 8, **Testimonial Dinner sponsored by the American Jewish Committee Appeal for Human Relations, honoring Camelot Enterprises president Paul David**, New York Hilton. Contact co-chairman Paul Smith, (212) 975-5177.
- Feb. 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.
- Feb. 20, **Platinum Factory Seminar Series VI: The Role of the A&R Executive in the Making of a Hit**, Billie Holiday Theatre, Brooklyn, N.Y. (718) 636-1401.
- Feb. 19-21, **Winter Music Conference**, Marriot Hotel, Ft. Lauderdale, Fla. (305) 563-3888.
- Feb. 25, **National Academy of Recording Arts & Sciences' Grammy Awards Show**, Shrine Auditorium, Los Angeles. (213) 849-1313.

**MARCH**

- March 3, **Songwriters Hall of Fame Dinner**, Plaza Hotel, New York. (212) 319-1444.
- March 5, **International Radio & Television Society Anniversary Dinner**, Waldorf-Astoria, New York. (212) 867-6650.
- March 6-8, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4488.
- March 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

**New Companies**

**Bazaar Productions**, formed by **Pedie Cooper** and **Janelle Hayman**. First release is a 12-inch single entitled "Apartheid" by C. Chris & Rich E. Rich on MCA Records. P.O. Box 711048, Los Angeles, Calif. 90071; (213) 850-2308.

**T&M Records**, formed by **Terry Halstead** and **Major Darst**. First release is the single "Dreamer" by the rock group Risk. 26425 233 Ave. S.E., Maple Valley, Wash. 98038; (206) 432-1685.

**Across The Board**, a record distribution company, formed by **Harold Spence**, **Jon Barrow**, **James Smith** and **Shari Whitlow**. Company offers service in the areas of promotion, marketing and sales. 20085 James Couzens, Detroit, Mich. 48235; (313) 345-0133.

**Survivor Entertainment Indus-**

tries, formed by **Jason Schwartz**. An artist development agency working in conjunction with **Trust Management Service Co.**, the firm intends to use multi-media to develop budding talent. 349 S. Lafayette Park Place, Suite 323, Los Angeles, Calif. 90057; (213) 650-6800.

**Waterfront Records**, formed by **Robert Lelli**. Company will be distributed by **Kiderian Records**, Chicago. First signing is **Episode**. 18686 Delaware, Detroit, Mich. 48240; (313) 531-5493.

**Jay Jensen, Promotion/Marketing/Management**, formed by **Jay Jensen**. Company will offer independent promotion, marketing, publicity and artist management and development, according to clients' needs. 4848 Mill Run Rd., Dallas, Tex. 75244; (313) 531-5493.

**Lifelines**

**BIRTHS**

Girl, **Allison**, to **Steve** and **Ricki Gale Fingerett**, Jan. 7 in Minneapolis. He is local promotion manager for Warner Bros. Records. She is local promotion manager for M.S. Distributing Co. there.

Boy, **Eli Taylor**, to **Don** and **Jackie Cusic**, Jan. 9 in Nashville. He is a Billboard writer and an instructor in the recording industry management department at Middle Tennessee State Univ. She is a singer.

Boy, **Jeremy Charles**, to **Kenny** and **Sharon Maines**, Jan. 9 in Lubbock, Tex. He is lead singer of the Maines Brothers Band.

Boy, **Brandon B.**, to **Roy** and **Susan Rosenbluth**, Jan. 11 in Los Angeles. He is artist liaison and she is general manager of the Greek Theatre there.

Boy, **Benjamin Rinear**, to **Denise** and **R.D. Steele**, Jan. 12 in Philadelphia. He is general manager of Denny Somach Productions there.

**MARRIAGES**

**Shelly Green** to **Mike Wells**, Dec.

**...newslines...**

**SINATRA RETROSPECTIVE:** Columbia Records plans a spring release of a six-album set of 72 songs recorded by **Frank Sinatra** between 1943 and 1952. The release, available as a package or in separate volumes, is being a&r'd by the label's **Joe McEwen**, with assistance from **WBUR** Boston DJ **James Isaacs**. Don't expect a Compact Disc version, since Columbia can't work out a CD royalty deal with Sinatra. For that matter, neither can Capitol or Reprise.

**NARM IS AGAIN** providing member stores with point-of-purchase material supporting the annual Grammy Awards. The aids, free with freight paid by the recipient, repeat last year's "Get Into Grammy Music." They include three 24-by-36-inch posters, 12-by-19-inch bin cards, divider cards, an 18-by-36-inch banner, a 12-by-12-inch flat, finalist stickers and a 4-by-6-inch shelf talker.

**DOLLARS & DOUGHNUTS:** "Financial Planning & Inventory Management" is the topic of one-day seminars in four regional venues to be conducted by the Video Software Dealers' Assn. They're slated for Jan. 21 in Dallas, Jan. 22 in Los Angeles, March 25 in Hasbrouck Heights, N.J., and April 29 in Rosemont, Ill. Cost is \$25 for VSDA members and \$150 for non-members, with registrants limited to 125 for each date. **Harry F. Landsburg**, senior manager of the 48-office Laventhol & Horwath accounting firm, is conducting the seminars.

**ANOTHER BOOKING:** **Rick Shoor**, agent with **Ian Copeland's** Frontier Booking International (FBI), returned to his New York apartment late in the afternoon on Saturday, Jan. 11, and came upon a burglar. Shoor went after him barehanded and constrained him until the cops arrived. The police told Shoor he'd nabbed the first burglary suspect of 1986 in the 10th Precinct.

