WEA, PolyGram Revamp
Returns for New Year

This story prepared by John Sipple in Los Angeles and Fred Goodman in New York.

NEW YORK WEA and PolyGram Records greeted 1986 with major changes in their pricing and returns policies.

In a complete revamping of its sales system, PolyGram has scrapped its suggested list prices in favor of a letter code system. The company has also revamped its return and accrual allowances and re-adjusted prices on several jazz and classical series.

WEA's move centers on a newly instituted returns policy for music videos, but also modifies that company's audio product return policy slightly and beefs up its midline stagers.

(Continued on page 76)

YULE: RECORDS MILD, VIDEO WILD

BY GEOFF MAFFIELD

NEW YORK Mild sales increases were the rule for most record and tape retailers this holiday season.

Despite a strong start during Thanksgiving weekend (Billboard_dec. 14), a shorter selling season, the early onslaught of harsh winter weather and a noticeable dip in the performance of chart leaders combined to produce a far smaller sales increase than music merchandisers had come to expect in the final quarter.

"Our top 25 albums and cassettes were weak, 25%-30% off last year," says Jack Eugster, president of the 454-store Museland chain.

Retailers say the big sales star for the holidays was neither an artist nor a label, but a product configuration: the Compact Disc.

The laser-read format received unanimous acclaim from retailers participating in Billboard's fourth quarter survey, with most shuddering to think how they might have fared without the dramatic growth of CD sales.

"Without the Compact Disc, this season would not really have been as rosy," says David Blaine, vice president and general manager of the 25-store Washington, D.C.-based Waxie Maxie chain.

A few chains report mild drops against last year, with even fewer reporting a boom selling season. However, the outcome was far from dismal.

(Continued on page 78)

Capitol to Dupe Optically

BY SAM SUTHERLAND

LOS ANGELES Capitol-EMI is mating optical disk technology and digital audio processing in a new cassette duplication process permitting high-speed replication from a "tapeless" digital source.

Capitol's new system, slated to begin producing finished tapes this March, replaces conventional ana-

log tape generations at the mastering and duplication stages with industrial laser-disk—in Capitol's case, a seven-inch optical disk stor.

(Continued on page 79)

Pan-European Media Meet Set

LONDON The first International Music & Media Conference will be staged in Montreux, Switzerland, in conjunction with the prestigious Golden Rose competition, which runs May 8-11.

The conference, to be staged jointly by European Music Report, Billboard magazine and the Golden Rose organization, will be the initial pan-European meeting for radio and tv executives, programmers, producers and disk jockeys. It's also expected to serve as a major mar-

(Continued on page 9)

RIAA May Push
Anti-Duping Chip

BY BILL HOLLAND

WASHINGTON The Recording Industry Assn. of America (RIAA) may seek a Congressional mandate to place an anti-home taping chip in cassette decks. The chip would make it impossible to tape prerecorded music software encoded with the system.

The RIAA, along with its pro-home taping bill lobbying group, the Coalition to Save America's Music, and CBS Labs, last week an-

(Continued on page 67)

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Video Software Companies Return to CES
Several Significant Developments Expected in Las Vegas

BY TONY SEIDEMAN

NEW YORK—Propelled by ever-increasing VCR penetration, the Consumer Electronics Show (CES) returned to its glory as a major video-software event. Several notable industry developments are probable at this year’s show, which opens Thursday (9) and runs through Sunday (12).

Unlike the near boycott of recent shows by nearly all major video-software companies we will have representations at this year’s Winter CES and a number will be exhibiting.

Among the important trends:

• Video franchise chain National Video Corp. reportedly has announced that three of the top 10 video-software manufacturers have signed up for a videocassette pay-per-view program that will have outlets putting down a small initial sum for programs, then paying out as much as 60% of their rental take.

• A sharply increased amount of 8mm video product, including, potentially, some hit titles. Virtually all of such products would be handled by Sony Corp.’s hardware division, not Sony Video Software Co., which ordinarily handles home video distributing.

The press of this program has been so inexcusable that the product could not be sold in stores, at press time no confirmation was available as to what titles would be available, or when they would be released.

A visible reversal of the seemingly inexcusable decline in the prices of both hardware (see story in CES Show Circuit) and blank tape.

Such major blank tape firms as Maxell, Memtek, 3M, BASF, Sony, JVC, Fuji, TDK and Kodak are reported to be reducing their prices 30%–50% in response to recent currency fluctuations and raw material price increases.

• Increasing video-franchise involvement with mass merchandise and alternative software outlets.

Coming from National Video will be its “Movie Express.” “You lease the space directly to the National Video franchisee, and we provide the franchisee to run the business, and he’ll pay the rent,” explains National Video head Ron Berger.

The Popingo Video chain will also be present and perhaps involved in new retail business. Its major aim will be to talk with the software vendors, something that may be a new move for retail business.

Besides retailers and manufacturers, a number of important distributors will also be present at CES. “Video has come back to the CES show this year, that’s for sure,” says VTR Distributors executive vice president Bill Philpott.

“All the majors are at least going (Continued on page 75)"

Weekly Billboard 

January 11, 1986

Vol. 81, No. 2

BILLY RAY WRAPS UP ’85 SINGLES CERTIFICATIONS DROPPING PLATINUM, GOLD TALLY IS BEST IN YEARS

BY PAUL GREIN

LOS ANGELES—There were 65 platinum albums in 1985, the greatest total in any year since the awards started, the Recording Industry Assn. of America (RIAA). The bad news is that there were only nine gold singles in 1985, the lowest total since 1964.

Warner Bros. was the year’s top combined label, with 11 platinum and 59 gold albums. Atlantic was a strong runner-up in the platinum album count, with nine; while MCA scored a major upset by finishing second in gold album competition, with 15.

U2 and Phil Collins were the top artists in terms of platinum albums, with three each. Hank Williams Jr. and the Talking Heads were the champs in terms of gold albums, with four each. U2 and Collins both record for the Atlantic group of labels; Williams and the Talking Heads both record for Warner Bros. labels.

The top artist in singles activity was Madonna, who scored an impressive six of the year’s nine gold singles: “Like a Virgin,” “Crazy For You” and “Angel.”

Fifteen albums by black artists were certified platinum in 1985, up dramatically from nine in ’84 and five in ’83. That was the best showing for the black community in the industry’s peak year of 1978, when 20 albums by black artists were platinum.

While black music experienced a surge over 1984, heavy metal and country both reflected declines. Only three albums by black artists were gold acts—Deep Purple, Ratt and Motley Crue—went platinum during the year, compared to 10 in ’84. And only two country albums—both by Alabama—went platinum in ’85, down from five the year before. In country’s peak year, 1980, nine albums by country acts were certified platinum.

The list of albums to top the platinum mark in 1985 includes five in musical categories that seldom if ever produce platinum titles: classically oriented EMI (five each), A&M (four), MPS (three), Capitol (two), Virgin (one), telephone (one), RCA (one), Motown (one), and Warner Bros. (two).

The RIAA voted Tuesday (8) to recommend that both groups unite to establish expanded organization to better serve the needs of the radio community.

For years, NAB and the radio-only splinter group, NRB, have been at each other’s throats like an industry equivalent of the Hatfields and the McCoys, much to the dis- gruntlement and sometimes embarrassment of all members.

The surprising announcement follows two months of discussions between top officials of both groups and an overall feeling that new blood in both organizations had made it possible to discuss a rapprochement that could end years of dispute and duplication of services. Plans to preserve and increase radio autonomy within such a new group helped lessen NRB’s decades-old resistance to the NAB, which also has powerful television organizations.

Both organizations, but especially the NRB, have been careful in describing the meeting of minds as a vote for “unification, not merger—which indicates a swallowing up, a loss of identity,” as one NRB official put it.

The executive committees’ recommendation is being passed on to the respective boards of directors of both organizations, and there is general agreement that it will be greeted with a warm reception. Letters have also been sent out to the members of both groups approving of the recommendation and asking for comments on the accord.

The proposal will be presented to NAB’s radio board at its meeting this month in St. Maarten, Netherlands Antilles, and to the NRB board at its meeting in February in Ft. Lauderdale, Fla.

According to officials of both organizations, the recommendation includes a plan to expand the NAB radio board with 12 NRB members serving—for one year, for four years, for two years and for four years, with all seats expiring as integration takes place.

Another important consideration concerns NAB bylaw changes to give the radio department more visibility and power; Under the plan, the (joint) NARAB board would be the principal spokesperson for the industry, and a separate executive committee for radio will be created with one NRB member and two NAB members. The NRB

(Continued on page 75)
Three-Hour American Music Awards Set
Whitney Houston Leads Field with Six Nominations

BY PAUL GREEN

LOS ANGELES—Whitney Houston leads nominations field for the 13th annual American Music Awards, which will be presented Jan. 27 on a three-hour ABC-TV special. Houston is in contention for six awards, including favorite female vocalist in both the pop and soul fields.

Other artists with multiple nominations include Phil Collins, Al Bano and Willie Nelson, with five; and Kool & the Gang and Aretha Franklin, with four. Artists with three nominations are Prince, George Jones, Huey Lewis & the News, Lee Greenwood and Hank Williams Jr.

The year’s top-selling single, USA For Africa’s “We Are The World,” isn’t nominated in any categories. This follows a committee decision to remove the song from competition because of its humanitarian nature. It will instead be given a special award.

The telecast will be hosted by Dionne Warwick and nominated for favorite female vocalist in the soul field. Lionel Richie, the show’s MC for the past two years, will be featured in a satellite link from London. Madonnna will appear in a satellite pickup from Hong Kong.

The past year’s slowdown in country country is reflected in the fact that no country artists are nominated in the pop/rock field. But four artists are nominated in both pop/rock and soul: Whitney Houston, prince, Kool & the Gang and Aretha Franklin.

Two of Willie Nelson’s five nominations are for his 10th annual collaboration with Johnny Cash, Kris Kristofferson and Waylon Jennings. His others are for favorite male vocalist, album and single in the country field.

Here’s the complete list of nominations:

Pop/Rock Field
Male Vocalist: Phil Collins, Prince, Bruce Springsteen.

Female Vocalist: Whitney Houston, Madonna, Tina Turner.

Duo/Group: Chicago, Kool & the Gang, Tears For Fears.


Album: Phil Collins’ “No Jacket Required,” Madonna’s “Like A Virgin,” Bruce Springsteen’s “Born In The U.S.A.”

Male Video Artist: Phil Collins, Huey Lewis, Bruce Springsteen.

Female Video Artist: Pat Benatar, Arnette.

Video Duo/Group: Eurythmics, Tears For Fears, Wham!


(Continued on page 75)

Executive Turntable

RECORD COMPANIES. Jim Cauley was promoted to vice president of sales and distribution at Arista Records in New York. He was national director of sales.

Pastime Records in New York appoints Tom Rogan national promotion manager and director of promotion for product released on labels distributed by Pastime Distributions. He served in a similar capacity at Capitol Records.

Mike Greenblatt joins RCA/Ariola International as publicist in New York. He was senior account executive at the Press Office Ltd.

DISTRIBUTION/RETAILING. Nelia Sword is promoted to WEA sales representative for Hawaii. He was managing buyer at Eric of Hawaii.

HOME VIDEO. Embassy Home Entertainment elevates Margaret Cleave to vice president of marketing and Robin Olson to director of marketing in Los Angeles. Cleave was director of marketing. Olson was manager of marketing services. In addition, Terri Kilroy joins as brand manager of marketing, and Denise Nakashima is promoted to senior creative services coordinator to manager of creative services. Kilroy was with Embassy Pictures.

International Video Entertainment in Los Angeles promotes the following:

- Mary S. Linticum to assistant vice president of national sales for the General Records Division; Laurie Chez, director of sales for the Midwest region, General Release Division; and Laura K. Turner, national accounts manager, General Release and Children’s Division. Linticum was national sales manager. Chez was Midwest regional sales representative. Turner was Western regional sales representative.

- Susan Stoogard and Jacque Salter join Video Gems in Los Angeles as Eastern and Western regional sales managers, respectively. Stoogard was with Trans World Entertainment. Salter was with Continental Video.

PUBLISHING. Ralph Peer II, president of Southern Music Publishing Co., is elected to serve on the ASCAP board of directors in New York. He is vice president and director of the National Music Publishers Assn. and the Harry Fox Agency.

Sy Feldman is promoted to vice president of Warner Bros. Publications in Los Angeles. He was director of publications and creative services.

PRO AUDIO/VIDEO. Lee Drady becomes executive vice president of Terk Technologies in New York. He was national sales manager for Bose Corp.

The Magnetic Tape Division of Agfa-Gevaert in Teterboro, N.J., names Wil Morin video products manager. He was president of the Group Four Companies.

John Howard Jr. is appointed account executive at Editel in Los Angeles. He was owner of J.P. Howard Productions.

Al Centrelia joins the National Video Center/Recording Studios in New York as production audio engineer. He was with ABC, where he worked on “World News Tonight.”

Major Distribution for Modern Mexican Sound

Tyjiano Sound Aiming for World Crossover

BY RAMIRO BURR

SAN ANTONIO—The Tejano music industry is beginning to flex its muscles outside Texas’ borders as a result of recent deals between several of its top music stars and two major labels.

Tejano sound is described as a blend of traditional Mexican music with contemporary influences such as rock, blues and country music. La Mafia, MAZZ and other artists on the local CARA label will be distributed through the U.S., Mexico and other parts of the world via a three-year deal newly completed with CBS Records International.

Earlier last month, Tejano recording star Joe Hernandez of Little Joe y la Familia also signed a three-year distribution pact with CBS.

In mid-November, Austin’s Ruben & Alfonso Ramos and the Texas Revolution Band signed to RCA International. The label plans to release multi-year marketing and distribution deal with Hacienda Records of Corpus Christi, which handles Pachito, Treviso & Magic, Johnny Hernandez & Third Coast and other acts.

“Al this heightened activity in the Tejano recording industry is an indication that the sound is coming of age,” says Rudy Treviso, executive director of the Texas Talent Musicians Assn., a non-profit agency working to promote excellence in the genre. The organization sponsors an annual Tejano Music Awards, which will next be presented March 9 at the Convention Center Arena.

“I think the major record companies are beginning to take a closer look at this market and are realizing its great potential for crossover into international markets,” Treviso says.

CARA president Bob Grever, who started his company here in 1974, says that under his CBS deal the label will market and distribute his catalog as he continues to develop new Tejano acts. Jim Hayes, general manager of CBS Disco, notes that CBS is to present “the entire CARA roster to our international marketing staff in January.”

CARA’s goal with MAZZ, following its successful "16" LP, is to tour extensively in Florida and on the West Coast. Like several other top Tejano artists, their rise to prominence has been aided by beer company promotional tie-ins. For several albums, MAZZ frontman Joe Lopez has been a spokesman for Coors.

With its elaborate sound and light display, Houston-based La Mafia is considered one of Tejano’s best show bands. The group played the MGM Grand Hotel in Las Vegas last month, is currently touring Texas, and heads for California and Arizona next month.

Although CARA’s Grever would not specify individual sales figures, he reports that combined sales of all artists in his company’s catalog now exceed one million units. His company’s catalog now numbers 22 albums.

Du Pont/Philips CD Venture Names Management Slate

BY ISH HOROWITZ

NEW YORK—The joint optical disk venture being set up by the Du Pont Co. and N.V. Philips, Europe’s leading manufacturer of Compact Discs in the U.S. before the end of 1986 (Billboard, Nov. 9), has named a cadre of top management officials headed by Philips’ Alfred B. Bok as chief executive officer.

Although plans are said to be moving ahead according to schedule, the actual merger will not be consummated until “the end of this quarter,” according to a Du Pont spokesman. Necessary approval for the joint enterprise has been secured from the European Commission in Holland and West Germany, but there are said to be “fine print” details still to commit to paper.

Initially, the venture will be headquartered in Holland, where most of the early activities are centered. Central offices may be relocated in the States “at some point in the future,” says the spokesman.

Meanwhile, plans to outfit the venture’s manufacturing facility in King’s Mountain, N.C., are being implemented. Capacity of the plant is projected at 25 million CDs in 1987, rising to more than 50 million in 1988.

The policy committee that will guide the development of the joint venture consists of three members from each company. The Du Pont executives are James E. Donaghy, Michael B. Hartnagel and Gordon J. Jenkins. The Philips members are Jan. P. Jona, C. Le Rinck and Jan Timmer.

Line officers from Philips include Hans Gout, who will serve as marketing director, consumer products. He will be responsible for marketing CDs to the music industry. Also from Philips is Frans M.A. Carpay, who will be charged with working with world-wide research and development programs.

Officers from Du Pont are G. Vernon Huber, finance director, and Robert U. Spengler, marketing director, professional products.

Software licensing capitalization is expected to grow from $150 million this year to more than $500 million by 1990. The venture’s product scope is not limited to CDs; also included are optical disks for all audio, video and data market applications.
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Leber-Krebs
Again Seeking Funkadelic $S

PHILADELPHIA The Federal Circuit Court of Appeals here has reinstated the action of New York-based management company Leber-Krebs Inc against Capitol Records seeking money it claims are due George Clinton, leader of the Parliament-Funkadelic subgroup. The agency is appealing an order of the U.S. District Court dismissing its complaint filed against the record company in an action alleging fraud on the court.

On Dec. 23, U.S. Circuit Court of Appeals Judge Richard J. Cardomone in New York reversed the decision of the lower court to determine whether Capitol Records prevented Leber-Krebs from confirming its attachment order from the monies by the use of fraud.

(Continued on page 76)

By Paul Grein

LIONEL RICHIE’S “Say You, Say Me” holds at No. 1 for the fourth straight week, becoming one of the seven longest-running No. 1 hits in the history of Motown Records. Impressively, three of those seven smashes were written by Richie, with “Say You, Say Me” following “Endless Love” and “All Night Long.”

Here’s a complete list of Motown’s 25 biggest hits to date, ranked by weeks at No. 1. Ties are broken based on weeks in the top 10.