**URBAN ARB GAINS**

(Continued from page 4)

sides creating the cross-to-pop potential for black records in Pittsburgh, **Woodson** says **WAMO** keeps a keen eye on product that might be broken first at top 40 in other markets. "For example," he notes, "We went on **Paul Young's** 'I'm Gonna Tear Your Playhouse Down' right out of the box."

Additionally, **WAMO** drew itself a bold profile during the sweep with a \$100,000 outdoor and tv campaign, a series of on-air cash giveaways and several community involvement

projects. In **San Francisco**, **KSOL** continues its upward climb, moving to the number three spot with a 4.5 share. While program director **Marvin Robinson** guards specific programming ideas closely, he attributes **KSOL's** progress to the station's ability to "reflect the lifestyle in the market. We're the true pulse of the street." Robinson adds, "Programming is just theory, concepts. What matters is the image you project."





Album Graphics Inc.'s new Digi-Pak, the industry's latest innovation in Compact Disc packaging.

## NEW CD PACKAGING

(Continued from page 6)

package. He contends, however, that Digi-Pak has overcome a major problem of alternative CD packages, that of perceived value engendered by the jewel-box approach.

Block also notes that the Digi-Pak lends itself to more convenient use by the auto CD owner, since it can be opened with one hand.

At American Gramophone, marketing director Michael Delich reports a "mixed response" to the package from retail and "a few"

consumer letters. "Some are madly in love with it, others are less content," he says.

Delich indicates that the label is still undecided about future use of Digi-Pak, although he feels it offers far better graphic impact than the jewel-box. Having moved 95,000 of the "Mannheim Christmas" CD, Delich concedes that, modest consumer feedback so far would indicate that buyers have no highly-charged complaints about Digi-Pak.

## AOR CONSULTANT LEE ABRAMS SEES JAZZ/NEW AGE PROGRAMMING

(Continued from page 1)

Abrams' firm, Burkhart/Abrams/Douglas/Elliott & Associates Inc., the country's largest radio consultancy specializing in AOR. In other convention developments:

- Programmers and general managers predicted even more rating victories in 1986 following what they viewed as a strong resurgence of the AOR format nationwide in 1985.

- Canadian media strategist John Parikhhal predicted, "The biggest growth industry over the next 15 years will be servicing the mid-life crisis for the baby boomers."

- Bob Geldof picked up the consultancy's first Lee Michaels Award for his Live Aid work.

Of his jazz/new age concept, Abrams said: "It will be the next big thing." He encouraged the use of jazz/new age in daily programming or through one- or two-hour block programs. Abrams' list of recommended artists includes Jean-Michel Jarre, George Winston and Vangelis.

Response to Abrams' proposal was mixed. Ted Utz, operations director for Philadelphia's top-rated

WMMR, said, "I'm not totally convinced [jazz will work] because WMMR is a rock'n'roll station." He said he will play certain jazz/new age songs "that feel right."

Utz was also excited that Abrams suggested music variety from sources such as classic reggae songs by artists like Bob Marley.

New York City's leading AOR programmer, WNEW-FM PD Charlie Kendall, said he's willing to look closer at jazz/new age. He said the success of artists like Sade and Sting may make it easier for artists like Metheny and David Sanborn.

Sanborn was at the convention to publicize a new syndicated jazz show he is hosting for the NBC Source network. He was naturally pleased about Abrams' crusade. "People are ready to hear things outside the rock spectrum on AOR," said the saxophonist.

Louisa Henson, executive VP/GM of WLRS Louisville, said she has been considering a show focusing on jazz. She said WLRS last programmed jazz in 1976.

## BROADER CROSSOVER ACCEPTANCE SEEN FOR BLACK MUSIC

(Continued from page 1)

ping its guard. That means uptown is bringing the rap music downtown and, in reverse, young black kids are catching on to artists like Howard Jones, Duran Duran and Hall & Oates."

Similarly, Arista's Eckstine says that the buying patterns that led to 1985's 15 platinum albums for black artists are "partially a by-product of the miscegenation of black pop started by Michael Jackson and Quincy Jones. They do seem to be coming together."

Larkin Arnold, vice president of black a&r at Columbia, also sees a change in times and tastes. "I think the most important factor in the numbers is the successes in crossing the records over to the general population," he says. "I don't think I'm doing anything to artificially create a different music. It is simply taking on more."

The rise of the multi-format album by black artists is seen by executives as crucial. Both John McClain, black a&r vice president at A&M, and PolyGram's Gasper laud Arista's work behind Whitney Houston as one of the most recent and ambitious examples.

"It was an innovative approach," says Gasper. "Clive Davis pulled out all the stops from the beginning on her. I wouldn't have been surprised if that record had only sold 400,000 units. But he believed and gave the record time to find its market." Houston's album has sold three million copies, according to

Jim Cawly, director of national sales for Arista.

McClain notes similar successes for MCA Records, with albums by New Edition, Ready For The World, Klymaxx and the "Beverly Hills Cop" soundtrack showing "that black music is popular music. They've had No. 1 pop records with acts many companies would have put a ceiling on, saying 'We'd be happy with 400,000 units.' But why put these ceilings on black acts? We in the industry should be looking at every project as potential double platinum."