‘Say You, Say Me’ stays on top

BY KORK LAPOINTE

TORONTO Sales of LPs, prerecorded tapes and Compact Discs in 1985 should show increases of 3% or 4% over 1984, according to the president of the Canadian Recording Industry Asso. (CRIA). CRIA chief Brian Robertson says the gains over the 1984 retail figure of about $600 million were “modest, in view of increases in Britain and some other countries.”

Releases should show decreases in 1986, as the figures do not tell the whole story. But, given the enormous increases in video budgets for promotion, the margins for record companies are expected to be slimmer when year-end results start filtering in over the next few weeks.

Among the companies experiencing a banner year is WEA Music of Canada, which rebounded from a slow 1984 and was generally considered to have eclipsed CBS Records Canada in overall sales in 1985. CBS, however, matched its record pace of 1984. RCA, with the addition of Arista as a distributed label, also fared well.

But Robertson continues to question the effectiveness of video clips to record companies. “Their cost has greatly increased production budgets, he says, and “there is really no proof that their use has resulted in increased sales.”

“I suppose there are possible of success,” Robertson acknowledges. “But I suspect there are also many instances where video had led to overpromotion and replaced sales.”

Robertson, who is at odds with many in the industry on this point, stresses that record companies are pouring huge sums into video production without really examining their return on investment or the possible effects on overall sales.

“Their focus is on sales, he says, “I don’t think there’s any doubt that video helps expose artists. But I still think we have to look at the whole picture further” to see if sales are hurt.

See Canada section for a report on the Class of 1985 promotion.

Canadian Industry Seen Postig Modest Sales Increase Over ’84

Rick Nelson: TV’s First Rock Star
Singer, Dead at 45, Reached the Charts via Tube

BY PAUL GREIN

LOS ANGELES Rick Nelson, who died New Year’s Eve in the crash of a Lear jet en route to Dallas from Guntersville, Ala., was one of the top pop singers of the ‘50s and early ‘60s, and the first to demonstrate the tremendous power of television in launching a pop music career.

Nelson, who was 45 when he died in the crash near De Kalb, Tex., was just 17 when he launched his singing career on an episode of his parents’ top-rated tv show, “The Adventures of Ozzie & Harriet.”

The Tide Rolls Into New York. Atco staffers meet with members of Eddie & the Tide backstage after their recent performance at New York City’s Bottom Line. Gathered are, from left, group members Eddie Rice, Johnny Perri and Scott Mason, Atlantic senior vice president Vince Faraci, group manager Bobby Corona, Atco’s director of national singles promotion Marc Nathan, general manager Margo Krensz and Paul Brown.

Fast Facts: Don’t look now, but four of the albums in this week’s top 10 carry a $9.98 suggested list price or list equivalent. Here’s the higher-priced spread: “Miami Vice” at No. 1, Barbra Streisand’s “The Broadway Album” at two, ZZ Top’s “Afterburner” at five and Stevie Wonder’s “In Square Circle” at seven.

James Brown’s “Living In America” jumps eight notches to number 36 on this week’s Hot 100 and jumps to 70 on this week’s black chart. The song has also reached No. 1 on the dance/disco chart, while the album on which it is featured, “Primitive Love,” has hit No. 1 on the Latin/Pop chart. “Conga” is believed to be the first hit to chart in all four of these formats.

Starship’s “Knee Deep In The Hoopla” holds at number nine on this week’s Top Pop Albums chart, making it the group’s best-charting album since “Earth” peaked at number five in May and June, 1978. The group’s last album to crack the top 10 was “Freedom At Point Zero,” which peaked at 10 in February, 1980.

We Get Letters: We all know that 1985 was a slow year for country crossover, but how s-l-o-w was it? Jonathon Powell of Franklin, N.H., notes that it was the first time since 1946 that no country songs cracked the top 30.
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COUNCIL HEARS FROM AUSTRIA'S MEDIACULT

European Report Calls for Reforms

BY MANFRED SCHREIBER

VIENNA A new report from Austria's Mediacult to the Council of Europe recommends measures in the areas of copyright reform, ratification of Bilateral Copyright Conventions, and blanket tape levies to compensate rights owners for home taping.

Based on replies from record companies and radio organizations throughout Europe to its questionnaire, Mediacult's report says most music producers feel themselves adversely affected by present day legislation. They are particularly critical of the areas of copyright and taxation, and find these working to the detriment of creators and performers.

Participants from 14 countries discussed the report at a Council of Europe meeting in Austria late last year together with representatives of IFPI, the European Broadcasting Union and other bodies. Chief aim was to firm up music and radio industry strategies in the face of technological innovations.

A series of measures is suggested for consideration in the report:

- The 1961 Rome Convention for the protection of performers, producers and broadcasters, so far ratified by only eight European countries, should be adhered to by all Council of Europe members.
- The 1971 Geneva Convention protecting phonograms from unauthorized duplication, so far endorsed by 10 countries, should also be ratified by all members.
- Levies on blank tape should be introduced in all markets.
- Copyright legislation should be updated to take account of new technologies.
- Records and tapes should be regarded as "cultural goods" for taxation purposes.

And, in the interests of preserving national cultural identity, consideration should be given to the introduction of radio programming quotas to limit the amount of foreign material on air and ensure a minimum level of local content.

The report also considers the desirability of quotas to limit the amount of recorded, as opposed to live, music broadcast by European radio stations. Current percentages of commercial recordings in their overall output vary from less than 20% to 80%, according to the questionnaire responses.

Better relations between the record industry and radio organizations are called for; likewise between the record industry and orchestras and other performing institutions. Record companies do not, in general, favor institutionalized cooperation, but the report suggests it might nevertheless be worthwhile to establish a legal and administrative framework for cooperation and to provide incentives for musical joint ventures.

Cultural policies aimed at preserving opportunities for performing artists need to be accompanied by a coherent overall policy on new media, the report says. Otherwise the increased demand for music created by new cable channels in Europe may be met solely by "stocked" material, with the paradoxical results that live performance opportunities actually decrease.

The application of computer technology to music-making poses a similar threat, and requires detailed examination of artistic, social and legal implications. This process, the report says, has not even started yet.
A Matter of Morality

FIGHTING APARTHEID WITH ROYALTIES

BY ROY FREELAND

For those of us earning royalties in South Africa, the moral problem has become too neat and unhelpful into one of constructive engagement versus divestiture.

The fault in this oversimplification lies in the meaning, if any, of “constructive engagement.”

Is it a euphemism for diplomatic pressure? Or is it a verbal smoke-screen for status quo? If the former, then how can we exert pressure in South Africa if the organizations that represent us will not?

If the latter, then it seems we’re back where we started, giving tacit consent to the system of apartheid.

Divestiture, on the other hand, is less confusing. Pull up stakes and hope that some body in London is enough to worry about why we left. The hopeless vanity at the heart of this approach leads us right to Jimmy Carter’s way of hitting them where it hurts. Ask the rebels in Afghanistan about the effects of Carter’s policies.

Between the Scylla of constructive engagement and the Charybdis of divestiture, I see a way for us to continue to do business in South Africa, but at the same time channel our earnings there to organizations fighting apartheid.

Individual contributions are the most obvious method. But why can’t the process of donation be expedited by providing for the direct assignment of our South African royalties to those organizations?

‘Give something back to the culture that gave so much to ours’

Roy Freeland, a staff songwriter with Screen Gems-EMI Music, numbers “Another Night,” a new single by Aretha Franklin, among his credits.

If our performing rights societies can allow us to assign royalties to unions like the Society of Composers and Lyricists, and to lending institutions, then why not to institutions that more accurately mirror our sense of social responsibility?

Most will probably fall back on the old argument that ASCAP and BMI and all subpublishers in South Africa are merely “collection agencies” and, as such, cannot become forums for political posturing, debate or oppressive as that one, business as usual further without question the assumptions underlying the economy of an unethical system.

The argument against allowing writers to directly assign royalties to anti-apartheid groups is a façade of besieged authority everywhere: “If we do it for you, then we’ll have to do it for everyone.”

Belief in the cogency of this argument is based on a failure to distinguish. Some raise the appalling spectre of gays assigning royalties to gay-rights groups, of nuclear freeze enthusiasts assigning to non-nukes. They envision hordes of writers losing their royalties to the Sierra Club, the ASPCA, Friends of the Harp Seal, etc.

However, was it not seen, that which distinguishes the South African problem, is that we are all engaged in political acts in that country when we do business there, and that our royalties are in fact earned in an unethical to which we must not grant even the tacit consent implicit in business as usual.

The next argument trotted out is that the direct assignment of these royalties to an anti-apartheid group is impractical from an accounting standpoint.

I don’t know. But if hundreds of individual writers can assign royalties from many different countries to many different individual banks, why can’t hundreds of writers assign royalties from one country to one anti-apartheid organization—say the African National Congress?

This, in fact, be more difficult to administer?

Granted, for argument’s sake or even for a better reason, that such a proposal is impracticable. Then, perhaps, collection agencies can at least remind writers earning in South Africa that portion of their royalties to those organizations.

(Continued on page 79)

WHY A ROCK AND ROLL HALL OF FAME?

BY BOB KRAUSNOW

Maybe the best way to answer that question is to quote the widely reprinted anecdote by a contemporary teenager that the Beatles were “the band that Paul McCartney was in before Wings.”

If the biggest artists of the ’60s are slipping into this kind of obscurity, where does that leave the Clovers and the Platters and the Miracles and Gene Vincent? Nowhere, potentially. And that’s why we’ve got to take action now.

For most of us in the music business, “Rock and roll is here to stay” has been more than a slogan. It’s been a way of life. The idea that the records that shaped our lives could ever be anything less than essential to everybody else just never entered our heads.

But rock and roll music is now into its fourth decade, and although nearly every record in the charts today can be traced directly to those early hits, the artists who made it happen in the first place are less and less on the charts, less and less real to younger listeners.

The reasons are obvious. Many of the artists are dead or in retirement. Many of the original records are out of print and available only in a few collectors’ shops. With every passing year, the number of radio stations playing those records dwindles even further. Video and film footage is often lost or forgotten.

In other words, the great mass-culture phenomenon of our times is becoming the province of a relative handful of collectors and aficionados.

Why a Rock and Roll Hall of Fame? To make sure that this great tradition remains accessible.

Why a Rock and Roll Hall of Fame? To make it clear that we’re proud of this music.

As conceived by Ahmet Ertegun and developed by him and a contingent of industry leaders, the Hall of Fame will establish a center for research and appreciation of rock and roll music. It will be a magnet for students and tourists alike, in fact underscored by the enthusiastic response from a list of cities that want to provide a home for the Hall of Fame.

A next question might be, “Why a Rock and Roll Hall of Fame dinner?” Let me make it clear right from the start that this has not been conceived as an excuse for another tv awards program. All of us see the event (which won’t be televised) as an opportunity for the industry to honor its own—not only the 10 artist inductees (Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, the Everly Brothers, Buddy Holly, Jerry Lee Lewis, Little Richard and Elvis Presley), but also a number of non-performing industry professionals and “forefathers” of rock and roll. I should add that the dinner has not been conceived as yet another industry charity event. We know very well that most of these demands are made on the same people and the same sources of funds.

Yes, we do expect to raise some necessary, less an excuse for an event than an opportunity for the industry to honor its own—not only the 10 artist inductees (Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, the Everly Brothers, Buddy Holly, Jerry Lee Lewis, Little Richard and Elvis Presley), but also a number of non-performing industry professionals and “forefathers” of rock and roll. We should add that the dinner has not been conceived as yet another industry charity event. We know very well that most of these demands are made on the same people and the same sources of funds.

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The Hall of Fame will also contain a theater in which rock and roll performers could be showcased. What we want is a living, active facility that will generate a significant portion of its own operating expenses from admissions and ticket sales.

The appeal of such a center, to
Westwood One Presents

ROBERT PLANT IN CONCERT

Superstar Concert Series

is proud to kick off its 1986 season with rock 'n' roll vocalist extraordinaire Robert Plant in an exciting performance airing the weekend of Saturday, January 18 on more than 450 Westwood One Radio Network affiliates throughout the world. Recorded during the U.S. leg of Plant's recent international tour, the concert features Robert Plant and his band performing 90 minutes of provocative, driving rock 'n' roll from his three solo LPs (Pictures At 11, Principle Of Moments and Shaken 'n' Stirred) and the Honeydrippers Vol. 1 EP. You and your listeners are in for a night of good rockin' with Robert Plant, exclusively on the Superstar Concert Series, the most listened-to concert program on radio. Call (213) 204-5000 or Telex 4996015 WWONE for details.

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BRUCE SPRINGSTEEN
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JAMES TAYLOR
WHAM!
MAURICE WHITE
PAUL YOUNG

WE WERE NUMBER ONE... WE ARE NUMBER ONE... AND WITH
RECORDS: WAY OF LIFE.

SUCCESS IN 1986 COMING SOON

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FASTWAY
HOOTERS
JULIO IGLESIAS
BILLY JOEL
JOURNEY
JUDAS PRIEST
KENNY LOGGINS
ALISON MOYET
THE PSYCHEDELIC FURS
THE ROLLING STONES
PATTY SMYTH
TOTO
BONNIE TYLER
WHAM!
PAUL YOUNG

YOUR HELP, WE WILL CONTINUE TO BE NUMBER ONE!

www.americanradiohistory.com
Gotham's WPLJ No. 1 in Fall Book
Adult Contemporary Outlets Post Surprising Gains

BY KIM FREEMAN

NEW YORK Early Fall 1986 Arbitron results put WPLJ on top of the New York market for the first time since the ABC-owned outlet switched from AOR to CHR two and a half years ago.

The move knocks urban-formatted WRKS (Kiss) and top 40 WHIZ (Z-100) into a tie for number two status, each pulling a 5.5 share. The two stations had flip-flopped for the first and second overall, 12-plus positions for the past two years, with WRKS holding the title in the Summer book.

Other surprises in the New York music radio market include great gains by AC outlets WLW and WPX. WLWT jumped from a 3.0 to a 4.5 share, while WPX, under the innovative direction of program director Joe Capolaccio, logged an increase from 1.6 to 2.3. Additionally, Inner City urban outlet WBLZ boosted its share from a 3.8 to a 4.7.

On the rock front, WNEW-FM won back many listeners in this book, with the 18-year-old Young Warrior roll warrior going up to a 4.1 from a 3.5.

In spite of the presence of high-profile personality Howard Stern, who came on board mid-sweep, WNEW-FM's challenger, WXRK (K-Rock), dipped from 2.5 to 2.1.

A pleased WPLJ program director Larry Berger adds credits to the station's No. 1 status to what he calls "the machine: personalities, music and promotion." He calls the coup a culmination of a game plan set in motion on June 30, 1983, when "Power 95" dropped its successful AOR fare and launched a pre-New York -- "Every day will live in infamy for many rock 'n' rollers," jokes Berger.

He adds that WPLJ's success in the fall book is not the product of any singular programming element. "We didn't give away a house or the Empire State Building. There was no big banana promotion. It's just the machine rolling along."

At the time of WPLJ's format switch, 35% of the station's audience was comprised of teens. That percentage is now down to 18%, which Berger says "puts us right on target." In securing the older end of the pop demographic, WPLJ has done especially well with female listeners.

Another thrilled executive is WLWT general manager George Wolfson. Commenting on the station's share-and-a-half jump, Wolfson says, "We had a game plan and it worked. It's the result of a tremendous team effort."

At WBLZ, program director B.K. Kirkland credits the station's success to several factors, with an emphasis on special programming. Music-wise, Kirkland says WBLZ is "just far enough ahead on the hits" in terms of future pop crossovers. "We are trying to take this station to the people," the PD notes, "and it's working."

As for special programming, Kirkland cites WBLZ's series of live concert broadcasts from the Red Parrot venue, the "Dance Party" and "High-Five" features and the popularity of the station's "Quiet Storm" program. Fall Arbitron results for most of the top markets will appear in next week's issue.

FM Award Deadlines Set

NEW YORK Entries for the annual Major Armstrong Awards for excellence and originality in programming are due April 1. The awards were initiated in 1964 in honor of FM radio inventor Major Edwin Armstrong.

The six award categories encompass music, news, news documentaries, public and community service, education and creative use of the medium. In addition, three special awards will be offered for technical achievement in broadcasting and/or receiving radio signals, innovative station programming and/or management, and outstanding service to the telecommunications industry by an individual or organization.

The awards are sponsored by the Armstrong Memorial Research Foundation in cooperation with the National Radio Broadcasters Assn. Entry forms are available and should be sent to, the NRBA in Washington, D.C.

COUNTRY

Moving into the New Year, KOLO Reno program director Tony Thomas has some positive predictions about the status of country music in 1986. Crediting Nashville's ability to recognize that "new artists now will be their bread and butter in a few years," Thomas is indeed ringing in the new with his recent add. At the top of the list is "Are You Lonesome Tonight" (Columbia), by former Johnny Cash guitarist Marty Stuart.

A product of the label's Horizon '86 program, it's an uptempo rocking MCA single. Secondly is "Me & My Little Girl," a "country/western swing with a hard edge," per Thomas's description. According to the PD, McEntire's not riding on sister Reba's coattails. "This is a very strong debut which will give him enough credibility to stand on his own merits." Another newcomer on KOLO's post-Christmas list is Randy Travis, who is generating solid response with his "1982" (Warner Bros.), a song that Thomas contends exemplifies Nashville's astuteness in making a traditional country sound fresh for the younger listeners. From better established ranks, the programmer expects that "100% Chance Of Rain" (Warner Bros.) will solidify Gary Morris' career. The quality of this song, combined with the exposure Morris will get on this season's "The Colby's" tv episodes, should make him a well-known star."

And from siller ranks, Thomas is making use of Ray Stevens' "Ballad Of The Blue Cyclone" (MCA) while he can, "It'll see a fast burnout," says Thomas of the wrestling ode. "But anytime you can get a hold of a relevant novelty record, you can't go wrong with it in drive time," a shift Thomas handles in the morning.

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...newsline...

SUAH SHEEBAN, senior vice president of public affairs and communications for the National Assn. of Broadcasters, has left that post to establish a Washington office for Tribune Broadcasting. Tribune owns five radio outlets and the Tribune Entertainment and INN Independent News program operations. The company also owns six tv stations.

CHUCK BORTNICK, vice president/general manager of WSHE/WRFR Ft. Lauderdale, has been elected president of the South Florida Radio Broadcasters Assn. Former president Stan Cohen, vice president/general manager of WINZ-AM-FM Miami, remains on the board to head a legislative action committee.

WLCAM-AM/FM Nashville general sales manager David Manning is upped to station manager, a promotion which coincides with the company's change of ownership from Sudbrink Broadcasting to New York-based Price Communications.

JAG COMMUNICATIONS of Virginia Inc. has reached an agreement to sell its WLPJ-AM Safford, Va., to newly-formed Safford Broadcasting. The sale, pending FCC approval, represents most of JAG's assets and includes real estate that brings the total purchase price to $600,000. Safford Broadcasting is a partnership between local businessman James Russell and attorney Hubert Young Jr.
PD to PD

BY PAUL DREW

The author is a leading radio programming and management consultant. He has been associated with radio stations in all parts of the US, including New York, Los Angeles, Detroit, San Francisco, Chicago, Boston, Miami, Philadelphia, Atlanta and Dallas/Fl. He has been a consultant to more than 2,000 broadcasters. His Professional Programming Management column, PD to PD, will appear monthly in Billboard.

The new year begins and so begins this new Billboard column with our random thoughts...

How often do you see a pre-sell for music end with “next,” and the “next” is commercials? Why do some one-liners on too many stations sound like paragons of clarity? Why do they say “at” and “p.m.” on the radio? Aren’t these written abbreviations? Ever hear “Mr. Johnson” instead of “Mister?”

In 1966 the average length of a top 10 record was 3:42. Alone came “Green River.” It was 3:08 in 1970, 3:33 in 1975. It reached 3:41 in 1980. A few weeks ago it was over 4:00. If your station plays current hits, anyone listening 20 minutes hears less variety than ever, don’t you think.

Less than three years ago, NBC Radio president Randy Bongarten was vice president in charge of the General Electric radio stations to your listeners—the station’s customers—what difference does it make when the list is changed, records added or removed?

There were just a few winners in any large market before computer programmers and the research era of programming. What’s changed? As always, the personality of the radio station is an extension of the programmer’s personality. How many interesting and entertaining personalities do you know?

Get well wishes to Gordon McLendon. He is recovering from surgery. Stations did in the 50’s is still copied today. Michael Spears, a McLendon graduate, says, “It’s easier to get a new audience than a new idea.” Get out those old airchecks.

Some stations add a record into a light rotation or two plays a day. A new record to the listener is like a new face in a crowded room. When you enter, don’t you seek familiar faces and feel more comfortable with them? The more your station plays a new and different record, the more your audience learns it and becomes familiar with it.

Several years ago Australian radio broadcasters thought they had found the solution to the problem of 90’s “oldies.” Today they claim to have been ahead of the curve. Look for Q107’s assistant PD, a prime candidate to win as a major market PD in 1986. Why do most Australians sound like WBBM-FM’s Buddy Scott?

When major market stations go looking for morning personalities, why is it almost always think “disk jockey”? Hollywood is loaded with talented, famous and unemployed TV stars of yesteryear. Talk radio was created with non-radio people who could talk. The best performers on radio. You see and hear them on MTV. Pittman and Garland are radio guys.

Unsung program heavy: WRKO vice president and general manager Dan Griffin. When he was at WOR and WTN, Dan called Dr. Ruth radio show and the popular weekly Sinatra show. He is the kind of station guy one to watch, a true professional, a money maker.

RKO’s first last top 40 jock in 1979, who has a highly rated KLOS morning personalities, with numbers better than the much published Frazier Smith’s. She was 20, single and scared when she joined KFRC. Today Shanae is married and raising three kids while playing the role of ARB’s top talent.

Recommended reading for program directors: “Marketing War- fare” by Al Ries and Jack Trout. They are the authors of “Positioning: The Battle For Your Mind,” a must for every PD.

In the increased competition cost of promotion and marketing in the ‘80s, some stations moved the test marketing of records offshore. Later this year we’ll have more to say about promotion, radio and regional hits...

With new technology everywhere, what do you still depend on the ARB’s manual diary system of the mid-’60s? What do Bob Pittman and Lee Abrams have in common? The answer next time.

NAB/NRBA UNIFICATION (Continued from page 3)

Spot would expire after three years.

Further, the accord recommends that the television board have no veto power over radio board decisions. If the television board had to have dues kept at NRBA’s existing level.

In the statement, NRBA president Bernie Mann and NRBA board chairman Bill Clark said: “We are confident that the independent spirit will prevail. A few of NRBA can strengthen NAB radio and that the industry will benefit by the joining together of the two organizations.”

Sources at both organizations say the key to the rapprochement was a spirit of cooperation and trust at the radio- television co-sponsored by the NAB and NRBA in the last two years.

Said NAB radio board chairman John Dille III: “The success of our joint sponsorship ... seems symbolic of the overwhelming interest in the formation of the NAB and NRBA to get together in a way that will give radio the cooperation it needs in the strength of the advantages of the two associations while preserving radio’s autonomy.”

The board was founded in 1929 and has more than 4,500 member broadcasters. The NRBA was founded in 1959 as the National Assn. of FM Broadcasters, a splinter group of NAB. It became the NRBA in 1975 and currently has 1,650 members.

WLS-AM CHICAGO plays Santa to veteran morning jock Larry Lujack, who, after 10 years in that shift, will be able to sleep in come Monday. At this time, Lujack will move to the afternoon drive shift, where he’ll be joined by a regular partner. He will continue to move the ABC AM hit outlet.

Sholin moves up at KFRC

Dave Sholin steps up to the program director post at KFRC San Francisco after five years as vice PD and management Seminars. H.R. Top management at the top station has also been music director and a personality for KFRC from 1974 to 1977, until he was promoted to MD of the KRO chain. Also the top 40 editor for the Bay Area market.

Joining the Bay Area market is former WAVA Washington program director Smokey Rivers, who ships into Price Communications’ AC outlet, KTOI San Francisco. WAVA general manager Alan Goodman calls it a complimentary move when he joins the ABC AM hit outlet.

Sholin replaces Mike Phillips, who left recently for the PD-ship at KOTT-FM San Francisco.

Dave Sholin steps up to the program director post at KFRC San Francisco. A big day it and for the AM top 40/game station since 1981, Sholin had also been music director and a personality for KFRC from 1974 to 1977, until he was promoted to MD of the KRO chain. Also the top 40 editor for the Bay Area market is former WAVA Washington program director Smokey Rivers, who ships into Price Communications’ AC outlet, KTOI San Francisco. WAVA general manager Alan Goodman calls it a complimentary move when he joins the ABC AM hit outlet.

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Additionally, WTWH New York talent Holly Levine should not be counted as a definite WNUU personality—according to Levine, she and LIRC have been negotiating, but have yet to sign a contract. Levine adds that, if considering teaming with other stations, she intended to keep her full-time swing post at “Lite FM,” where she remains.

A.S. IF THERE WEREN’T enough festivities going on at new year’s time, the next day on a few 15 mar- ratured, the KFRC pop station is also celebrating the fact that morning man Jim McLen- don had signed a new five-year contract.

The exclusive agreement comes well in advance of the summer ‘86 expiration date on Kerr’s other contract, this time in San Francisco. KMEI, brings Katie Eyerly in as promotion director from neighboring KYUU.

The batphone at KBAT Midland, Tex, has a little different sound to it these days. Roughly a month ago, KBAT’s new PD, a good man from Texas, was given the go-ahead to sacrifice the nearby top 40. At the new AOR, the PD bought four KUFO staff- ers along with him, including music director/personality Dru Dawson.

Anyway, KBAT appears to offer a good start as a rocker, with morning man Lapidus recruiting another male listener to “pop the question.” The listener’s wife-to-be thinks KBAT a good station, with the KBAT airwaves, the couple has set a March 15 mar- rature date. At present, Lapidus was lobbying for on-air memories.
A Stone's Throw Away. Pictured taping a WMMR Philadelphia "Live In London" broadcast are, from left, Bill Wyman of the Rolling Stones; Denny Somach, producer of the series; and WMMR's morning man John DeBella and news director Mark "the Shark". Wyman was a recent featured guest on the show.

Christmas Concert Cheers. Following the WNEW-FM New York Madison Square Garden Christmas concert with headliner Roger Daltrey, station staffer Scott "Santa" Muni greets special guests Yoko Ono and son Sean Lennon. Also on stage are, from left, WNEW air personalities Maxanne Satoh, Pete Fornatale and Dennis Elsas. The concert was one of WNEW's annual benefits for Cerebral Palsy victims. (Photo: Chuck Palin)

Smile for Shannon. Pictured from left in front of the WDKKX Rochester, N.Y. van are program director Andre Marcel and Mirage/Atlantic recording artist Shannon. Shannon visited the station for a live studio interview following a local concert stint.

Gridlocked Gricley Granted. Paul Harris, left, morning man on WYNY New York, awards the "Grideley" trophy (Billboard, Dec. 28) to random motorist Amir Roslon live on the air from 49th St. and Lexington Ave. This hot traffic spot was voted worst mess in Manhattan by WYNY listeners. Upcoming will be "WYNY Skywatch" to help remedy the problem with its own live helicopter reports.

In Country Arms. New York's country radio flagship station WHN clicks midday air personality Lee Arnold, right, with crooner/musician extraordinaire Charlie Daniels. Daniels stopped by the WHN studios to tape Arnold's "Visit With The Stars" segment.

Hooters' Hoopla. Posing for a picture at a WAVA Washington Hooters video party are, from left, David Uosikkinen of the Hooters, Lisa Wolfe of CBS Records, Eric Bazilian and Andy King of the group, nighttime jock Tom Kent and music director Gene Baxter of WABA, Rob Hyman of the band, station promotion manager Keith Kolodin, group member John Lile, and CBS Records' Rich Bloom. The party featured the world premiere of the band's new video, "Day By Day."

NYMRAD Kneel. Celebrating at the New York Market Radio Broadcasters Assn.'s recent 13 Rock'n'Roll Christmas luncheon are, from left, singer/songwriter Del Shannon, United Stations Radio Networks president Nick Verbitsky, rocker Gary U.S. Bonds, WRKS New York vice president and general manager Barry Mayo (who served as event chairman), and NYMRAD executive director Maurie Webster. Shannon, Bonds, the Coasters and the Crystals all performed for the 1,000 radio industry executives and advertisers present.

Chubby C and Chicago's King B. Chubby Checker, left, joins WJMK-FM Chicago afternoon personality "King B" Ron Britain for a rock'n'roll retrospective.
THE WEEKLY COUNTRY MUSIC COUNTDOWN PLAYS ONLY THE TOP 30 IN ONLY 3 HOURS.

The Weekly Country Music Countdown is country music's most popular radio program because we play NOTHING BUT THE HITS. Radio & Records' Top Thirty—that's all. No duds. Your audience hears popular songs when they tune in at the beginning, just as they do throughout the show. And they hear the very songs your station has made popular.

We feature the ARTISTS IN PERSON. The stars support the show by joining host Chris Charles for personal interviews. From superstars like Willie and Kenny to newcomers like the Forester Sisters and Kathy Mattea. Your listeners hear the stories behind the songs from the artists themselves.

We present a CONCISE THREE-HOUR FORMAT. Our fast-paced program, filled with hit music and the artists that make it, is designed with audiences and programmers in mind. We won't stretch our program to add more national advertising at the expense of the show or at the expense of your listeners.

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For National Sales information, call our New York office at (212) 575-6100. For Station Clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 556-9870.

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L’Ermitage Hotels, a collection of originals.

At a time when most hotel chains are taking their design concepts down the path of the “golden arches,” L’Ermitage has opened five intimate, absolutely unique all-suite luxury hotels in the most prestigious ten block area of Los Angeles. The movie, television and recording studios are our neighbors. Beverly Hills and Wilshire Boulevard are around the corner. Downtown and LAX are twenty minutes. We’ve chosen prime, quiet, residential settings in the heart of one of the busiest cities in the world.

At L’Ermitage hotel, the finest European-styled service and attention to detail are coupled with ahead-of-the-art American conveniences. The concept of value has been redefined to mean getting something valuable for your money. You stay in an outstandingly appointed suite for the tariff of a good hotel room.

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The inspiration for each hotel is its original art. At L’Ermitage, our Five Star, Five Diamond flagship hotel, warm dark woods and old master canvases give an air of gentility. Mondrian’s extraordinary exterior painted by Agam sets the tone for exquisite contemporary suites with spectacular city views.

At Le Dufy, the dreamlike softness pays homage to the artist for whom it was named.

The Bel Age’s period furniture and old master paintings give the ambiance of a French country manor. Casual is the feeling at Le Parc, a hotel designed as a business person’s retreat.

L’Ermitage Hotels has taken a fresh look at American business through the collector’s eye. Come stay with us. Call your travel agent or call us directly.

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Mondrian  Bel Age
Le Parc    L’Ermitage   Le Dufy
A collection of originals.
Stations Offers Labels a New ‘Playola’ Plan

NASHVILLE Jack Bursack, general manager of WSVT-AM in Smyrna, Tenn., is betting there’s still room in broadcasting for an idea as simple as charging record companies to play their records. He calls it “playola.”

Unlike payola, which has the same commercial underpinning, playola will be out in the open—and, says Bursack, perfectly legal.

Bursack’s 250-watt daytimer is on the outskirts of Nashville. He says he believes this proximity to the ears of top music executives will induce small labels, particularly, to buy showcase time for new product.

His real ace in the hole, though, is Captain Midnite, a locally legendary air personality, long celebrated for his wild, imaginative, zaniness and friendship with country music stars. Midnite (Roger Scutt) is on the air from 6 to 8 a.m. and from 2 p.m. to 5 p.m. on Offshore.

The weekend features “The Best of Captain Midnite.”

WSVT is offering labels and artists five-minute blocks at $18 a spot to introduce their record, play it in full and end with a commercial tagline. “All they have to do is supply us with the record,” Bursack explains, “and we’ll do the script for them. We’ll play anything, but we have to listen to it first.”

There is a five-spot minimum.

WSVT follows a country/pop music and comedy format in its regular programming. Bursack readily admits his major reason for making this offer is to raise station revenues, but he says the call letters with which radio programmers often treat new records was an added incentive.

The station’s eclectic format will make the inclusion of music ads of all sorts “realistically palatable and acceptable,” Bursack predicts. “I think adults can tolerate a lot.”

EDWARD MORRIS

PROMOTIONS

(Continued from page 18)

appropriately titled “Small Town America.” A cab driver with little regard for parking laws was first to locate the volume.

In another attempt to nurture scholarly pursuits, WGBW-FM Green Bay, Wis., ran aifty promo for students preparing for final exams. During its “Grand Slam Exam Scam,” WGBW gave out Care packages valued at roughly $250. Included were aspirin, Rolaidas, No-Drip coffee, 12 bottles of white-out, breakfast and a copy of the Serenity Prayer. A simple promotion that would surely endeavor any college-town station to a primed audience.

KIM FREEMAN

Planning, buying or estimating media, these publications save you time, effort and dollars.

SRDS publications give you the latest, most comprehensive and complete information available anywhere.

BUSINESS PUBLICATION RATES AND DATA. Monthly. More than 4,400 business, trade and technical publications, includes editorial profiles, rates, mechanical requirements, copy regulations, circulation, personnel issue and closing dates. BUSINESS PUBLICATION PART II. Monthly, includes classified rates for 1,800 business, trade and technical publications.

CONSUMER MAGAZINE AND AGRI-MEDIA RATES AND DATA. Monthly. More than 1,500 consumer and 400 farm publications, NOW INCLUDES RADIO AND TV STATIONS WITH FARM PROGRAMMING. Consumer and farm listings include editorial profiles, ad rates, mechanical requirements, copy regulations, circulation, personnel issue and closing dates. Radio and TV listings contain programming descriptions, facilities, farm program schedules, farm affiliations, rates and other pertinent data.

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CO-OP SOURCE DIRECTORY. Semi-annually. Over 3,900 co-op advertising programs. Each includes eligible media, timing, accrual, participation, ad specifications, media requirements, ads available from manufacturer, reimbursement method and more.

SPOT TELEVISION RATES AND DATA. Monthly. All commercially operated TV stations, national/regional television and cable networks and groups, Geographically arranged with rates, special features, closing times, facilities, programming formats, ad specifications and station representatives for stations seeking national or regional advertising.

SPOT RADIO RATES AND DATA. Monthly. All commercially operated AM and FM stations, national and regional networks and groups, Geographically arranged with rates, special features, closing times, facilities, representatives for stations actively seeking national or regional advertising.

DIRECT MAIL LIST RATES AND DATA. Bi-monthly. Contains over 55,000 business lists and consumer lists. Subscription includes 24 updates over the year. Includes list source, rental rates, quantity, commission, restrictions, test arrangements and method of addressing.

COMMUNITY PUBLICATION RATES AND DATA. Semi-annually. All NAAP members, plus other weekly newspapers and shopping guides. Includes personnel, ad rates, closing time, circulation and mechanical requirements.

PRINT MEDIA PRODUCTION DATA. Quarterly. Separate sections on business publications, farm publications, consumer magazines and newspapers. Includes information about shipping instructions, binding method, reproduction materials in order of preference, printing process, production specifications, inserts, bleeds, special issues and closing dates.

PLUS — other valuable, time-saving references: SPOT RADIO SMALL MARKETS EDITION AND NEWSPAPER CIRCULATION ANALYSIS (NCA).
HAWAI LI LIVE RADIO will kick off a special live-via-satellite broadcast of "A Country Music Salute to the Statue of Liberty" on Jan. 18. The program is being offered free to all country stations on a first come first served, market exclusive basis. Stations have the option to carry the entire 24-hour broadcast or a portion of it. The special radio vignette can be picked up from Satcom IR, Transponder 3, located at 130 degree (961 C). This special salute will air across America as well as 44 countries abroad. As reported in Billboard's April 27 issue, Hawaii Live had originally slated a 48-hour broadcast featuring top AC hit music for Nov. 15-17. However, according to executive producer Tom Dancer, country stations were more amenable to this enterprising project. The broadcast will utilize Billboard's top 100 country songs dating from 1974 to the present. This playlist will air throughout the program. Each song represents a year of the First Lady of Liberty's vigil in New York harbor. The special is being funded by the State of Hawaii, already providing this pledge number: 1,900-232-LADY. Additionally, local merchants have donated thousands of dollars in prizes, including a trip to Hawaii. Any station wishing to sign up (a daily call at 808-625-2361) can.