McClain adds that the environment at A&M is an example of changing attitudes in the industry. "The company is looking at the new Janet Jackson album with the same enthusiasm as a major white release," he says.

While lines between black and white artists are being blurred in the pop market, major labels are also taking a closer look at rap and other strictly urban styles. Recent deals have aligned Warner Bros. with indie Tommy Boy on a selective basis, while Columbia is enjoy-

ing hits by Lisa Lisa & Cult Jam, Full Force and L.L. Cool J. via its pact with Def Jam Records.

At Atlantic, Hank Cauldwell, vice president of black music and president of the Cotillion label, is re-vamping Cotillion into a similarly directed street label. The Fat Boys, Whodini and Run-D.M.C., who have all reportedly sold more than 700,000 units of their most recent albums, are cited as an added impetus.

Mickey Eichner, vice president of national a&r for Columbia, prefers to view his company's deal with Def Jam as the latest development in a long-standing involvement with black music. "Def Jam is simply our most recent addition," he says. "We made the deal because they are talented people who know their business. I think L.L. Cool J. will have crossover success."

And crossover remains the name of the game. "We'd like to see Eugene Wilde move into the white market," says Atlantic's Cauldwell. "The white consumer is ready for black music and always has been."

## 'Pop' Waves Burst Barriers

NEW YORK Given the "popular" roots of pop radio and the format's heavy reliance on sales research, it's only natural that the mix of black artists heard on top 40 stations has risen in accordance with sales figures.

While a rap record is still a rarity on top 40 radio, more mainstream forms of music by black artists can be seen receiving equal consideration when looking at national radio charts and individual playlists.

At distant leader KIIS-AM-FM Los Angeles, programmer Mike Schaefer reports that the station's playlist is consistently made up of 50% black product, and that eight out of 10 tracks on last week's sales

research chart are by black artists. Schaefer adds that KIIS sales chart toppers like Dionne Warwick & Friends' "That's What Friends Are For" and Klymaxx' "I Miss You" are considered pop hits by white listeners and record buyers alike. "That's what top 40 is all about," Schaefer adds.

On a larger scale, pop programmers have paid greater attention to the club scene in the past year, with several pop PDs following the lead of WBBZ Pittsburgh's Nick Bazoo in eyeing that source as a great gauge for future pop hits.

KIM FREEMAN

## OZZY SUED IN YOUTH'S SUICIDE

LOS ANGELES Claiming that listening to suicide-oriented lyrics caused his son's suicide, Jack McCollum is suing Ozzy Osbourne and a group of industry defendants in local Superior Court, seeking court-determined property, exemplary and punitive damages.

In the amended complaint, filed here Monday (13), the estate of the dead youth alleges that listening to the lyrics of two specified songs in Osbourne albums, "Suicide Solution" from "Blizzard Of Oz" and "Paranoid" from "Speak Of The

Devil," encouraged John Daniel McCollum to shoot himself fatally on Oct. 27, 1984, while listening to Osbourne albums through headphones.

Other defendants listed in the action are CBS Inc., CBS Records, Jet Records, Bob Daisley, Randy Rhoads and Essex Music International. Rhoads, the guitarist in Osbourne's band, died several years ago.

Osbourne could not be reached for comment. A CBS representative said the firm had no comment.

# Diskmakers

- Record Pressing
- Record Jackets
- Cassette Duplication

A complete state-of-the-art service from your master tape & art work to your finished pressing & jacket together.

Call Toll Free for complete package prices and our sample kit 800-468-9353

153 W. 46th St., N.Y., N.Y. 10036 212-302-4140

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.



**Birthday Celebration.** PolyGram Records executives show off copies of the label's recent, release, "King Holiday," an all-star tribute to Martin Luther King Jr. All proceeds will go to the Martin Luther King Center in Atlanta. Raising hands are, from left, national director of urban marketing Larry Smith, coproducer Phillip Jones, president and chief executive officer Dick Asher, executive producer Dexter Scott King, senior vice president of promotion John Betancourt and vice president of urban/black music promotion Leroy Little.

## Nashville Benefit Concert All-Star Anti-Apartheid 'Jam' Set

**NASHVILLE** Pete Seeger, Gil Scott-Heron and Rosanne Cash are among the artists confirmed to perform at the anti-apartheid "Freedom Jam '86" here April 12. The event is being organized by locally based South African Freedom Education Inc. (SAFE).

Funds from the concert will be distributed to the Bishop Tutu Refugee & Scholarship Foundation, the lobbying group Transafrica and related organizations.

Scheduled to last from 2 p.m. to 2 a.m., the concert will be held at the

9,000-seat Municipal Auditorium. Tickets will be priced at between \$15 and \$25 each, according to a spokesperson for SAFE, and are expected to go on sale by mid-February.

Other acts confirmed include the Neville Brothers, Afrikan Dreamland, Holly Near, the White Animals, Autumn and Bobby Jones & New Life.

SAFE is headed by Aashid Himons, a member of Afrikan Dreamland. The office number is (615) 356-6175.

EDWARD MORRIS

## EXECUTIVE TURNTABLE

(Continued from page 4)

**PRO AUDIO/VIDEO.** Ampex's Magnetic Tape Division promotes Wm. Bruce Pharr to marketing manager for audio tape products in Redwood City, Calif. He was marketing communications manager.

The professional products division of Bose Corp. in Framingham, Mass, names Barry Luz product planner and Mark Mayfield marketing development specialist. Luz was upped from Midwest sales representative. Mayfield was a recording engineer for Professional Sound.

**RELATED FIELDS.** MTV Networks makes the following promotions in New York: Douglas A. Herzog to vice president of news and long form, MTV; Julian Goldberg, senior executive producer of long form, MTV; Kenneth J. Ceizler, vice president of studio production, MTV; Marcy H. Brafman, senior executive producer of on-air promotion, MTV; and Judith A. McGrath, vice president and creative director, MTV.

Ron Baird joins the Jim Halsey Company as vice president of Big Sky, Southwest and Midwest territories, based in Tulsa, Okla. He was head of Baird & Assoc.

The Willard Alexander Agency names Jon Podell East Coast head of the contemporary division, based in New York and Steve Cooper vice president of the variety and special projects department, based in Los Angeles. Both were agents prior to joining the company.

Kari Maxwell is promoted to vice president of Jeri Carr Public Relations in Sherman Oaks, Calif. She was senior account executive.

Hasselberger Associates names Greg Benedetti director of public relations in Burlington, N.J. He was the talent coordinator for the Entertainment Television Co./Viacom co-production of "This Week's Music."

Michelle Bega is appointed general office manager at Inner-View Inc., the Beverly Hills-based producer of syndicated radio programs. She joins from Rogers & Cowan, where she was an account executive in the music division.

Nillie Adams becomes director of radio promotion at Pro Motion, the Manhattan-based promotion and marketing firm. She was with Emergency Records, where she coordinated radio promotion.

## DIGITAL AUDIO TAPE CONSPICUOUS BY ITS ABSENCE AT CES

(Continued from page 1)

tion models, was kept behind a curtain just off the company's regular exhibition booth.

That low-keyed approach is consistent with the consumer audio industry's apparent caution in launching DAT. Both exhibitors and retailers mentioned a similar, de facto postponement on machines at last October's Japan Audio Fair, although one major vendor, Sony, broke ranks to showcase its recorder.

Vendors are likewise avoiding precise forecasts for product introduction. Onkyo reps indicated that the DT-1000 would be ready for delivery early in 1987, although at least one sales executive hinted that product could appear a few months earlier. Prior to CES, however, product manager David Birch-Jones had told Audio Times that the recorder might be delivered as early as this summer.

Comments from key manufacturers attending the home electronics summit indicate that lessons learned from the coordinated introduction of Compact Disc have influenced product development and marketing for DAT. During Fri-

day's (10) audio seminar, Sony Consumer Audio president John Briesch struck a common chord when queried on the advent of DAT recorders, which he said herald "an exciting format, one all the companies are looking at."

Although Briesch confirmed a de facto consensus behind the rotary head, R-DAT standard by noting plans by some 81 manufacturers to adopt the format, he warned, "There are still a lot of items to be resolved." In particular, he stressed the need for vendors to mount a carefully orchestrated product launch.

The same session found participating dealers, including Bjorn Dybdahl of Bjorn's Stereo Designs in San Antonio, agreeing that premature introduction of a digital audio tape format could dampen interim sales for analog cassette hardware and even CD players. "I don't want to go through the VHS/Beta battle again," said Dybdahl. "We'll jump on [DAT] as soon as one format is agreed upon."

Onkyo's lone DAT unit did utilize the R-DAT format, now believed to be the winner after several years of

wrangling between various proposed digital tape standards. The DT-1000 uses a 16-bit linear format employing a 48 kHz sampling rate. It permits up to 120 minutes of recording on a single cassette roughly two-thirds the size of a standard audio cassette; the tape design is mechanically similar to videocassettes in terms of shell construction.

The Onkyo prototype also includes a feature that may be eliminated in production models: a selectable sampling frequency switch. That function enables the unit to decode not only the higher DAT format, but also the 44.1 kHz rate used for CDs, along with the 32 kHz sampling rate expected to be employed in digital broadcasts.

Onkyo's recorder won't permit direct-to-digital recording, however, despite the availability of the CD sampling standard. Company reps confirmed that such an option was intentionally bypassed to quell fears that the first DAT machines could be used for counterfeiting applications.

Production models would replace the selectable switch with an automatic selector for playback.

## OSCAR SCREENING VIA VIDEO RENTAL

(Continued from page 1)

est" director John Boorman, informing them of the lack of support from Embassy Films. Last fall, Embassy Films was purchased by movie magnate Dino de Laurentiis, who subsequently turned over 50% of the staff and is still reorganizing. Embassy Films is no longer affiliated with Embassy Home Entertainment.

Excerpts from the letter include: "Due to the convolutions of high finance and corporate tailspins so common to our industry, 'The Emerald Forest' has been orphaned of additional theatrical distributor support. In the six months since its release, stewardship of the film has passed from Embassy to 'New Embassy' to 'Classic Embassy' and now, I'm afraid, to 'Diet Embassy.' "To our videocassette distributor, Andre Blay of Embassy Home Entertainment, I'm grateful for the adjacent page displaying the one and only listing of 'The Emerald Forest' for your consideration... We regret the total absence of convenient studio screenings... We also hope

that others, who may not yet have seen the film, will avail themselves of the gratis videocassette rentals available at the Wherehouse locations listed on the opposite page. Naturally, we would have preferred that Academy members see 'The Emerald Forest' on the big screen, where the magnificence of the Amazon belongs."

Comments one Embassy Home Entertainment insider: "It's Andre's way of supporting the film, as well as the videocassette. Any Oscar recognition will give the video additional legs." Blay, himself, worked out the arrangement with Wherehouse. The movie has been available on home video for the past few months.