CALLAHAN/SUMNER RADIO NETWORK of East Boston has begun producing and syndicating various one-minute features covering the worlds of music, sports and news. According to program manager Tom Star, the company became so successful locally that they decided to market their programs and ideas nationally. The network currently offers 35 different features. Included in the catalog is "Music Notes," featuring guest experts on reggae, rock and folk offering insights into their fields. Another feature is a series of Super Bowl commentaries by Upton Bell, former general manager of the New England Patriots, which is available to multi-formatted stations on a market exclusive basis via cash or barter. According to Star, 27 stations have already signed up for this Jan. 22-28 series, including WXKS-FM ("Kiss 108"), a CHR outlet in Boston.

INDEPENDENT SYNDICATION SERVICES, a Calabasas, Calif.-based company, has been formed by Michael Catena to assist syndicators and networks with affiliate relations. Catena's seasoned and diverse background includes various syndication and sales functions, as well as a five-year announcing stint for Metromedia on behalf of the Harlem Globetrotters. Catena has already begun handling the AOR program "Inner View" and a new vignette entitled "This Day In Rock." Another new entry from NBC Radio Entertainment is "Profile '86," a monthly series of 90-minute features highlighting interviews and recordings with pop artists. The program debuts Jan. 24-26 with Loverboy. "Profile '86" is produced by New York-based Taurus Communications, headed by WNEW-FM's New York personality Dan Neer.

The Creative Radio Network has prepared a four-hour salute to Judy Garland, which is available to big band, MOR, nostalgia and light AC stations beginning in January. The tribute is hosted by former KPRZ Los Angeles (now KIS) program director and air personality Tom Murphy. The program contains all the great Garland recordings as well as a rare interview courtesy of WNEW-AM New York. According to CRN producer Pete Kline, the special is for sale on a market exclusive basis.

Bromax-Progressive Radio Network maintains its roster of creative and offbeat short-form programming. For the week of Jan. 13, "BLIMPS" offers phony drugs and futuristic bugs and "Laugh Machine" will feature such characters as George Carlin, Joan Rivers, Bill Cosby and Eddie Murphy. "Sound Advice" looks at tips for stereo speakers and sound specs, and the "Computer Program" talks about piracy, students and used computers.

ARTHUR E. LEVINE has been named president and chief financial officer of Westwood One Inc. Formerly executive vice president and chief financial officer of the Westwood One Radio Networks, Levine will add financial supervision of the newly acquired Mutual Broadcasting System to his duties. He has been associated with Westwood since serving as the company's outside financial consultant in 1975. He joined WJW in 1983. Barnett-Robbins Enterprises has made some new appointments. Len Boardman is named national sales manager. Boardman, who was formerly with Drake-Chenault and Eastman Radio, will be responsible for the supervision of the sales department and the opening of offices in New York and Chicago in 1986. Howard Schlossberg joins as assistant to executive producer Jim Hampton on "Street Beat" and "Rock Of The World." Larry Lewis is made director of syndication/urban programs, and Jill Bluementhal joins the station relations department. The United Stations Programming Network promotes director of Midwest sales Ruth Presslaff to vice president/affiliate relations. Presslaff joined the company in 1982. DHR Broadcasting names Lauren Karasny talent coordinator for the weekly 90-minute "Almost Live Starring Richard Belzer." Prior to joining DHR, Karasny was director of client relations for the rock group Kiss. "Audiophile Audition," the syndicated (Continued on page 22)
FEATURED PROGRAMMING (Continued from page 20)

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<th>Number One Adult Contemporary Singles, 1961 through 1985</th>
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= The weekly tally of the top hits of the year in rank order, as published in Billboard's year-end special issue. Includes title, artist and label for each entry. $30.00.

- Individual yearly lists may also be purchased separately; see coupon below. $5.00 per list.

- Billboard Chart Research:

  - G1: Number One Adult Contemporary Singles @ $30.00
  - G2: Top Ten Adult Contemporary Singles @ $30.00
  - G3: Top Ten Contemporary Singles Of The Year @ $30.00

- Individual yearly lists from... (please list book code number for:...)

- Please send me the following Billboard Chart Research Packages:

  - Name
  - Company
  - Address
  - City, State, Zip

- Overseas air mail rates available upon request.

- All sales are final.

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**Billboard**

**ADULT CONTEMPORARY MOST ADDED**

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

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For the week ending January 11, 1986

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**HOT ADULT CONTEMPORARY**

Compiled from a national sample of radio playlists.

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**FEATURED PROGRAMMING** (Continued from page 20)

- dicated series of radio programs for audio buffs, starts 1986 with weekly broadcasts on 111 stations in the U.S. as well as 37 in Australia. In ears where the local National Public Radio outlet has not cleared the series of one-hour classical and jazz programs, commercial outlets will be second. KOMC Phoenix is the first commercial station to join... "The Voices Of Tennessee Homecoming" is being offered by Madison, Tenn.-based Radio Syndication, Inc. for airing Feb. 3 through Dec. 31. This series of 228 one-minute features will be hosted by author Alex Haley. The daily features will star celebrities from all walks of life talking about Tennessee and Tennesseeans. JACQUELINE GIBSON Below is a weekly calendar of up- coming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

- Jan. 3-5, Three Dog Night, Don & Deanna On Bleeker Street, Continental Radio Network, one hour.
- Jan. 3-5, Eagles, Beatles, Isley Brothers, CBS Radio, CBS Radio Network, three hours.
- Jan. 3-5, Lennie Mandrell, Country Today, MJ Broadcasting, one hour.
- Jan. 3-5, Twisted Sister, Metal- shop, MJ Broadcasting, one hour.
- Jan. 4-5, Golden Oldies of the '60s, Gary Owens' Supertracks, Creative Radio Network, three hours.
- Jan. 5, Andreas Vollenweider, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.
- Jan. 6-12, Roger Daltry, King Biscuit Flower Hour, DIR Broadcast- ing, one hour.
- Jan. 6-12, Nick Lowe, Rock Over London, Radio International, one hour.
- Jan. 6-12, Tom Petty, Part II, Inner View, Interview Radio Network, one hour.
- Jan. 6-12, Christopher Cross, Star Trak Profiles, Westwood One, one hour.
- Jan. 6-12, Temptations, Four Tops, The Concert Hour, Westwood One, one hour.
- Jan. 6-12, Wills, Lowery, In Concert, Westwood One, 90 minutes.
- Jan. 6-12, Atlanta, Live From Giac, Westwood One, one hour.
- Jan. 6-12, Larry Parks Jr., Part II, Special Edition, Westwood One, one hour.
- Jan. 10-12, Billy J. Kramer & the Dakotas, Don & Deanna On Bleeker Street, Continental Radio Network, one hour.
- Jan. 10-12, Miami Sound Ma- chine, Mundo Artistic, Westwood One, 90 minutes.
- Jan. 10-12, Mickey Gilley, Country Today, MJ Broadcasting, one hour.
**Be-Bop Blossoms Into Largest Miss. Chain**

**Started by Three Graduates Who 'Couldn't Find Jobs'**

**BY JEFF HANNSUCH**

JACKSON, Miss. Kathy Womack, Drake Elder and Wayne Harrison opened the original Be-Bop Records in April 1974, with one goal: to provide Jackson with a good discount record store. They had no idea that 11 years later their tiny little shop would evolve into five full-service record stores, the largest chain in Mississippi.

"If we were graduating from Millsaps College and couldn't find jobs," recalls Womack to explain the beginning of their enterprise. "Wayne was the only one who'd worked in a record shop, but all of us were interested in music."

"At that time most people bought their records at department stores, and there was just one record shop in Jackson," said Harrison, who is currently attracting the college-aged buyer.

"We didn't start with a concrete plan, but just decided to go from day to day and see what would happen. Eventually we found a location on North State St. with about 1,000 square feet of space."

"Although the team managed to secure a small bank loan to supplement their own initial investment, the bulk of their financing came in a novel way, according to Womack. "We produced a Dan Fogelberg concert at Municipal Auditorium which sold out. That's where most of our money came from. When we opened the doors we had maybe $2,500 worth of stock."

"We began discounting records 20%, and that went over well. The word about Be-Bop spread, and business gradually improved. We all worked hard and put all of the profits back into the business. After about a year we had already started looking to expand."

"They eventually decided to open a second location in August, 1975, at the opposite end of town near Mississippi State College. 'We knew that store was huge when we opened it,' laughs Womack. 'Now it seems cramped. It turned out to be because business just kept picking up.'"

"It took just one year for Be-Bop to make another expansion step, this time to a spacious, trendy mall location on Northside Drive. 'We outgrew our original location,' says Womack. 'Now we wanted to start carrying everything—classical music, used records, posters, imports and cassettes. We also needed office and warehouse space, so when Maywood Mall opened, we pretty much made it our headquarters."

The three shops thrived for the next two years, which led to the team's most ambitious step, opening a store in other Mississippi cities. "In 1979, we really started to expand," says Womack. "It was a great year for the record industry with a lot of big hits. We also moved into McCown. They were fair-sized cities without good record shops."

"We also opened a store in the Jackson Mall which became a spot that turned over a lot of black records. Jackson is still a great area for blues and gospel product. We can really move a new Bobby Bland or Johnny Taylor album."

"Be-Bop's network of stores continued to grow in 1980 and 1981, as they added new locations in Hattiesburg, Laurel and Starkville. "They were good areas for expansion," says Womack. "Hattiesburg and Starkville are kind of a college town. "But we had to close both the McComb and Brookhaven stores," says Womack. "We realized we weren't large enough to support a good discount record shop. We have to depend on a large volume of business to keep our prices down. Besides, the record industry itself plummed a slump, and those shops couldn't earn enough to justify keeping them open."

"Next year, the original Be-Bop and Hattiesburg stores were also closed, but for different reasons. The landlords wanted unreasonable increases in rent when the leases expired," says Womack. "It was really emotional when we left North State, but as it turned out we tripled our business at Maywood Mall. We just concentrated on making the remaining stores the best they could be."

Today, Be-Bop operates three

(Continued on page 27)
NEW YORK Two overseas events this month lend an international scope to the National Assn. of Recording Merchandisers (NARM).

NARM’s board of directors has scheduled a meeting in Hanover, Germany, Jan. 29-31. On Jan. 25, the association stages a reception for British retailers, wholesalers and manufacturers in London.

PolyGram International will host the German meeting, the board’s first overseas conference. Included on the agenda will be a tour of the label’s Compact Disc plant, which will acquaint board members with the time-consuming requirements of CD manufacturing.

NARM officers, including president Jack Engstler (Musicland Group), vice president Roy Imber (Record World/Elroy Enterprises) and executive vice president Mickey Granberg, will then oversee the British reception. The meeting is designed to inform attendees of activities planned for NARM’s March convention in Los Angeles.

LOS ANGELES Incredible as it may seem, this year’s Winter Consumer Electronics Show may be the first CES in years at which blank media vendors stop talking rebate. Custom-made programs for individual record/tape chains are this year’s new vogue.

Also hot are sweeps-type consumer campaigns and up- grading of quality on existing lines. The following are some of literally dozens of current promotions and programs.

SCOTCH “WINNING CARDS”

Like many blank media vendors, 3M is promoting a “family” of products via a first quarter sweeps. Some of the elements:

• Top prize—$3,500 GE home entertainment center.
• Redemption—Instant savings checks can be deposited directly into dealer’s bank account.
• Type—Rub-off game card packed inside product.
• Product—Scotch EG, EG+, EXG. Also packed in video head cleaner multi-packs and in floppy disks.
• Magnitude—six million game cards distributed, over 30,000 prizes.

TDK IN-STORE SPECIALS

Typing blank media vendors’ strong push on in-store promotions and displays are TDK’s revolving display units to support various products. Some elements:

• Product—Extra High Grade videocassettes, Super Avilyn SA audio cassettes.
• Special feature—“Write-Wipe” boards so dealers can highlight in-store specials.

MAXELL MULTI-PAKS

More and more blank tape vendors are going to the popular bulk packages. Maxell video products manager Jerry Ghinelli says, “We now have the most comprehensive assortment of multi-paks in the vid eo industry.”

• Scope—two, three, four and six-cassette packages.
• Range of promotions—Elaborate displays in front sections, pyramids, others suggested by Maxell at (201) 641-8080.

SONY 100 SONGS

Cross-promotions are an increasing part of blank media vendors’ marketing strategy. At Sony, sales and marketing vice president John Bermingham notes one promotion on “The Billboard Book Of Number One Hits” by Fred Bongusto. For the purchase of 10 Sony premium tapes, consumers can get the $14.95-value book.

BASF CROSS-PROMOTION

More and more record/tape chains and stores are going into floppy disks as the computer base broadens and the market matures increasingly. John Ehrlitch, BASF’s advertising and marketing services manager, says, “We are strengthening our positions by increasing our visibility. More importantly, BASF is making a positive statement about our future viability as some of our competition shuck out of the market.”

Elements of the campaign:

• A series of stylish, futuristic, four-color ads aimed at both consumers and dealers.
• Prizes—For consumers, a high grade videocassette or two Chrome Maxima II audiostreamers with purchase of specially marked boxes of floppy disks.
• Sweepstakes—For a $7,500 Compaq DeskPro computer with Epson printer and software.
• Dealer Incentives—Fisher VCR with purchase of every 5,000 floppy disks, plus co-op, in-store display kits.

FUJI METAL 8MM

The 8mm boom, which seems closer than ever at the current CES, is increasingly more profitable. Fuji offers a media promotion of 8mm. More will follow.

NARM Events In Germany, U.K.

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That's why for one musician, it's played a critical part in virtually every aspect of the creative process. Stevie Wonder has invested in this revolutionary digital mastering equipment since 1979. And the name this music industry leader chooses, interestingly enough, is the leader in digital audio. Sony

Not only has Sony led the way in professional digital recording equipment, we also invented the digital system for playback—the compact disc player. Sony introduced the first home, car and portable CD players. And Sony sells more types of compact disc players than anyone else in the world.

But whichever Sony Compact Disc Player you choose, each allows you to hear everything the artist originally intended.

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On the Beam

BY SAM SUTHERLAND
A weekly column focusing on developments in Compact Disc hardware and software.

TRICKY NEW YEAR: Ironically, the sixth edition of the Compact Disc Group's official software catalog arrived recently, long after the trade association's disbanded at year's end. With the Winter CES poised to roll this week, the end of that outfit is already yesterday's news, yet the inevitable flood of CD hardware and new digital products portends the arrival of confusion among that format's emerging rivals, making the loss of the CDG more timely.

While the acknowledged view of the group's members—that the configuration is now established—is on target, the organization's greatest achievement may have been the simple fact of its constituency, an assembly of audio hardware and software interests. That record companies and home electronics firms actually sustained a regular forum remains noteworthy, for through the past two decades these independently traded have largely operated at a distance.

One need only recall the late '70s and the opening fusillades in the Great Home Taping Wars (or, if you prefer comedy to drama, the Four Channel Circus of a few short years earlier) to find vivid examples of this estranged kinship. Home audio (Continued on page 26)
interests could flog a new product with scant consideration of how it would affect the consumer’s consequent software needs (or, for matter, the very availability of software to make the product viable). Record companies could ignore the technological curve that was rapidly taxing the quality of mass produced recordings, and, more disturbingly, providing consumers with a cost-effective storage medium that could sidestep prerecorded software altogether. The carnage these periods produced might thus be seen as just desserts for communities that over-looked their dependence on each other.

The Compact Disc has provided an upbeat coda to this sequence of audio software/hardware struggles through its avoidance of a more costly configuration battle. And nowhere did this new spirit of realism emerge more consequentially than in the creation of the CDG. By having Sony talk to WEA, Technics to CBS, a chronic mutual ignorance was neatly undone. This basic dialogue might have been the most important legacy left by the CDG. Should it continue, future observers might conclude that the departed group’s tangible programs, which ranged from cross-marketing campaigns to player purchase programs for record/tape retailers, just were the gravy.

When the CDG disbanded this fall, insiders predicted that this week’s CES would likely see a new hardware/software union launched to coincide with the Las Vegas show. This time around, however, most of the bets are being placed on the company as focal point for a new Compact Disc association. The delayed market launch for CD data drives and associated CD-ROM software underscores the need for such an enterprise. Yet the question lingers whether the audio software industry will maintain its new lines of communication with the electronics trade.

YES, the CD has made an impressive, even explosive market debut, and essential issues pertaining to merchandising and marketing priorities have been addressed. But in its wake, the CDG leaves behind other ambitions that will still profit (pun intended) from a sustained dialog. Among these loose ends are: software master source coding (which remains very real to some of the format’s earliest consumer converts despite the stubborn positions of CBS, RCA and others), audio/visual and interactive storage, usage and other topics which might be ultimately deemed archival applications for the medium.

There’s also the less obvious by-product of CDG cross-promotions, the heightened consciousness of retailers in both the hardware and software camps, who inevitably gained a closer knowledge of each other through merchandising link-ups devised to launch the Compact Disc. Should this appropriate retail partnership simply fade away, now that the CD is off and running?

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 Moreski, Billboard, 1515 Broadway, New York, N.Y. 10036.
Tower Marks Anniversary of Album Art Murals
Called an Effective and Esthetic Marketing Tool

BY JACK MCDONOUGH
SAN FRANCISCO As Tower Records celebrates its 25th anniversary, the chain also marks the 15th year of its most effective and esthetic point-of-purchase device—six-by-six-foot murals of album art on the walls outside its San Francisco and Hollywood stores.

George Meade, head of San Francisco’s Wet Paint Studios, not only does the painting but also controls the space on Tower’s behalf. He says that the best measure of the value of the murals is probably its cost-effectiveness for independent companies.

“A lot of the smaller labels,” says Meade, “think you have to be a major to get an album on the wall. That’s not so. Tower makes the space available through us, and we’ll put a board up for $400 a month.”