## GRAMMY NOMINEES

(Continued from page 64)

### BEST NEW CLASSICAL ARTIST

Sarah Brightman, Angel; Chicago Pro Musica, Reference; Roselind Plowright, Deutsche Grammophon; Esa-Pekka Salonen, Polygram Classics/Philips; Brian Slatkin, CBS Masterworks.

### BEST CONTEMPORARY COMPOSITION

Harmonium For Large Orchestra And Chorus—John Adams; Satyagraha—Philip Glass; Requiem—Andrew Lloyd Webber; Serenade No. 3 For Piano And Chamber Orchestra—George Perle; Violin Concerto—Robert Starer.

### BEST ENGINEERED RECORDING, CLASSICAL

Berlioz: Les Nuits D'Ete/Faure: Pelleas Et Melisande—Jack Renner, (Robert Shaw conducting Atlanta Symphony Orchestra/Elly Ameling), Telarc; Berlioz: Requiem—Jack Renner, (Robert Shaw conducting Atlanta Symphony Orchestra and Chorus/John Aler), Telarc; Dvorak: Symphony No. 7 In D Minor—Paul Goodman, (James Levine conducting Chicago Symphony Orchestra), RCA Red Seal; Mahler: Symphony No. 1 In D Major—James Lock, (Sir Georg Solti conducting Chicago Symphony Orchestra) London; Prokofiev: Cinderella (Suite)—Paul Goodman, (Leonard Slatkin conducting St. Louis Symphony), RCA Red Seal; Respighi: Pines Of Rome/The Birds/Fountains Of Rome—Jack Renner, (Louis Lane conducting Atlanta Symphony Orchestra), Telarc; Tchaikovsky: The Nutcracker (Complete)—Paul Goodman & Thomas MacCluskey, (Leonard Slatkin conducting St. Louis Symphony Orchestra), RCA.

### BEST CLASSICAL PRODUCER

Steven Epstein; James Mallinson; David Mottley; Jay David Saks; Robert E. Woods.

## 'Rambo' Storms Onto Market Initial Sales of 427,000 Reported

NEW YORK "Rambo: First Blood Part II" scored reported sales of 427,000 units by its pre-order date of Jan. 13, which would "make it the strongest shipping rental-priced title in home video history.

The 427,000 figure means the \$79.95-list Thorn EMI/Home Box Office Video title has already grossed more than \$20 million. RCA/Columbia Pictures' "Ghostbusters," the previous record-holder, saw 406,000 units going out on its ship date.

"Our goal was and has always been to be the best-selling \$79.95

cassette ever, and we accomplished our mission," says Thorn EMI president Nick Santrizos. He denied rumors that his company was disappointed the feature didn't ship 500,000 units.

Virtually all of the sales were achieved via traditional home video channels, Santrizos says. "Basically, 98% of our sales go through our distributors."

Thorn EMI/HBO carefully structured the incentives for "Rambo," Santrizos says. "We took no returns; these are all genuine sales, no guaranteed sales whatsoever." **TONY SEIDEMAN**

## Warning: Laughing Matter

**NASHVILLE** Santa Monica comedy writer Roger Wilko is fighting stickers with snickers and hoping to make a buck in the process. Wilko is marketing a package of four "warning" stickers with messages aimed at the album alarms advocated by the Parents Music Resource Center.

The alerts Wilko sounds are: "Warning: This Album Contains Lyrics"; "This Record Approved By 4 Out Of 5 Senators' Wives"; "Best Polka Ever"—N.Y. Polka Times"; and "Warning: Backwards. Nothing Contains This."

According to Wilko, the peel-off

proclamations are being distributed to record shops and specialty stores, where they will carry a suggested \$1.99 sticker.

To ensure that no album goes unfogleafed, Wilko offers the four-pack by mail from 1747 Lincoln Blvd., Suite 314, Santa Monica, Calif. 90404. He warns that for handling charges he sticks on another 50 cents.

EDWARD MORRIS

## VSDA Given X-Vid Update Defense Costs Pass \$180,000 Mark

BY JOHN SIPPEL

FULLERTON, Calif. Combatting two local "obscene" video prosecutions has cost those involved more than \$180,000.

Phoenix retailer Linda Lauer told a Video Software Dealers Assn. (VSDA) regional meeting here Tuesday (14) that the first of a possible four prosecutions in a local court cost \$144,000. The following night in Riverside, Calif., VSDA members heard national president John Pough say that Jack Messer's Cincinnati trial has cost \$40,000.

Lauer, who owns two Arizona Video stores and franchises 20 others, said that when enforcement officers working with the County Attorney raided a Phoenix area video dealer last March, the state dealer coalition formed to engage in the first sale legal hassle went into full gear behind the defendant. At that time, 128 retailers decided to allocate \$100 weekly to a defense fund. That collective has since shrunk to 97 who still contribute weekly.

"Cooperate with the police completely when they enter your store with a search warrant," Lauer advised. "After the police leave, be prepared to call an experienced attorney. Call VSDA. They'll provide help and experience."

The Phoenix County Attorney advised dealers after the first retail hit that he would not prosecute any dealer who deleted "obscene tapes" from his inventory. Lauer estimates that of approximately 390 video retailers in greater Phoenix, 40% pulled their adult titles. She said 15% of them returned X-rated video soon after.

Three more "obscene" video prosecutions are backed up in the Phoenix court calendar, Lauer said. The first trial resulted in a hung jury. Then, the judge dismissed the case with prejudice and stipulated that

the defendant dealer cease and desist from selling adult video. This, she said, is tantamount to losing since censorship precedent is created. She said the coalition will probably appeal the case.

"Don't expect adult video manufacturers to help you directly," Lauer said that such firms are continually petitioned to assist in local and regional suits. She added that if the Phoenix dealer fight becomes exorbitantly expensive to conduct, manufacturers may help out.

Lauer said that Arizona dealers have deleted titles with a teenage-orientation, bondage and anal sex from their inventories. She warned against buying \$15 adult titles, saying that such cheaply made product is "not defensible."

Arizona dealers through the unified action against "censorship" have reached a new degree of mutual understanding, Lauer said. "If we let our business become regulated, we'll all lose." She pointed out that some Arizona video store owners who hold other community jobs, such as school teachers, could be permanently damaged in these occupations by an indictment.

Her own rental rates have been increased from \$4 to \$5 daily for X-rated titles. Stores involved, she adds, display donation cans to help cover the costs of adult video litigation. Her group is trying to have the present Arizona law, which makes handling of "obscene" materials a felony, changed back to the 1969 status of a misdemeanor.

Clerks should not personally recommend specific X-rated titles, she cautioned. "Say something like 'this is a consistent rental film' or 'this is a good renter'." She urged that clerks under 18 never be allowed to rent out adult titles. Store clerks who testified in the Arizona trial were excellent witnesses for the defendant store, she reported.

# INSIDE TRACK

ELTON JOHN said to be exiting Geffen Records for PolyGram domestically at presstime. Word from inside has PolyGram president Dick Asher buying out the remainder of John's binder with Geffen. John has been represented by PolyGram worldwide except for the U.S. and Canada for some time... Speaking of PolyGram, Asher says the Casablanca label will be formally reactivated shortly, confirming an earlier Track forecast. Russ Regan heads up the resurgent Neil Bogart-founded label, which reappeared with the "Chorus Line" soundtrack. Asher says it will specialize in new talent and "perhaps some soundtracks."

NOT-SO-COMPACT-NUMBERS: Sources at Warner Bros. say the label will top 200,000 on the Dire Straits CD this week. WB also has topped the 100,000 mark with ZZ Top and Madonna. Total label CD shipments in 1985 were over two million... Robert Ketelsen, aircraft production planning manager for United Airlines, is the new president of the World Airline Entertainment Assn., the group founded to promote in-flight entertainment, a vital exposure point for records and films. WAEA will convene in Palm Springs at the Desert Princess Oct. 11-15.

KENNY FRITZ, George Benson's personal manager, was arrested and jailed recently when he was accused of walking too close to the South African consulate building in Washington. Also parading against apartheid were Peter, Paul & Mary... Former band vocalist Bonnie Williams, who's been working at the West Coast office of John Doremus Inc., the airline audio programming agency, left her post there recently. She is confined to her home with a recurrent cancer.

THE RICKY SKAGGS TOUR of the Holy Land was abruptly cancelled when the U.S. State Department informed Skaggs it could not guarantee the safety of the troupe during the Mideast junket. Skaggs and the Whites were to have performed in Jordan and Israel this month at the invitation of those governments... Key members of the Country Music Assn. convene Thursday and Friday (23-24) in London under chairman Joe Galante and president Rick Blackburn. A kickoff luncheon to promote point-of-purchase with British labels features two acts each from four different labels: CBS's Rosanne Cash and Exile; Capitol/EMI's Don Williams and Sawyer Brown; MCA's Oak Ridge Boys and George Strait; RCA's Alabama and the Judds, and Warner Bros.' Gary Morris and Hank Williams Jr. That's a talent lineup... Michael Martin Murphy has left Capitol/EMI to join Warner Bros., where his producer Jim Ed Norman runs the office... Joe Talbot's gal Friday Diane Dickerson has her first record-

ed song, "Pass It On," done by Willie Nelson.

TERRY WORRALL'S SOUND WAREHOUSE chain is doing well since it went public last year. On \$28,700,000 gross business for the six months ending Nov. 3, 1985, net income was \$2.6 million or 46 cents per share, compared to the same 1984 period when the chain grossed \$23.8 million, which netted out \$2.1 million or 34 cents per share... The industry's publicly held stocks fared well across the board when the market dropped a staggering 35 points recently... Record/video retail expansion continues. Carl "Curley" Thom is set for two more stores before Easter, making it 19 in all for the Detroit dominant. Cat's, the Hutch and Bruce Carlock chain out of Nashville, moves to 16 in the mid-South with two around the same time.

AGGRESSIVE DON McMILLAN of Macola Records, Hollywood, is now national distributor for more than 200 albums from more than 40 labels. Not bad for an LP pressing firm boss who's been in distribution for less than two years... VSDA's regional meetings next month should draw well, with a national accounting authority discussing fiscal elements like depreciation of software inventory... Track forgot to note last week in announcing Sam Trust's move to Lorimar (see separate story, page 4) that lots of other video production firms are eyeing a stronger hand in the music industry with the standout success of the musically oriented "Miami Vice."