“The locals who have tried it feel it’s very worthwhile, and if they think it’s profitable, then I believe it must be. I think we sold a lot of Edie & the Tide albums, for instance, when they were on Spin.”

Lee Housekeeper, who worked the Tide/Spin project, says, “We were very pleased with the results.” And Ken Stocklove, Tower/San Francisco manager, says, “We are always able to sell a local record when it’s on the wall.”

Stocklove and Tower vice president Stan Goman, who was instrumental in developing the concept of murals on removable boards, says that it’s not possible to track correlation between a mural and sales with precision, but that the effect can be measured in other ways.

“The number of tourists who take pictures in front of the boards probably says it all,” notes Goman.

“From that point of view it’s a great sales tool,” adds Stocklove. “We can also tell from the number of people who come in to ask who painted the boards and to find out if they can buy them.” Meade says that after they come down, the boards are available for sale to the public.

Meade, who estimates Wet Paint has done 800 murals in the last four years, oversees a staff of eight. In addition to cycling the dozen paintings at the Fisherman’s Wharf store, Meade does design work for tours and videos as well as department store windows for Macy’s and Wilkes-Bashford.

Formerly a set painter for Warner and Paramount, Meade has worked on “Altered States” and “Fantasy Island” and designed stage sets for the Rolling Stones, the Who, Wham!, Journey and Night Ranger. He also recently did the design setup for the Starship video on the No. 1 single “We Built This City.”

“Really, it’s anything we can do,” Meade continues. “Once you get your name up, people will know your name.”

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(Continued from page 22)

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BE-BOP’S 11-YEAR EVOLUTION

ANIMALIZE

Animal Art. Artist George Meade, whose Wet Paint Studios designs the outside murals for Tower Records’ San Francisco and Hollywood stores, did up a display created for the Kiss album “Animalize.”

BUSY JACKSON STORES as well as two profitable ventures in Biloxi and Starkville. Another Jackson location is in the planning stages and could open shortly.

These operations continue to maintain the original philosophy with normal inventory item price reductions of 10%-20% and regularly featured advertised specials. Besides carrying chart albums, all stores are well stocked with jazz, blues, classical and inspirational sections.

Cassettes and Compact Discs are making increasing demands for floor space, but not at the expense of seven-inch singles, which still maintain their popularity throughout the state.

A new plus for Be-Bop’s business was the recent elimination of Jackson’s blue law, which allows shops to open on Sundays.

Be-Bop grosses an impressive $2 million-plus annually, but Womack claims that its stores are generally taken for granted by most record companies.

“I really think we’re underrated,” she says. “We hardly ever see representatives from major labels because they live in Atlanta or Houston. They usually just phone. We don’t get promotion or ad dollars given comparable stores. We might not be in a major market, but we can sell a lot of records.”
OMAHA - Applause Video here says it helped establish a national consumer pulse on home video sell-through with a six-page insert in USA Today. While the firm has not yet released final tabulations on the Nov. 22 insert, Applause founder and chairman Allan Caplan says titles priced below $20 pulled best. "Items like 'Karate Kid' [which carries a $79.95 list] sold six or seven pieces," he says.

Atop items pulled by the insert, with a circulation of 1.8 million, were "White Christmas," "Playboy Video Pinocchio" and "Raiders Of The Lost Ark." All sell for less than $30, with Karl-Lorimar's Playboy title priced at $9.95. "We didn't break prices on anything," Caplan says. Applause used an 800 number (1-800-SVIDEO) as well as a mail order form.

The USA Today promotion came naturally for Caplan, whose background is in the direct marketing business. He declares to reveal the total expenditure "until we have talked to all the studios," he says, promising final figures at the upcoming Winter Consumer Electronics Show. He adds that Applause asked USA Today "to come off the rack card a little."

Applause got extra mileage by virtue of 100,000 copies of the national newspaper circulated in Omaha, home base for the 15-unit chain that is now franchising. Without even asking for it, Applause got front page mention on the 100,000 copies: the words "Compliments of Applause Video" appear in the upper right corner. Caplan says that the area sales rep came up with the complimentary circulation idea.

"You have to remember the audience here," Caplan notes. "It tends older, has credit cards and will pick up a phone and order 24 hours a day. Dramas did poorly. Comedy did great; it's a happy time of year." He adds that, with the exception of the $89.95 "Gone With The Wind," high-

(Continued on page 61)
There's more to childhood than rockets and robots. There's **Gnomes**, those little bitty guys with the great big audience.

These old-world charmers spring to life like the best-selling book that's enchanted adults and children everywhere with heartwarming stories of love and friendship in the classic fairytale tradition.

Programming with a heart for parents and kids who want an alternative to phasers and lasers. Put some elves on your shelves and watch the **Gnomes** work their magic for you!

**Also new in January:**
- Beany and Cecil Volume 10
- She-Ra™ Princess of Power™ Volume 3
- Jayce and the Wheeled Warriors Volume 2

Available on Videocassette in January

Order now—Call your distributor today!

**$19.95**

**Also $24.95**
IT’S IN THE STARS
Embassy’s deal of a lifetime. 20 great titles, only $29.95* each

Get ready for a meteoric rise in profits. Some of Embassy’s biggest hits—like Silkwound, The Cotton Club, Torchlight and Children of the Corn—are now being offered, for a limited time, at savings of over 60%. Purchase cassettes individually, or for an additional 10% discount, take advantage of our special pre-packs. Each pack, available in either VHS or Beta, contains one each of these 20 great titles and comes with a free-standing rack display. Contact your distributor or Embassy representative today about this phenomenal sale and order your pre-packs now! It may never come your way again.

Street date: Jan. 29, 1986
Order close: Jan. 14, 1986
Offer ends: Apr. 4, 1986

Suggested retail price: $29.95 in U.S.A.
$39.95 in Canada

1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

© 1985 Embassy Home Entertainment
<table>
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<tr>
<th>#</th>
<th>Title</th>
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<th>Principal Performers</th>
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<td>POLICE ACADEMY: 2: THEIR FIRST ASSIGNMENT</td>
<td>The Ladd Company</td>
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<td>SECRET ADMIRER</td>
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<td>Judy Davis, Peggy Ashcroft</td>
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<td>A PASSAGE TO INDIA</td>
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<td>PINOCCHIO</td>
<td>Walt Disney Home Video</td>
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<td>John Shepard, Megaforce</td>
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As might be imagined, Applause Video features a constant stream of in-store promotions. "Everybody from the Care Bears and Strawberry Shortcake to Scotty from 'Star Trek' has been here," Caplan says. Applause has a detailed formula for putting on in-stores, including a written contract. Caplan's store managers spell out everything, including the talent fee, each day's per diem, how the star is to travel, allocations of promotion materials, and exactly how the cost is to be shared with vendors. Among the methods Caplan suggests are a distributor or studio debit to the retailer's account for the store's share in promotion costs. Another approach is to deduct the store's portion from co-op advertising accruals.

Caplan is a believer in "the little things." His staff will even microgrammed beverage glasses stored in the limbo that picks up visting in-store promotion stars and their entourage.

Doug Dohmen, Applause's director of communications, advises stores not to limit themselves to local radio and television stations and newspapers. Newspaper media, he says, can often be a plus factor. He suggests a staggered schedule of news releases and followup calls because all media have different schedules and departments that need to be advised of promotion stages.

Caplan is not bashful when he talks about stealing ideas from other successful companies. One promotion is the regular birthday mailing to the company's 60,000 club members (membership is free with a $100 check or credit card on deposit). "We send them a card and a free [continued on page 81]."
from an address track or audio channel at fast, slow and normal play speeds. It is available for the IBM PC (and compatibles) at $499 and for Radio Shack's Model 100 based computer, listing for $249 through Jan. 31.

Audio Video Products has moved its U.S. headquarters to Denver. Beginning this month and continuing through May 31, Bib will conduct its "Clean Million Celebration" to commemorate the selling of its millionth VE-40 Push Button Video Head Cleaner. During this period, specially marked head cleaner packages will offer a free audio-cassette cleaner with purchase. A mail-in redemption card will be enclosed in each package as a consumer entry in a drawing for a free round trip for two to London.

Bib will also present a limited number of gold replicas of the VE40 to its dealers and distributors as part of the celebration. The campaign will be supported by in-store promotion and advertising in consumer magazines, newspapers and trade publications.

New from Bib is an updated version of its VE-150 Universal Video Beta Recorder - carrying the "Bib," Caplinet, camcorders and camera-recorder combinations. The 14- to 10- by 6-inch bag retails for $119.95 and carries a lifetime warranty.

Three new audio and videotape
merchandisers are being introduced by the Syn-Comm Group, New York. The company's circular merchandiser is 26 inches in diameter and occupied 1 square inch of floor space. It is adaptable for display of other types of merchandise and accessories. Prices on the three units vary according to quantity and the degree of needed customizing.

**APPLAUSE CHAIN'S USA TODAY INSERT**

We expect our insert to be approximately $7.95. "Ghost-busters" or "Startman," even though these are great movies.®

Applying, employing an outside direct mail firm, set up the six-page, eight-color, vendor lines because of the co-op arrangements. The opening page in the advertising supplement is half Paramount, half Sony Video, with the balance divided between Sony blank tape and Goldstar's $279.95 VHS recorder.

The fourth page, in color, is divided between RCA/Columbia Pictures Home Video and CBS/Fox Video. The center section left page is quartered off among MGM/UA Home Video, Carl/Lorimar Home Video, Embassy Home Entertainment and MCA Home Video, with the right devoted to Vestron Video.

**BLANK TAPE FIMS READY PROMOTIONS**

All that, plus five practical seminars for professionals, by professionals:

- Entering the U.S.A. Home Video Market
- Marketing Your Home Video Properties Worldwide
- Bringing Children's Programs to Market
- Marketing Special Interest Tapes
- Publishing and Merchandising a Music Video

Sponsored by Bell & Howell/Columbia Pictures/Paramount Video Services and VCA/Technicolor

Produced by Knowledge Industry Publications, Inc.

★★★★ FREE ADMISSION ★★★★

with advance registration...plus

PRE-CONVENTION PLANNING KIT

Register now with this coupon and save the $25 at-the-door fee.

701 Westchester Avenue, White Plains, NY 10604, USA

Please enter my advance registration for the International Home Video Market to be held in NY on April 17-20, 1986, which entitles me to free admission to the exhibition hall, and send the complete registration and fee information for the seminars. I'll expect to receive my Admission Ticket and my Pre-convention Planning Kit on or about April 1st.

We may be interested in exhibiting; please send Exhibitor Kit with price information.

Name
Title
Company
Address
City
State or Country
Postal Code
Telephone

DENON ADDS TAPES

Nearly all blank medium vendors are stressing that their lines are being broadened. Denon now has met three high-bias and three normal-position tapes in its improved line of audiocassettes.

Hybrid formulations are also significant for Denon. The HDE features "technorum," an enriched mixture of cobalt-coated ferrite and metal particles.

TDK AUDIOCASSETTE

TDK is re-engineering its high bias SA-X and its counterpart AD-X normal bias tape to offer improved sensitivity and maximum output level. SA-X features two separate coatings of high density Super Avidyn latex particles. The quality of being able to precisely adjust the coercivity of the SA particle for any amount of cobalt absorption brought about the re-engineering possibility.

**STORE DISPLAY RACKS FOR VIDEO TITLES**

Gopher Products
800-548-0950
1201 LOOP HEED
CARSON CITY, NV 89701

**SCIFI**
The Movie Everyone's Been Waiting For.

ORDER YOUR COPIES AND PARTICIPATE IN THE CBS/FOX VIDEO RETURN OF THE JEDI™ SWEEPSTAKES TODAY!

The CBS/FOX VIDEO RETURN OF THE JEDI Sweepstakes† is quite a big deal. Because both dealers and customers can win some incredibly valuable prizes including a Mercedes Benz! But you have to participate in the sweepstakes in order to win. So be sure to promote the CBS/FOX VIDEO RETURN OF THE JEDI Sweepstakes throughout your store.

And don't forget to order your copies of RETURN OF THE JEDI. It's the film that completes the most famous—and most profitable—trilogy in movie history.

Available exclusively on videocassette from CBS/FOX VIDEO.
MORE PEOPLE HAVE ENJOYED THEIR FILM GREATS IN 1985 on VCR's THAN EVER BEFORE BECAUSE OF...

GOODTIMES HOME VIDEOS

thank you for making us

NUMBER ONE

in Mass Market Videos

WE OFFER

• PRODUCT
  BEST LIBRARY AVAILABLE

• QUALITY
  GUARANTEED FROM OUR OWN FACTORY

• PRICE
  BEST VALUE FOR YOUR INVENTORY DOLLARS

• DISTRIBUTION
  RACKED AND ALSO COVERAGE FOR ALL MARKETS

1968 WILL BE EVEN BETTER

Call or write to participate

See Us At
CES, Las Vegas
Booth #551
PRODUCTION DOWN UNDER LEAPS TO AN ALL-TIME HIGH

BY PHIL TRIPP

SYDNEY The Australian entertainment industry’s romance with music video reached full blossom during the past year, with label clips and long-form production figures hitting an all-time high of more than $32.75 million.

That figure, combined with long-form budgets for overseas artists working on location here, brings total Australian music video production costs to more than $4.5 million in 1985.

The lower cost of producing video clips and long forms here, as compared to similar productions in the U.S. and U.K., is enticing a greater number of artists touring or recording in Australia to take the time to squeeze in a clip or two with local talent for their own producers and directors.

A notable example is Phil Collins. In 1985, Collins’ Australian production schedule included work on two clips as well as a portion of his feature film, produced by Paul Flattery and directed by Jim Yankich, with a budget of nearly $250,000. Meat Loaf, also during an Australian tour, retained local producer Steve Priest and director Steve Hopkins to lens his “Surf’s Up” clip for a reported $100,000.

Paul Young and Time Bandits experienced the thrifty side of Australian clip-making, with $30,000 and $15,000 clip budgets respectively, working with the production team of Tony Stephens and John Whitteron.

Local Lend Men At Work made a substantial clip investment in 1985.

According to manager Russell Delpeter, more than $290,000 was spent on three clips, a Cinemax “Album Flash” segment and an MTV feature. Not far behind was the Little River Band, whose clip for “Win,” directed by American Mark Rezyka, came in at $90,000. That matched the budget for the Divinyls’ clip, “Passion And Pain,” directed by Philippe Mora.

Still, for the most part, budgets for Australian artists seldom exceed $25,000, with $15,000 being the norm, according to label executives. These numbers represent a marginal increase over 1984’s figures of $12,000-$14,000 and 1983’s average budget of $10,000.

Curiously, independent labels spent the most in 1985, in many cases exceeding the total budgets of their multinational distributors. Both Regular and Weatherall Records spent $170,000 this past year, while Virgin came in at $100,000, True Tone at $80,000 and Freestyle at $70,000. Mushroom Records, the country’s major indie, refuses to make its numbers public, but it easily surpassed the other labels in clips made, with 36 for the year and a six-figure investment.

PolyGram leads the majors with an investment of $250,000, though this was due more to long forms and support of indie releases than to clips for the label’s own artist roster. Says a&r manager Clive Hodson: “Our budget for music video was in line last year with the share of long-form productions, but we expect an increase of 10%–15% in 1986, due to new artist signings and our continued belief in clips helping to break new acts.”

“Compared to the touring costs of Australia,” he adds, “video is more effective in advertising the awareness of artists.”

Sue Stevens, a&r coordinator for EMI Records, concurs. Her label spent $290,000 on 14 clips in 1985, though EMI Australia is not yet involved in long-form projects. Says Stevens: “Some may say that videos are expensive and a necessary evil. However, it is a known fact that to maximize and generate sales, singles must be supported by music videos.”

“It helps the overall image of the artist,” she continues. “Our clip for Geisha’s ‘Fool’s Way’ was instrumental in securing an overseas release with Manhattan Records as well as introducing the band to the Australian market.”

Kerry Fitzgerald of Festival Records charts his clips on tv outlets and saw excellent exposure of the Venetians via the 40 showings of ‘Shine The Light.’ “Festival had done only six clips this year,” he says, “and our budgets are smaller than most. But we find that big budgets don’t necessarily equate with more airplay or a better clip.”

Festival distributes Mushroom Records, which has the lion’s share of local artists. Label manager Michelle Higgins points to clips by Rose Tattoo, Angels, Jimmy Barnes, Uncanny X-Men, and even the crazed football hero Jacko as effective marketing tools for those artists.

“The Uncanny X-Men’s ‘Party’ and ‘50 Years’ clips really launched that band, and our other artists are beginning to tell in the non-Ben Hur type of clip,” she says. “Video is neither a horrid expense nor a necessary evil.”

“It’s getting harder, almost impossible, to break an artist without a video, but they’re part and parcel of promotion. And they make our job a hell of a lot easier.”

Local artist manager John Sackson of CBS credits Eurogliders’ videos with that band’s “phenomenal” breakthrough in 1985. Citing an average budget of $15,000 for CBS acts, he still maintains that the lower budget clips have their place. “Red gum’s ‘Drover’s Dog’ helped maintain that band’s presence, and cost only $3,000, whereas the Eurogliders’ City Of Soul’ at $25,000 was still a bargain in terms of what it did for the band here and overseas,” he says. “But unless the song is in the grooves, a great video won’t enhance a mediocre tune’s sales.”

‘Video helps the overall image of the artist’
Crossover Market Potential

Christian Clips Pave New Way

BY HILARY CLAY HICKS

NEW YORK Christian music video is on the move—despite what Christian labels see as a double-edged resistance to programming their clips, stemming from both the secular market’s slowness to accept Christian content and the conservative Christian market’s reluctance to embrace the medium.

In 1985, numerous Christian acts emerged which built their following largely through video, and labels see clips as a key component in the crossover marketing schemes that they hope will take Christian music to secular audiences.

“We now have 150 or so solid video programs on our list,” says Eric Wyse, director of video marketing and development at Word Records in Waco, Tex. “These now include not rock video shows, but also Pat Boone’s ‘Gospel Gold’ on CBS, TBN’s ‘Real Videos,’ Cathy Wallace’s ‘Sound Effects’ on PTL and Tom Green’s syndicated ‘Light Music.’”

“We’re also getting 30-40 requests a month for clips for possible Christian rock video shows, and we’re also flooded with requests from youth pastors,” he adds. “I would say that there are a good 50-75 legitimate Christian music video shows in development.”

Is the big time ready for videos (Continued on page 37)
that turn the other cheek? “The future is unlimited, based on the direction of the music,” says Les Garland, senior vice president at MTV.

“Wolves Zappy” concerned that a video will work in our musical mix, that it be innovative and have the contemporary sound our subscribers want. When we see a video that fits our criteria, we’ll put it on and let the consumer decide.”

Clips that have broken through to the secular market include Amy Grant’s “Find A Way,” programmed on MTV sister channel VH-1; DeGarmo & Key’s “566,” which after much controversy was placed in limited rotation last year on MTV; Sheila Walsh’s “Mystery” clip, which came so early in the game (1982) with such a new wave look that programmers barely realized it was a Christian video; and Steve Taylor’s “Meltdown,” which was based on its way many other stations (except MTV), as well as all the Christian shows. Currently, “ Crimes,” by Sparrow act the Rez Band, is on hold at MTV.

“We’re waiting,” says John Taylor, director of video promotion at Sparrow. “They have treated us fairly as anybody. We just need one or two of our videos to be programmed there, and we’ll have a track record and be off and running.”

“It’s exactly like trying to get your song on the radio. When it happens, you’ll see crossover like never before.”

Among the more recent video crop are Steve Taylor’s “Lifeboat,” from his Sparrow album “On The Fritz”; Randy Stonehill’s “Love Beyond Reason: The Video Album,” on Myrrh, with six selections, each to be released as a concept clip; and Petra’s “Beat The System.”

Sparrow has been promoting eight clips, including those by Taylor, Silverwind, Scott Watson Brown, Sheila Walsh, the Rez Band and Steve Camp (“Do Something Now” by Christians United to Save the Earth).

Last year, Word released four Myron LeFevre videos packaged with interviews; “Take 16,” a compilation of five clips with LeFevre, Amy Grant, Michael W. Smith, Randy Stonehill and Leon Patillo; Stonehill’s video album; a 45-minute “Kid’s Praise” video from Marathon; 12 tunes from the “Imperial 25th Anniversary Concert”; a re-packaging of Grant’s “Age To Age” concert; “Rus Taff In Concert”; Petra’s “Beat The System”; Leon Patillo’s “Love Calling,” and a Philip Bailey concert video.

In the works are four half-hour TV shows, “The Day Spring Specials,” with Terri DeSario and Kenny Marks, as well as concept videos for DeSario, Marks, Wayne Watson, Billy Crockett, Dallas Holm and others, which will be packaged in a format similar to “Take 16.”

Word says its video production budget doubled in 1985, and it will spend more this year on producing clips for its artists. “The cost ranges anywhere from $5,000 to $75,000 for an Amy Grant video,” says Word’s Wyse. “We have some creative people who really know how to cut corners and make a less expensive clip really look good. We have to be careful stewards of the dollar in this business. Our record sales base is much smaller, and it’s a longer, harder road to recoup.”

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**Newsline...**

**LIVE DEAD ON NEW YEAR’S:** It took a while, but the Grateful Dead have finally made it to national television at the end of their 20th anniversary year. On Tuesday (31), USA Network presented a live two- and-a-half-hour party, including a 90-minute, commercial-free concert by Jerry Garcia and the boys from Oakland Coliseum. (Pans the New Year’s eve concert is a Dead tradition, but this is the first time the band has agreed to televise it.)

**NO LIMIT TO AUSTIN TALENT:** “Austin City Limits,” the country music series broadcast on PBS stations nationwide, is entering its 11th season on the air. The first show of 1986 will be presented Saturday, Jan. 18, and features Gary Morris and Sylvia. Other luminaries slated for the ’86 season include Tanya Tucker, Mel Tillis, John Schneider, Southern Pacific, Reba McEntire, Louise Mandrell, Kate Wolf, the Gezzinslaw Brothers, Rockin’ Sidney, Sawyer Brown and Merle Haggard. Shows are taped before a live audience, and the program’s first decade has featured national tv debuts by a number of country stars, among them Willie Nelson, Alabama, the Charlie Daniels Band and Larry Gatlin & the Gatlin Brothers.

**PLAY IT AGAIN, WILLIE:** If you missed the historic Farm Aid benefit last September, despair not. In February, HBO will present a one-hour special featuring highlights from the concert held at the Univ. of Illinois’ Memorial Stadium. Titled “The Best Of Farm Aid: An American Event,” the program features performances by Bob Dylan, Johnny Cash, Willie Nelson, Neil Young, John Cougar Mellencamp, Loretta Lynn, the Charlie Daniels Band and many others.

**EPIC SAY DRIVE SAFELY:** In what is believed to be the first time public service announcements have been geared specifically for the music video medium, a variety of Epic recording artists will be making pitches against drunk driving on the weekly show “Night Tracks.” Artists appearing in the 30-second PSA spots include Adam Ant, Ozzy Osbourne, Luther Vandross, Charlie Daniels, Pia Zadora, John Cafferty & the Beaver Brown Band, ’til Tuesday, Survivor, “Weird Al” Yankovic, Miami Sound Machine, Cheap Trick’s Robin Zander, Emo Philips and Sico the Robot, from the film “Rocky IV.” Lynch/Biller Productions produces “Night Tracks” for TBS.

**ROWE SHOWS NEW BOX:** The Sapphire 90 is Rowe International’s newest video jukebox, capable of holding 40 video selections and 160 audio tracks. The Sapphire features a 25-inch diagonal color monitor mounted atop the unit, a 130-watt amplifier and full stereo speaker system, and can be expanded to include extension speakers, remote video monitors and video projection screens. Video plays are priced at 50 cents each, or for $1. Audio selections are 25 cents each, with five plays for $1. A bill acceptor is included. The box plays videotapes, with specialty compilations featuring country, bluegrass, contemporary and rock/pop replaced monthly. Each specialty tape includes approximately 20 selections of the designated specialty as well as “20 current selections with general appeal,” according to the manufacturer.

**ATTENTION, CLUB DJs:** Sight & Sound Entertainment, the video pool service, is offering a special introductory deal to new customers. Until March 15, new clients signing an initial service agreement and placing their first month’s order will receive an opening tape library of eight hours of programming at no extra charge.

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PARKING ON PREMISES
COLOSSUS DIGITAL PROCESSOR HITS MARKET
Field Tests Complete on Discrete Four-Channel Portable

BY SAM SUTHERLAND

LOS ANGELES The Colossus, a new discrete four-channel digital audio processor, is now being manufactured and marketed.

The unit has gone into use at several locations following two months of field testing to establish the portable 16-bit system's performance and reliability standards for professional audio, film, video and broadcast applications. Telarc Records has one Colossus for a project in Australia. Another is operating at Masters Workshop in Canada for Expo 86 and IMAX film pre- and post-production work.

Previews of the unit last fall at the Audio Engineering Society Convention in New York and for members of the Society of Professional Audio Recording Studios (SPARS) in Los Angeles demonstrated the basic operation and design scheme for the diminutive PCM processor.

According to veteran audio entrepreneur Brad Miller, president of By The Numbers, which developed the machine, the system's proprietary code enables the Colossus to sidestep the audible "signatures" associated with previous professional digital systems, including high frequency anomalies and imaging problems linked to losses of ambient information.

Colossus' proprietary modulation scheme was developed by Louis Dorren, senior vice president for engineering for By The Numbers. He earlier played a key role in creating Motorola's four-channel broadcast technology. Dorren's code yields frequency response from 4 Hz to 20 kHz, channel separation and dynamic range both in excess of 90 db, and a sampling frequency of 50 kHz per channel, in contrast to the existing sampling frequencies of 44.1 kHz and 48 kHz already in use.

In its initial production format, Colossus uses a standard U-matic VCR for program storage and editing, but transfer to other media formats still requires an analog output. Says audio consultant John Eargle, who began demonstrating the system to prospective clients here in December: "We could at a later date have the digital bit stream go out to any AES standard needed, using the Studer format to keep data entirely in the digital domain."

For now, however, Miller claims the performance of the unit yields an analog output that makes the final A/D conversion acceptable in terms of end user requirements. Moreover, the Colossus' portability positions the system for location recording applications. In particular, the processor is being touted for use with four-channel microphone designs including the Calrec Soundfield and By The Numbers' own MS-4 surround sound microphone.

Eargle says the system builds on existing 16-bit technology. "The front end is orthodox in terms of what you're used to with digital," he explains, "but from that point on, we depart in the design."

Patents are pending for the new modulation scheme, which is claimed to optimize the data when compared to conventional NTSC video frame format digital storage techniques. Colossus uses a standard NTSC black-and-white signal that eliminates vertical data.

Its NTSC compatibility also means that "anything that you can video edit can be edited on this system without glitches," according to Eargle.

The system's initial A/D data conversion rate is "extremely rapid"—the actual data rate, going on and off the tape, is just staggering," he adds. Dorren's background in computers is also cited by Eargle when discussing the Colossus' approach to signal processing and data error.

"There's no companding, no data compression of any kind," he says. "And there's no error concealment either. Lou comes from the computer business, where you can't 'conceal' errors—you can correct them, but you can't conceal them, because it's critical that the data is correct."

As for high frequency filtering, Eargle says the unit employs a gradual roll-off to 25 kHz.

Miller and Eargle claim the system was developed over a 15-month period, with four prototypes used during the field testing phase. Aside from possible cosmetic changes, principals say, the Model A production version is ready to go. As currently designed, the unit can operate on 12-volt CD power and comes equipped with a direct interface for the company's surround sound microphones.

At $15,000, the Colossus is being targeted as a step up from basic two-channel digital systems while avoiding much higher price tags for 24-track and 32-track recorders.

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Pat Benatar's latest video, "Sex As A Weapon," claims to take a witty look at how sex is exploited in advertising to sell just about anything. The project was directed by Daniel Kleinman and produced by Simon Fields for Chrysalis Records. Other new clips for the label include Paul Hardcastle's "Just For Money," Art Of Noise's "Legs," and Midge Ure's "Part III," with a little help from RCA Records' female trio 9.9. Shot on location at the Park Plaza Hotel, the clip features The Trotters with their first woman player, Lynette Woodard, captain of the 1984 Olympic gold medal winning women's basketball team, as well as the talents of 9.9. Stephen Lillis produced the clip for RNB Communications.

Other Cities

Boston-based Century III Post just finished post-production work on John Cafferty's video "Small Town Girl." The project was lensed on film using both interiors and exteriors, then transferred to black-and-white by colorist Bob Lovejoy to enhance the clip's hometown story. In editing, a dialog sequence with special sound effects was added to the beginning.

ROAR's Alex Liggettwood, formerly of Santana, was recently in San Francisco with Pendulum Productions to film his clip "We Gotta Do It." The project, which was directed by Tony Greco and produced by Simon Straker, is a conceptual piece that tells the story of the city's street gangs.


Colossal Pictures' Whitney Green has produced a music video for the motion picture "A Chorus Line" entitled "Surprise, Surprise," based on a musical number from the film. The theme of the song expresses the surprises of making over in accordance to director Gary Gutiérrez. To illustrate that, the project combines footage from the movie with an original painting technique.

Director Greg Carter recently completed "Chic For Now," a conceptual clip for Velocity. Carter/Poolon Films produced the piece.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Audio Track, 48 Sound Summit Studio, Reno, Nev. 89509.

New York

Sidewinder recently completed its debut album for Executive Records at Mega Sound in Bailey, N.C. John Falzone and Cummins Mehane produced, with Falzone also at the console.

Singer/songwriter J.D. Souther is producing demos for 1984 MTV Basement Tapes finalists the Nelsons at Firestation Studio in San Marcos, Tex. Richard Mullien is engineering.

Producer Lee Marcus has been working at Pac 3 Studios in Dearborn, Mich., with salas band Orquesta Marquis for Discon Mas International. Kevin Wright is engineering.

At Cheshire Sound in Atlanta, Illusion has been laying tracks for its upcoming Geffen album. Jeff Glixman is producing and engineering, assisted by Cheryl Bordagaray.

ZZ Top was in at Dallas Sound Lab in Dallas, mixing tracks for a 200 show tour that kicked off last month in Canada. Engineering the project were Rusty Smith, Ron Cote and John Marshall.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

Audio Track

(Continued from page 38)

have been working on a project on Charly McClain and Wayne Mays for CBS, with Jim Cotton and George Clinton at the controls. Also, Cotton and Joe Scaife have been mixing tracks for an Alabama project.

Nitty Gritty Dirt Band member and Warner Bros. solo artist John McEuen has been in at Audio Media producing unsigned country-rockers Whithfield/Ward.

Other Cities

Columbia ABX Translator has been tracking its fourth album project at Sound Summit Studio in Lake Geneva, Wis. Phil Bonanno is producing and engineering. Also there, Butch Stewart has been producing tracks for Neil Diamond. At the board is John Patterson.

Two projects are almost complete at Audio West in West Haven, Conn. Obsession, a heavy metal act produced by Brian Kerne for Emgo, and Insidious, a rock act produced by Mark Tyler Minervini for Setco Records. Engineers for both are Joe Mendyk and Bill Burke.

Sound Investment

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

Bluefield's Bytes: Los Angeles-based Bluefield Music Production Studio is now fully equipped with a MIDI/SMpte advanced music recording facility. The system recently interfaced a Kurzweil 250 keyboard, Macintosh computer sequencer and Foster B-16 recorder with SMpte/Midi locater.

Desert Mansion: Grammies House Recording, the recently opened "resort studio" in Reno, Nev., has installed a full Solid State Logic production system. The facility, said to be styled as a Victorian mansion, has an SSL Stereo Video System in Studio A, featuring a 48-channel (expandable to 56) SL 6000 series E console, equipped with the SSL Studio Computer and Total Recall. The control center is located on a 650-square-foot control room, with the LED-design studio itself spanning 2000 square feet. Grammies is located about an hour from Los Angeles, and is specializing in audio for video work. Construction on the facility's second studio is slated to begin early this year.

Digital Growth in Texas: Houston-based Digital Services Recording says it's nearing completion of its new facility, which will boast 48 tracks of Sony digital and a new SSL 6000 Series E console. Advance bookings for the room so far include producer Elliot Mazer, who will be working with artist Craig McFarlane, as well as post-production work on the film "For All Man kind," with a Brian Eno score. Digital Services also recently supplied all the tracks for a complete digital project by Willie Nelson and Merle Haggard in Austin. Tracking was done on the PCM-3824, mixed down to a 1610.

Cole Goes Better with Clips: Coca-Cola USA has pacted with Entertainment Video Inc., a subsidiary of CEP Industries, to use the firm's laserdisk video jukebox system as a promotional tool for various events planned during 1986. Cole's 100th anniversary. According to an Entertainment Video spokesperson, the soft drink giant will order up to 400 laser audio/video systems by May. The system uses a 50-inch diagonal rear projection screen, six stereo speakers, wide microphones, a TV receiver, an AM/FM receiver, and a closed circuit camera that can alternately zoom into the crowd, and mix the images with the video clips.

A Motor City First: Gnome sound owner Bruce Nazarian says his facility is about to wrap the Detroit area's first Mitsubishi X-80 digital mixdown. The project is guitarist Bobby Barth's upcoming album for Atlantic. The Mitsubishi digital gear was provided by the Mitsubishi Pro Audio division, based in Nashville.

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The consumer electronics industry, expected to generate an estimated $24 billion in total factory sales in 1985, but somewhat stagnant in recent years as a flattening sales curve began in 1983, is undergoing a significant rejuvenation moving into the new year. Major contributing factors: The explosive growth of Compact Disc hardware and software, as well as videocassette hardware and software. For the entertainment software industry in 1986, the picture is optimistic despite some accompanying hurdles.

A cross section of consumer electronics retailers and manufacturers indicates that the two hottest selling hardware items for the holiday season were CD players and VCRs.

The hard statistics, according to the Electronics Industries Assn., say that CD player sales should have topped the one-million unit mark by the end of 1985, climbing to the two-million mark by the end of 1986.

CD software sales, according to the Compact Disc Group, are already in the 15 million unit range with a doubling projected by the end of this year. The well-documented problems on the software side has been filled as software manufacturers will place major priorities and capital investment in expanding and creating newer disc plants to keep up with the demand.

VCR sales were projected to be in 1.2 million unit sales range for 1985 with approximately that same number projected for 1986.

Pre-recorded videocassette software sales were projected at 50 million units for 1985, while next year's prognosis calls for some 65 million units. Despite what some industry observers feel is an already glutted software market, there appears to be a slice of an expanding pie for any number of players.

Other statistics and trends of note for the entertainment software community include:

- Blank videocassettes should come in at 185 million unit sales for 1985, rising to 245 million in 1986. Trends to watch for include an increasing emphasis on premium, as well as Hi-Fi tape... and the newer 8mm format.

- Blank audio cassettes should have achieved sales of 250 million units last year, expected tojump to 270 million by the end of 1986. Again, the trends are toward more high-end quality product. Rebate and tape formula marketing has shifted to...
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VCR Industry Leans More Towards Holding Ground Than Leaping Forward

Ough times are coming for the VCR industry, say executives looking at a marketplace whose main features are increasing competition, harsh currency problems, and a gradually slowing growth rate.

This year’s Winter Consumer Electronics Show will reflect that, with most manufacturers taking action which seems to lean more towards holding ground than leaping forward.

Facing a market near glutted with well over 200 models and about 50 manufacturers, many of the top players have elected to hold off on major introductions until June’s Summer Consumer Electronics Show. Near access the board, they expect this year to be a crucial one in shaping the future of the business.

1986 is going to be the year that tells who is going to be in the market and who is not,” says Korean manufacturer Samsung’s vice president of sales and marketing Yang Sun. He tells the hardware marketplace is virtually flooded with both companies and models, and believes many of these will not survive the year.

Perhaps the biggest problem facing the VCR industry is what to do about recent currency shifts which have seen the value of the yen increase by at least 20%. For many industries the answer would be simple: raise prices.

That goes against an unloved electronics industry tradition that usually sees home video prices go in only one direction—down. “Everybody’s now looking for some kind of alternative to increasing the sale price,” says Sony Corp. market planning manager Yoshi Ynagimoto.

Ynagimoto and other video executives see VCR prices starting to head up around mid-1986, when the VCR industry’s next wave of models starts coming out. Until then prices will probably plateau, the executives say, with the downward spiral that characterized much of 1986 coming to an end.

“High currency here is profitability for both the manufacturer and the dealer,” Ynagimoto claims. He doesn’t think there will be a lot of profits to be had; for most of the history of the VCR industry “demand always exceeded the supply, but now that situation is going to reverse.”

Still, some video executives say there’s no reason the VCR business shouldn’t boost prices. “Would you like to explain to me how price rises are accepted in every other industry?” asks JVC’s Steve Issacs.

Buoying up the industry, Ynagimoto claims, will be the camcorder and 8mm video. Ynagimoto sees about 1 million camcorders selling in 1986, and 1-1.2 million 8mm VCRs. “We have been well accepted by the market,” says Ynagimoto of 8mm’s market performance in this country, adding that sales are strong enough to require shipping of machines in via air.

“The 8mm camcorder will really fly next year,” Ynagimoto alleges, in a comment many VHS manufacturers sharply disagree with.

“We are not a supplier of 8mm and frankly we feel the consumer will not support the 8mm format, either,” counters Issacs. He sees the lack of software availability and the fact that the 8mm’s picture quality is no better than that of half inch as two of the main (Continued on page CES-14)

Audio is Where The Action Is—At Right-To-Tape Booth In Double-Deck Country

C

elogy and art continue to war, as the battle between the record business and the consumer electronics industry maintains a grinding pace, with neither side gaining victory or admitting defeat.

According to Majorie Berman, coordinator of The Coalition to Save America’s Music, “there’s an awful lot of positive sentiment out there for us. I wouldn’t herald a victory for either side at this point.”

The “victory” comes with the passage of a bill whose goal is to enact royalties on blank audio tape and audio cassette decks. Titled the “Home Audio Recording Act,” the bill is number 1739 in the House and 2911 in the Senate.

Executives from the electronics side present a far different picture of the situation, of course. The record industry’s efforts to impose royalties on blank audio cassettes and VCRs has come to a standstill, claims the Electronic Industries Assn.’s Alan Schlosser.

“There doesn’t seem to be any movement in the House, and as far the Senate is concerned, it’s still in the subcommittee,” he says of the bill.

“We’re continuing to play active defense, and we’ll do our best to contain this legislation,” Schlosser says, claiming “the record industry is further from its objective than it was before the hearing,” referring to Senate hearings held a couple of months ago.

“I wouldn’t say that,” Berman responds. “I think they’re scared and I think they’re only putting a lot of effort into this because they’re scared the bills are passing.”

Schlosser says differently, claiming the EIA’s waiting game is paying off very well, with issues growing more complex as time goes on. “It’s getting increas-ingly difficult to have a distinction between audio and video products,” he says, adding, “you can get some interesting definitional problems,” with VHS and Beta hi fi machines and 8mm VCRs all doubling as high-fi delity audio machines.

As for the Winter CES, Schlosser says “We will have the right to tape booth at the Consumer Electronics Show, and it will be an audio only right to tape booth,” because “the audio is where the action is.”

Audio is where the action is in the double well tape player arena, too. The double well videocassette player, which generated a flurry early in 1985, is “basically a dead product,” says an executive for Sharp Electronics, the company that produces the machine. The (Continued on page CES-15)
THORN EMI/HBO Video is proud to announce that "Rambo: First Blood Part II" is now available on videocassette. A box office blockbuster grossing over $150 million, Rambo had the third largest opening gross in movie history. Your customers will go berserk. You better be prepared with lots of videocassettes! Rambomania has swept everybody off their feet.

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North American Production Startups May Not Ease CD Software Crunch Until '87

With the Compact Disc's star still ascending with unprecedented speed, and 1986 sales forecasts for players once more explosive, how will the software picture look this year? In the wake of chronic disk shortages for much of '85 and a market scenario that insures continued expansion in demand, both hardware and software dealers agree that the shortfall in CD production capacity remains a significant barrier to even more dramatic growth.

Although the shortage in CDs is being felt worldwide, the U.S. market's dominance as a recorded music market has made the need for increased software production here a vital element in long-term planning. And, while the first domestic CD presser, Digital Audio Disc Corp., Terre Haute, has weathered a disappointing gauntlet of quality control problems and corresponding delays in reaching a higher capacity, 1986 augurs a broad expansion in CD manufacturing throughout North America.

First volleys in this race to meet consumer demand have been fired by the music industry's biggest companies. Although CBS withdrew from its joint venture with Sony in DADC, PolyGram has now made a preliminary marriage with DuPont to explore manufacturing operations. Capitol Industries—EMI, Inc., which has scheduled startup for its first wholly-owned CD facility in the U.K. for the first quarter of this year, is forecasting the launch for a U.S. replication line at its Jacksonville, III., plant by third quarter.

While other corporate majors actively study the prospects for entering CD manufacturing in the next few years, other ventures outside the corridors of the music industry are already pursuing the potentially lucrative replication market. In the existing optical media replication camp created for industrial videodisks, both titans and relative newcomers say they're planning to produce audio CDs.

Helping the giant 3M empire to shift its attention to audio CDs has been the delay in a viable market launch for CD-ROM (Read Only Memory) software. When the projected arrival of CD data drives and accompanying CD databases failed to materialize during 1985, 3M's optical media plant in Menominee, Wisc., decided to modify its first CD-ROM replicating lines to handle audio disks; sources they say 3M will ramp up production during the first quarter.

Various new companies with engineering bases in computer products and semiconductor manufacture are also promising production of audio CDs during the coming year. Six-year-old Laser Video of Anaheim, Calif., is adapting its proprietary optical media replication systems, used for sophisticated industrial videodisk mastering and production, to produce CDs, with initial runs expected this month.

New companies include Los Angeles-based Com disc and Laser Logic, a Bay Area firm which plans the bulk of its production in a new Carlsbad, Calif., facility; both project startup production shortly as well.

Meanwhile, several Canadian CD plant ventures are in the works, including a projected plant in Toronto for Praxis International; a facility in Eastern Quebec to be jointly operated by French replicator MPO, Montreal-based SNC International, and Sodice, the Quebec government agency for cultural and communications development; a 1987 facility being blueprinted by the Cinar manufacturing group; and a Western Canada facility that would be launched near Vancouver by a consortium that has been actively seeking funding for over a year. Although the Praxis venture is targeting this March for initial production, startup dates for the other competitors aren't likely to begin until 1987.

With so many new players claiming they're readying hands, however, veteran observers warn that some of these CD contenders are likely to encounter many of the nagging production bugs that troubled DADC during its first year in the market. Moreover, aggregate estimates for worldwide CD production, including projected increases in capacity for existing plants in Europe and Japan, are still said to fall short of the potential worldwide demand for software.

Thus, while shortages may be brought under greater control, most major record companies indicate they expect the manufacturing pinch to continue throughout the year. That means that most labels will be forced to continue "prioritizing" their production orders to focus on fast selling hits and the cream of their catalogs, while older, back catalog titles must await an easing of the crunch before it becomes practical to transfer them to CD. That predicament could easily further enhance the value of special CD compilations.

(Continued on page CES-19)
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Blank Media Issues Grab Headlines From Product News, Audio Pricehike

Hi-Fi VIDEOCASSETTES

Hi-fi VCRs today account for 15% of total U.S. VCR sales, and will increase to 20%-25% in 1986, predicts Robert Burnett, marketing director, magnetic audio/video product division (consumer) at 3M. At TDK, higher grade videocassettes get the nod from Koyo Yokoi, director of consumer sales.

"People have learned that it makes sense to invest in better premium tape for any VCR, including older machines. We feel the backordered situation on our HD-Pro is clear evidence of this growing 'step-up' trend," Yokoi says.

At BASF, Larry Rolla, marketing manager consumer and pro video and audio takes a more pragmatic view.

"People conclude that if they're spending all those bucks on better quality hardware, they might as well buy better quality blank tape." BASF's super grade hi-fi in T120 and T160 ranging $6.99-$8.99 suggested list are a step in the hi-fi direction.

IS 8MM HERE FINALLY?

For companies such as Kodak and Polaroid, it's about time for the excitement in 8mm. Marketing executives at Polaroid point out another aspect of the 8mm popularity growth—audio applications. The 8mm cassette is compatible with three different types of audio: monophonic, hi-fi FM and finally digital stereo sound when it becomes available.

Without Warning, a "demonstration" troupe, practice for performances at last summer's CES at the Polaroid exhibit, where they demo'd the company's 8mm system.

TDK's Tokoi is downright bullish. "New exciting hardware has been introduced with more coming every day. It is possible we could see a surge in demand, perhaps more quickly than we originally anticipated. Within two years, it is possible that the 8mm format could have a market share in the 20% range."

Sony's Bermingham agrees. He says Sony will bow a 15-minute length at around $5 list. While this is aimed at serving the home movie market—recording a birthday or other family event—are there other exciting uses for 8mm. He says 24-hours in audio on one cassette is one such use.

Bermingham continues, "It's something new to sell.

(Continued on page CES-20)

A/V Accessories Continue To Take Up Slack For Narrow Hardware Margins

There's no question that as margins remain depressed in the audio and video hardware categories, retailers will continue to turn to accessories to help take up some of the slack. So to make audio/video accessory shopping at the Consumer Electronics Show (CES) a little easier, we've highlighted a number of new product introductions from companies whose products span the spectrum of accessories.

Altop is debuting a new 8mm video head cleaner and storage case at CES. The new 8mm VCR (wet type) Cleaner cassette utilizes a cleaning ribbon to remove contaminants from the 8mm player's tape path. The new Library of Sound cassette storage system is available in two styles, Traveller or Storage, carrying six or twelve cassettes respectively.

Look for new CD storage opportunities from A.L.S. The company is adapting its past audio/video basic cabinet and drawer systems for the CD. First off the production line is a two drawer unit that holds up to 48 Compact Discs.

Amaray is marketing a new, compact VCR head cleaner kit, the Amaray Videocassette Recorder Head Cleaner, in both VHS and Beta formats. Distributed through a national network of retailers, the cleaner is expected to have a suggested retail price of $7.99.

A.M. Products of Denmark is introducing what it calls the "first videotape sensor device." This sensor system hooks into a videocassette and prevents it from being viewed. The product is targeted to parents and other users who want to restrict viewing of specific tapes. Operates as a basic lock and key system. Suggested retail price is $1.49. Also new is the A.M. A.C.C.5. This is a new auto-reverse audio cassette deck cleaner kit featuring a screw mechanism to reduce or eliminate wavering or bending.

A new CD cleaning and maintenance system, the AT-6030 CD "Cleanica," has joined Audio-Technica's existing line of care devices.

Unable to release details at press time, Blackbourn is expected to debut two new accessories this week as well as a new dealer merchandising support program.

(Continued on page CES-16)
New CD Storage Cases from Savoy

In keeping with consumers' demands — Savoy engineering has come up with the best portable and home storage units for your precious compact discs.

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Compact Disc Home Storage Unit. Holds 36 Discs in Jewel Box in 2 Drawers, Attractive Wood Grain Finish.

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Personal Stereos Remain Little Giant With Booming Voice

Personal stereo units continue to be both a steady, though small, revenue source and an effective plus-profit item for those record/tape retail chains who have stayed on in a market dominated by electronics specialty stores.

At the 70-store Listening Booth chain, vice president Steve Bell says business in personal stereo items is “phenomenal. It’s a tremendous category for us,” he continues. “Over the past three years, it’s been growing by leaps and bounds.” Bell says personal stereo represents 5% of the company’s overall revenues, and finds that “it doesn’t have as many peaks and valleys as it used to. Christmas, of course, is very strong, and so is spring and summer,” he notes. “But we find that, for us, it’s very much a year-round hot seller.”

Listening Booth stores carry four brands—Panasonic, Sony, JVC and Emerson—and somewhere between 55-60 models of personal cassette players, breakaway mini-stereos and “boom boxes.” The Walkman-type cassette players are displayed in closed showcases. “We’d like to have them in an open display,” Bell says, “but we’ve found it’s just too much of a security problem. We keep them under glass, but they each have a fact tag listing their individual features, and they’re all loaded with batteries and ready to play.” The breakaways and boom boxes, he continues, are displayed on shelves, near the front of the store, in high traffic areas. “We do have a security system for the larger players, but they’re out in the open, easily touched and played by customers.”

As far as promotions and advertising, Bell says that Listening Booth runs “under $100 gift guide” ads three or four times between Thanksgiving and Christmas, focusing on personal cassette players and boom boxes. The chain also runs various promotions throughout the year, he says, such as an “all-Sony or all-Panasonic ad, featuring every player in their line.”

To help teach salespeople the vagaries of personal stereo selling, Listening Booth maintains a staff of in-house sales trainers. “We also participate at least once a year in manufacturer-
sponsored sales staff training seminars, usually timed to the introduction of a new product."

At Record Bar, Paul Fussell, manager of special products, says personal stereo sales account for 2% of the chain's overall business. Although Record Bar has, during 1985, experienced some trouble with the personal stereo market due to "manufacturers dumping a lot of product, and other retailers selling the same product we were carrying at prices way below our cost," he says the chain has no intention of clearing out of the market.

For this Christmas selling season, Fussell says, "We're pretty much sitting with what we've got." Record Bar carries models by Toshiba (their premium line), Sanyo and Crown. "We have one P.O.P. for each individual model in the store, which points out its individual features. We also use an open display, where the customers can handle the players."

Fussell says that Record Bar sales people are "aggressive" about selling personal stereos, "because it's obviously something more than our usual $10 sale item." He notes also that add-on sales—head cleaners, batteries, blank tape and headphones—are healthy, due in great part to the successful selling of personal stereo units.

Record Bar's plans for 1986 include "streamlining" the product presentation. "At one time, we carried a line of 16 items. Next year, we'll carry only a half dozen or less, at very popular and distinct price points."

One large chain now in the process of deciding whether to enter the personal stereo arena is Licorice Pizza. The chain is about to wrap up a three month trial, run in conjunction with its parent Record Bar, which has seen its stores carrying a line of Sanyo Walkman-type units and boom boxes. "It's done fairly well for us," says Mark Heffernan, special products manager. "In fact, we were really surprised at how it's worked out." He says that Licorice Pizza will soon discuss the possibility of carrying personal stereo items on a regular basis. "As of now, there's no commitment on our part on Sanyo, or any other manufacturer," says Heffernan.

In the chain's stores, the cassette players and boom boxes are stocked in open displays, "as close as possible to the audio cassette wall," Heffernan notes. "We've also directed our stores to do as much combination merchandising as possible, with blank tape, batteries and that sort of thing." STEVEN DUPLER

12 Great Movies at only $29.95* each.
Reduced from $79.95, for a limited time.
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SALE ENDS MAY 1.
Stock up now from your MGM/UA Home Video distributor.
Warehouse ship date—Feb. 4, 1986

*Manufacturer's suggested retail price. All titles return to their normal suggested $9.95 price after May 1, 1986.
VCR INDUSTRY
(Continued from page CES-3)

reasons why consumer interest in the new format will be thin.

Supporting Ynagimoto is Pioneer's Ken Kai, who claims "the future is here with 8mm." Pioneer will be exhibiting its first 8mm machines at the Winter CES.

At Panasonic, general manager of consumer video division Stan Hametz is relatively neutral on 8mm, taking "a 50/50 point of view on it." Working against the technology is the increasing popularity of half-inch camcorders in Beta and especially VHS; working for it and the incompatibility of 8mm with existing video systems, he believes, is the fact that Sony Corp. has dedicated itself to the success of the format.

For half-inch, says Ynagimoto, the scorching growth pace the VCR industry has set will level off. "We don't see any possibility of getting such a big jump again," comments Ynagimoto about 1985's jump from about 7.5 million machines sold to 1986's near 11 million plus.

Issacs agrees, saying the business will probably "see a bit of a decline as far as the tremendous growth rate we've been experiencing." Making up for this, he and other manufacturers hope, will be increased sales of machines with high-end features whose bigger price tags allow for fatter profits.

Currency changes are already having an impact, says Hametz: "I do see some indication of some slight price raises." He feels 1986 may bring an almost unknown commodity to the VCR business: stability, at least in pricing, with chops in tags coming through conventional avenues such as closeouts, rather than via massive drops in wholesaler charges.

Korean manufacturers may strongly benefit from the Japanese pricing problems. Ynagimoto believes, "The Korean currency is in a totally different situation. They have been devalued," he says. "This year they were not very strong in the U.S. market, moving about 600,000-700,000 pieces. That should change in '86. Ynagimoto observes; "They do have the capability to make their capacity double. Next year they will become very strong, particularly in the basic, low-end VCR area."

Issacs strongly disagrees, saying "The effect of the Koreans is going to be not much greater than what we experienced in 1986." Devaluation will not be
It Was Not A Case Of Love At First Sight...

He was a Russian detective for the L.A.P.D. who drank too much and had one foot in cop Siberia. Valnikov's life was a mess. Her life was very much in order. She knew what she wanted and she didn't want Valnikov. "You can't make me work with him," Natalie told the captain. "He's crazy, bat, whacko. I'm not talking about daffy, balmy or goofy; I'm saying he's psycho."

Then dog trainer Philo Skinner, a miserably unlucky gambler who 'never hurt an animal in his life,' kidnapped a pair of prize canines. Suddenly, there was one dead schnauzer bitch with one white toe-nail and no next-of-kin. And another one-eared schnauzer bitch with a heavy ransom and a frantic owner.

"It's just a dog, Valnikov. It's just a goddamn dog. You and this investigation are driving me nuts," said Natalie. "You're not going to drive me nuts and get away with it."

Valnikov was not a chauvinist; Russians just like to give flowers. Natalie liked flowers; she was also partial to borscht, gypsy music and Valnikov's Russian vodka. Reluctantly, she discovered she was also partial to Valnikov.

"IT'S LIKE ITCHY MITCH WAS SAYING, SOME PEOPLE ALWAYS SEEM TO PICK THE BLACK MARBLE" WHO BUT JOSEPH WAMBAUGH COULD WRITE A STORY LIKE THIS?

"THE BLACK MARBLE MANAGES TO HAVE BOTH ROMANTIC WARMTH AND CHILLING FEEL OF SLEAZY AND LETAL WICKEDNESS."

-Jack Kroll, Newsweek

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AVAILABLE ON VIDEOCASSETTE $39.95 suggested retail price*

*Price slightly higher in Canada

BILLBOARD JANUARY 11, 1986

Tony Seideman

DOUBLE-DECK

(Continued from page CES-3)

unit, which features two completely separate video playback and record units built into one machine, is "still being sold in the Middle East. But it's not being sold in any other country in the world and it's not planned to be sold in any market worldwide." In contrast, while the video deck has been eliminated as a duplication-spurring threat, double-bay audiocassette decks continue to gain strength as a product category. Virtually every company that sells audio cassette decks and boom boxes at the Winter CES will have a double deck on sale. 1986 will mark the third generation of double well technology, and the near-standardization of a feature especially nerve racking to the record industry—high speed duplication on consumer players.

Sharp provides an example: all three of the new double well players the company shows at CES will be equipped with high speed.

Statistically, executives say a major share of the portable "boom box" type decks being sold are two-cassette capable; for component units, estimates of market share range from a 25% to 40% or more.

According to Sansui's Arnold Singer, "almost every one of our systems sold is equipped with a double cassette deck, and we believe it to be a primary feature of our line." When Singer uses the word "system," he's talking about selling all the combined components of a stereo together as one package. The situation changes when components, or separate pieces, are involved, Singer says.

Double-well component audio decks often retail for 150% more than their single well companions. This has significantly slowed consumer acceptance of the format, says Singer, although he predicts a gradual increase in market share.

Tony Seideman
The new program involves a complementary counter display.

In keeping with its commitment to expand its line of audio/video accessories, **Coast Manufacturing** is introducing its new "Red Accent" Collection of audio/video cassette organizers. Each features a rubberized cushion cassette cradle (patent pending) to guard and insulate cassettes and a distinctive "Red Accent" design. The line consists of two audio cassette models capable of holding either 12 or 24 cassettes, as well as an all-purpose personal stereo pouch to hold personal stereo and several cassettes in a zipper front pouch. **Denon** is marketing a new audio rack system, the Model ARC-201, scheduled to be available in February. A black low boy-styled model, the ARC-201 has a suggested retail price of $299.

Look for a slew of new accessory additions to the **Discwasher** line at CES. The company is introducing a new Video Starter Kit for VCR owners who also subscribe to cable or premium tv. The kit consists of a Video Head Cleaner, an A-B switch, three coaxial RF cables and an instruction manual with step-by-step details covering a variety of system set ups. It has a suggested retail price of $29.95 and is available in Beta and VHS formats. Also new at the Show is *Discwasher's* Greatest Hits Collection audio care accessories storage case. The Collection is available stocked (with assortment of Discwasher accessories) or empty, for those who already own the company's products and need a place to store them. A filled unit includes the Discwasher D4+ Record Care System, the SC-2 Stylus Care System, Perfect Path Cassette Head Cleaner and C.P.R. Capstan-Pinch Roller Cleaner. Additional storage space is provided for the company's D'Mag Cassette Deck Demagnetizer, Compact Disc Cleaner and **ZeroStat 3 Anti-Static Instrument. The filled unit retails for $49.95. The empty case retails for $19.95.**

Special value coupons for $1 rebates on selected Discwasher products are included in both versions.

**GC Electronics** is adding a new stereo headphone and a Compact Disc cleaning kit to its line of headphone and accessory products. The new lightweight Ultraform Stereo Headphone (GC # 90-125) is designed to fit comfortably inside the users' ear. The new Compact Disc cleaning Kit (GC # 30-700) contains a three-ounce aerosol can of especially formulated cleaning solution, a cleaning brush, chamois applicator and disc holder. It is expected to retail for $25.15.

To kick off the new year, **Gemini Industries** is introducing half-a-dozen new headphones ranging in price from the "economical/disposable" to the high-end/cobalt-type.** The Geneva Group** is introducing three new products at the show: a CD storage unit; a CD cleaner, a new 8mm video head cleaning system.

**Innovative Concepts** is marketing a new 18 CD storage file at CES. The injection-molded organizer stores CDs vertically in their jewel box cases and "locks" them in place. A special touch-release mechanism allows for easy disk removal.

**Le Bo-Peerless** is introducing a new "dual insert" nylon audio cassette carrying case. Complete with a large front pocket to carry audio extras, the case has a shoulder strap and handle. Dual insert provides for 30 cassettes in their Norelo boxes, 48 cassettes without the box. The company is also preparing a two-pack of replacement CD jewel boxes packaged for rack merchandising.

Introducing 21 new Memorex audio and video accessory products, the **Memtek Products** lineup includes four Memorex headphones. Topping the line are two numbers: a head phone system and a mini earphone system. Both list for $14.99, a mid-priced for $9.99, and a budget-priced for $4.99. Accessories include a Gold Series 20-foot extension cord two head-

phone adapters.

In the CD arena, Memtek is marketing five Memorex compact disc accessories: two CD player dust covers, a CD Cleaning Solution, CD storage case, a organizer two-pack.

Memtek will also introduce three Memorex maintenance products: an 8mm Safeguard System Video Head Cleaner a Dust Away Spray compressed air system to "blow away" dust, and a VCR headcleaner fluid replacement. Also look for two new accessory combo packs: the Memorex Picture Perfect Recording Pack, which includes one Memorex Pro Series videocassette, a VCR dust cover and a Safeguard System VHS head cleaner, as well as the Memorex Deluxe Stereo Recording Pack.

**Monster Cable**'s new Interlink CD is reported to be a super high resolution Compact Disc interconnecting cable.

Also new at the show will be the company's new video connection cable, Monster Video. The high resolution, low loss cable is designed specifically for home video applications and targeted towards VCR, laser disc player, stereo tv and cable hook-up markets.

In video accessories, **Pflanstieh** is introducing its Premium Gold line—56 different accessories and hook-up products for sophisticates including its new TV-UVC5GL universal cord. Designed to hook up VCR to 75 Ohm-300 Ohm tv/monitors, this five-foot cable is equipped with a switch and two Balum. Directed to the retail and rental industries, the cord also features gold plate connections.

Topping the line of **Recoton**'s CES introductions is FRED, the Friendly Recoton Entertainment Decoder. FRED reportedly enables any of 123 monaural tvs on the market to receive all MTS network stereo tv broadcasts for playback through a consumer's stereo system. A deluxe version of FRED, ALFRED (as in Amplified FRED), features a built-in 15 watt per channel amplifier for those users without stereo.

**JOYCE GOLDEN**
more customized vendors to store programs with lots of dealer and consumer incentives proliferating. Another growth area is digital (Compact Disc) ready blank tape.

- Portable tape players were expected to generate some 10 million unit sales last year with the same figure forecast for 1986. The “Walkman” phenomenon has plateaued somewhat but it’s still fueling the blank and pre-recorded audio cassette market very nicely. The hardware market is glutted with portable players of every type, permutation and price point.

The Laserdisc player has undergone a healthy resurgence, thanks in large measure to Pioneer’s combination CD/Laservision player, as well as other Japanese manufacturers who are offering similar hardware.

It’s estimated that there are some 300,000 Laserdisc machines in the U.S. and the format’s chief proponent—Pioneer—will be placing a good deal of emphasis on both hardware and software this year. Pioneer has excited the industry with a combination CD audio and Laservision video approach on a single optical disk.

For conventional audio equipment manufacturers, their emphasis will be on “digital-ready” and “video-ready” components such as loudspeakers.

Product innovation is likely to be mild while manufacturers need to place an emphasis on bread-and-butter business. But CES-goers will see, for example, more dual CDs coupled with dual-well cassette decks, CD hardware with software changer capability, elaborately programmable cassette decks, and the like.

While entertainment computer software will also be much in evidence, the home computer business is still reeling. To date, the only major record chain committed to the product category is the massive West Coast Wholesale Entertainment chain, which predicts a resurgence in the 1986/87 holiday time frame.

The CES also sees a return of some major home video program suppliers although they still consider VSDA their primary show. But shifting patterns of distribution to the mass merchant will bring such vendors as CBS/Fox, Embassy Home Entertainment, Prism Entertainment and others. JIM McCULLAUGH

Let us introduce ourselves, we’re Charter Entertainment, a brand new home video company. We’re taking a whole new approach to the video marketplace. We are planning programs to meet the specific needs of you, the distributor and retailer. Our staff is young and aggressive with over 20 years of combined experience in the video industry. And we think our strategies will turn a few heads.

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- TEN LITTLE INDIANS
- THE BALTIMORE BULLET
- SIDEWINDER

In addition, a coupon will be included in each pre-pack that is redeemable for a free Charter Entertainment/KISS OF THE SPIDER WOMAN satin jacket.

Let’s work together to meet your needs.

We’re dedicated to developing incentive programs for both the distributor and retailer. You’ll be able to take advantage of our longer selling periods to maximize sales. Plus we’ll be keeping you up to date with our continuing programs and new releases through monthly mailings direct to you. So become a Charter member and let’s grow together.
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CD HARDWARE
(Continued from page CES-6)

increases to compensate for this development. Since September, for example, the dollar has declined almost 20% against the Japanese yen.

The portable CD player, a category almost exclusively the domain of Sony thus far, will multiply in the marketplace under a variety of manufacturer logos (in some cases, however, OEMed by Sony). Among those ready to bid for market attention are entries by Pioneer, Technics, Panasonic, Sanyo, Toshiba, Hitachi and Magnavox. Still others are certain to surface at CES.

Prices for these units, now rated reliable enough to retain stability on the move, top off at $299.95. At the low end, they will list at about $220. At the high end, Sony now provides a rechargeable battery with its D-7 Discman, as well as AC adaptor and patchcord as standard equipment. Its pioneering D-5, still available, has been reduced in price to $279.95, but now includes at no extra charge battery pack and headphones.

While most new portables boast programming features comparable in flexibility to some full-size units, Pioneer goes a step further by designing its unit to allow “docking” in the company’s upscale boombox. The company, though, prefers to invest the latter unit with a bit more dignity by calling it a portable component system.

Mike Fidler, Pioneer brand manager, home entertainment, says he expects that the portable player will be in a back-order mode rather soon after deliveries. Competitors agree that the player style will be among the most popular, and that manufacturers are unlikely to satisfy consumer demand early on.

At Sony, spokesman Mark Finer says portable units will be given heavy attention in the company’s advertising plans. Sony’s current drive, spotlighting its full CD line, is claimed to have generated lots of attention with its discount plan for software. Finer reports that almost 15,000 buyers have validated coupon books that entitle them to purchase up to 100 CD software titles at $2 off per disk at cooperating retail chains across the country.

Other innovative promotions and advertising campaigns are known to be ready for launch at a number of other companies. Among CD players incorporating unusual features not yet available in competing models is
Pioneer’s PD-M6. This is the unit that provides a six-disk magazine that fits into the disk drawer and allows direct access to any song on any of the disks, as well as 32-step random access programmability. The magazine itself may also be used as a self-contained storage unit, and additional magazines may be obtained separately as the owner’s software library expands.

Record labels have shown interest in this changer/storage feature, says Pioneer’s Fidler, but so far no other manufacturers have made any overtures to the company. If the feature caught on, it may have implications on CD software packaging, an issue that has stimulated controversy in the record company community this past year.

With regard to changer capability, Denon’s Heilborn feels the Pioneer unit’s capacity is too limited. The ability to carry 15 disks is a more “reasonable” goal, he says. This would allow a changer unit to be stored in the trunk of a car, a use where changer accessibility serves more than a mere convenience.

Car player penetration has lagged somewhat behind earliest predictions, but this year should see heightened activity in both the number of players introduced and those actually pitched in the marketplace.

Only last month, the Ford Motor Co., in conjunction with JBL, announced that it would be supplying a CD player as a “standard option” in its Lincoln town car early next year. Hardly a car that is the acquisition target of the mass of American consumers, the move is nevertheless seen as an augury of things to come.

Is Horowitz

CD SOFTWARE

(Continued from page CES-6) as a means of satisfying consumers while reserving manufacturing capacities for new and future hits.

As for price, don’t expect any substantial erosion in disk prices. Since CD tags were reduced during 1984, prices have gradually stabilized; recent increases in overseas production, owing to the dollar’s decline in money markets, has also created a pricing wall. If anything, disk prices may suffer slight increases until U.S. Compact Disc production capacity reaches a significant level.

Sam Sutherland

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Interior, Miriam King; Cover, Douglas Brian Martin.

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Others promise. We deliver.
HOME BOX OFFICE has deigned to join rather than fight. The company is initiating a marketing program focusing on the compatibility of cable TV and VCRs. There will be three major elements in the promotion: an informational booklet titled "Making Cable VCR-Friendly," which is aimed at cable operators and details how to use the VCR as a marketing tool; a consumer-targeted brochure called "It's Time You Got The Most From Your VCR," HBO and Cable TV; and a series of ad slicks describing the benefits of combining the two media. HBO estimates that by 1990, at least two thirds of all U.S. households will own VCRs.

PINK PANTHER "BOB BAGS" will be the biggest item in a promotion slated by MGM-UA Home Video around its "A Fly In The Pink," which is part of Pink Panther Cartoon Festival series. Pink Panther bob bags will come free with 10-unit orders of "A Fly In The Pink," or orders totaling 10 units of "Fly" with other Pink Panther cartoon titles which MGM-UA has released: "Pink-A-Boo" and "Pink At First Sight."

MOTOWN IS GOING TO BE the focus of a four-part series being released by MCA Home Video. MCA describes the programs as "conceptual in nature. The first, "Motown's Mustang," will detail the history of a 1964-and-a-half Ford Mustang, following the life of the car and the sounds that pass through its radio. Songs by Marvin Gaye, Stevie Wonder, the Temptations, the Four Tops, the Jackson Five and others will be featured.

OLIVIA NEWTON-JOHN has a new compilation out, "Soul Kiss." The title is the performer's fourth video release; other programs she's put out include "Physical," virtually the first assemblage long-form available on home video, as well as "Olivia In Concert" and "Twist Of Fate." "Soul Kiss," which retails for $19.95, contains five clips from Newton-John's latest album with a running time of 20 minutes.

"MIAMI VICE" is yet another music-oriented program from MCA. The company is releasing the pilot episode of the hit tv show, which has a running time of 99 minutes, with a list price $29.95.

"SELF-AWARENESS" MESSAGES about the dangers of children's abduction will be included in the two Spanish Home Video titles being in front of "America's Best-Loved Cartoons Vols. 1 & II" and "America's Best-Loved Christmas Cartoons" will be two-minute messages about child abduction and how it can be avoided. Also included will be an "awareness flyer" asking parents to contact the National Center for Missing Or Exploited Children in Washington, D.C.

"TRAVEL TIPS" ARE OFFERED in Republic Pictures Home Video's consumer issue this month. The company has released a series of 12 "Tips" titles, each priced at $24.95. Topics covered include the hottest hotels, restaurants, clothing and shopping venues. Destinations covered in the first batch are Athos VCR, HBO and Cable TV, from Miami to Del Sol, Las Angeles, Egypt, San Francisco, Rome, Paris, London, Morocco, Ireland and Switzerland. Host of the show is Laura McKenzie, who is currently syndicating a series of brief informational travel segments.

EVER YOKO ONO's ex-husband is putting out a video, coasting with the new wave of interest in John Lennon. "Vain Glory" is arriving from Atlantic Video, a video of St. Paul, Minn. Alone in the Pink Panther bob bags, Harry, a Robin, John, and Infinite, and the cult which he joined and eventually escaped.

CHOP-SOCKY VETERAN Sho Kosugi is hosting a series of martial arts films for Trans World Entertainment to be titled "Ninja Theatre." Four titles come out this month as part of the program: "Shaolin Temple Strikes Back," "The Little Heroes Of Shaolin Temple," "Young Hero" and "Shaolin Drunk Fighter." List price for all the offerings will be $29.95.

A NEW MANUFACTURER moves into the Spanish feature film market. Video Mago Corp. is entering the home video business with four different Venezuelan-made titles: "Companero de Viaje," "Los Criminales," "El Reincidente" and "Reten de Catia." The company plans to release six films a month in 1986. Among the films due for release this month are "Las Alegres Vampiras de Vogel," "Sangre en Mis Zapatos" and "Ensenar a un sin Verguenza." The firm is based at 7-B Jules Lane, New Brunswick, N.J. 08901. Phone: (800) 826-8760.

"MY NEW PARTNER," a French film which won that nation's Caesar Award had its North American rights picked up by Heron Communications Inc., parent company for Media Home Entertainment.

FAMILY HOME ENTERTAINMENT has been cited for two awards by the Parent's Choice Foundation. Tagged as "outstanding children's video programs" were "Bikki-Bikki-Tavi" and "Mowgli's Brothers." Both are based on Rudyard Kipling's "Jungle Book" stories and were created by Chuck Jones.

TONY SEIDMANN

NEW YORK. Besides exploding in size, the home video industry is booming in the number of titles it has in release, according to the Long Island-based National Video Clearinghouse. The total number of titles in release on videocassette increased by 102% between 1973 and 1985, from 14,998 to 30,111, according to the Clearinghouse, which assembles data for use in its "Video Source Book." Reflecting the increasing fragmentation of the marketplace, the number of companies releasing titles in release in the third quarter of this year, the same period, from 156 to 885. The company says the 40,111 number "represents all titles available, including those produced and distributed to schools, colleges, hospitals, businesses—as well as home video for rental and purchase by consumers."

Of the 40,111 titles, producer/manufacturers had home video rights for about 16,171, the Clearinghouse says, and "Only 8,000 of those titles were actively moving through the usual chain from producer to manufacturer to distributor to retail store to consumer at any one time in 1985." Of the titles not marketed to consumers, the company