ADVENTURES IN VIDEO'S DAVE BALLSTADT has resigned as chairman of the First Amendment committee. When contacted, the six-store Minneapolis entrepreneur had no comment concerning rumors about why he left the post... Lead guitarist Kenny Marquez of Renegade lost his tiger-about-to-spring-shaped instrument last week when thieves took 50 instruments from the B.C. Rich guitar company in El Monte, Calif. His axe was being repaired. Allied Artists Records, Renegade's label, is offering a \$5,000 reward for the guitar's return.

AT PRESSTIME, currency fluctuation was the culprit, according to two labels raising their CD prices. Telarc went up 6.5% and the Moss Music Group 10% on its dealer prices... "Stop The Madness," the anti-drug anthem being released by MCA Records, was slated to receive its network television premiere Friday (17) on NBC's "Friday Night Videos." The video version, produced by the Entertainment Industries Council for a Drug-Free Society, features Nancy Reagan in special sequences filmed at the White House.

Edited by JOHN SIPPEL

## NARAS to Clive: We Stand Pat, Whitney's Not a New Artist

LOS ANGELES The National Academy of Recording Arts & Sciences (NARAS) is sticking by its decision to disallow Whitney Houston from competing for best new artist in the balloting for the 28th annual Grammy Awards.

The disqualification is based on the fact that Houston appeared on duet recordings with Jermaine Jackson and Teddy Pendergrass prior to the 1985 eligibility year. Her ineligibility was challenged in a Commentary by Arista Records president Clive Davis (Billboard, Jan. 18).

"I appreciate very much both Clive's disappointment as well as the polite tone of his letter and his generous assessment of the growth and importance of the Grammy Awards," said NARAS president Michael Greene in a statement released last Thursday (15).

"The determination of eligibility or ineligibility in the best new artist category is not made capri-

ciously or taken lightly. We provide printed guidelines to the screening committees each year to assist them; if differences of opinion arise as to the extent of identity a solo artist may have had while with a previously released group, we take a vote and abide by the majority."

Greene added that Houston's two duet recordings were entered in the 1984 Grammy Awards process for consideration for nomination. "That alone was sufficient to make her ineligible this year for best new artist according to academic criteria," he noted.

"Aside from that, her performance on these recordings made a substantial contribution to their success and merit [with the Pendergrass duet achieving impressive chart positions on both the black and adult contemporary charts]."

## Vidclip Key to 'Hands Across America'

LOS ANGELES Borrowing from its successful media campaign to battle hunger abroad, USA For Africa will make music video a focal point in upcoming promotional plans for its ambitious "Hands Across America" project May 25 targeted at the same problem in the U.S.

During a press conference here Thursday (16), Ken Kragen, Kenny Rogers and key national staff executives from the "Hands" project confirmed that a contemporary pop song and accompanying music video will again figure prominently in their media campaign. The basic premise behind "Hands Across America"—the creation of a human chain spanning the domestic U.S.—has enlisted celebrities from sports, movies and television as well as music. But the use of contemporary music, as well as planned radio events built around songs, will be modeled after "We Are The World."

Other major developments for the project unveiled during the Thursday conference included an update on the administrative structure of the event's planning organization,

additions to the list of corporate sponsors participating, and a commitment from MTV Networks Inc. to promote the project via both the MTV and VH-1 video music cable services.

NBC has also donated "two or three minutes" of prime network television time during the pre-game coverage scheduled for Super Bowl XX on Jan. 26. Kragen credited Super Bowl telecast producer Michael Weisman with transforming Kragen's original request for a brief air spot to plug the project into a de facto video clip premiere.

Veteran film and commercial producer/director Bob Giraldi, best known for his various music video productions, confirmed plans to shoot a massive cast of participating celebrities for the Super Bowl spot. Giraldi was to oversee the shoot this Saturday (18) in Taft, Calif., a town near Bakersfield.

Kragen also previewed the theme song, which carries the same title as the project itself, during the press conference. Unlike "We Are The World," "Hands Across America" was written by a relative unknown,

songwriter Mark Blatt, and, in its demo form, used a more explicitly rock-accented arrangement.

With an estimated 135 celebrities on hand, Prince managed to capture the spotlight, albeit by proxy, through donation of a check for \$13,200—a gift representing "the first mile" of the 4,135-mile route. "Hands Across America" is seeking donations of \$10 per person for those participating in the linkup. Wendy Melvoin, guitarist in Prince's band the Revolution, handed over the check.

MTV's senior programming vice president, Les Garland, noted that the current spots running on both MTV and VH-1, which began airing last week, will be the initial "teaser" element in a progressive promotional push expected to build toward May 25. According to Garland, the first phase of the MTV campaign will be aimed at educating viewers about the project and its goals. A second phase, intended to promote actual donations, will follow, with a third phase culminating in a special contest to run during April.

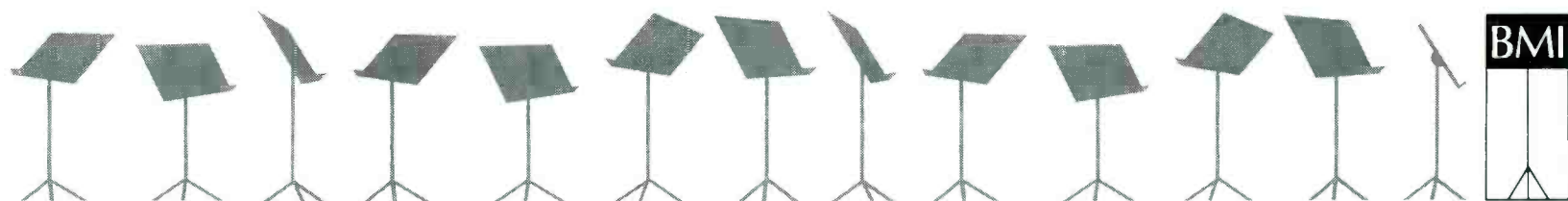
SAM SUTHERLAND

# BMI

We believed in the music way back then.  
That's why more songwriters believe in us today.

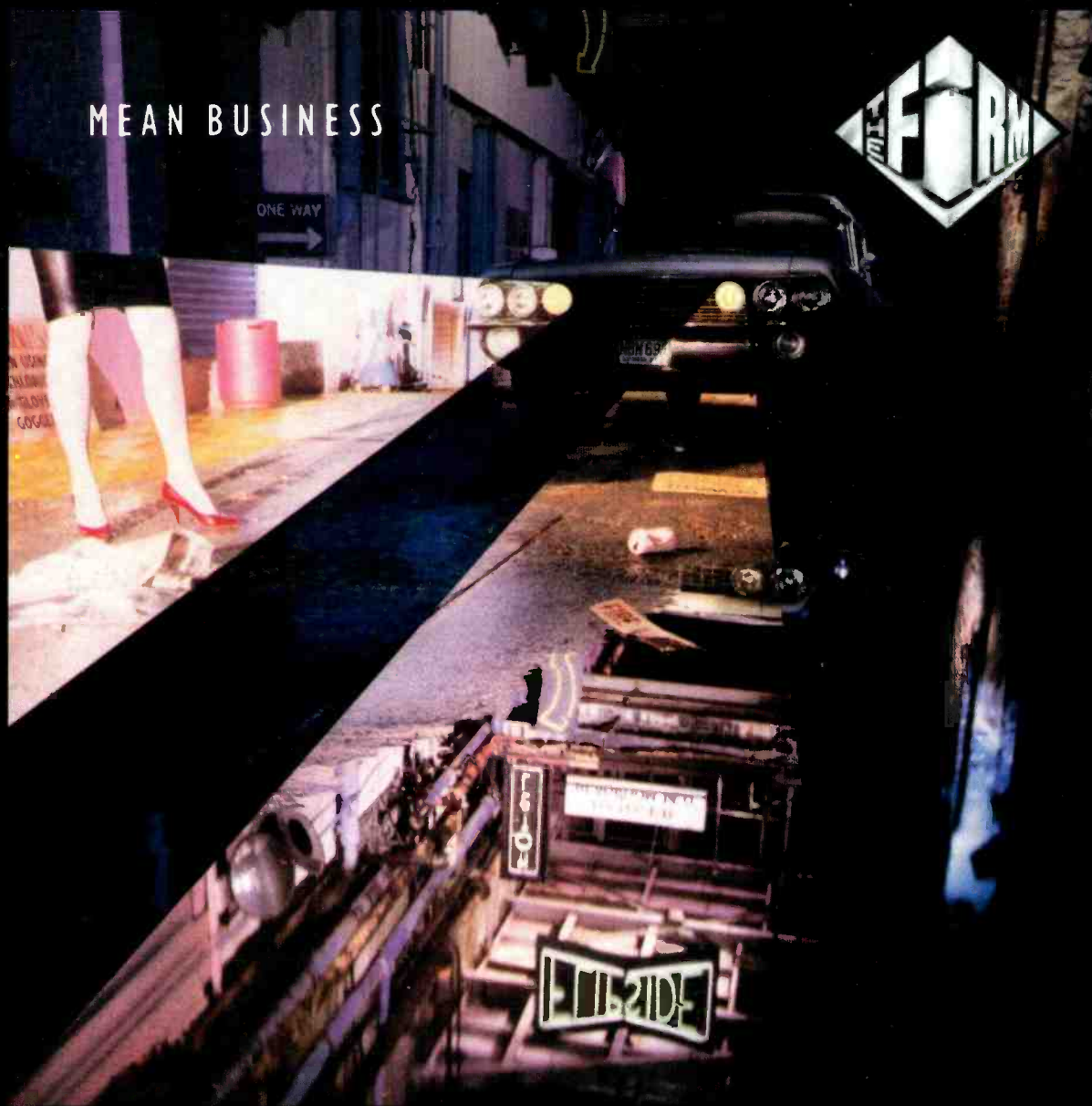


Congratulations to the first inductees  
into The Rock And Roll Hall of Fame.



Wherever there's music, there's BMI.

# THE FIRM MEAN BUSINESS



WITH THEIR NEW SINGLE  
"ALL THE KINGS HORSES"

(7-89458)

AND THEIR NEW ALBUM  
MEAN BUSINESS

(81628)

THE FIRM is: PAUL RODGERS, JIMMY PAGE, TONY FRANKLIN & CHRIS SLADE

Produced by Jimmy Page, Paul Rodgers and Julian Mendelsohn

**THE FIRM TOUR BEGINS THIS SPRING.**

TAMPA, FL / HOLLYWOOD, FL / DAYTONA, FL / LANDOVER, MD / PROVIDENCE, RI  
NEW HAVEN, CT / SPRINGFIELD, MA / PORTLAND, ME / PITTSBURGH, PA  
ROCHESTER, NY / PHILADELPHIA, PA / BOSTON, MA / UNIONDALE, NY / EAST RUTHERFORD, NJ

**MORE CITIES TO BE ANNOUNCED.**



ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS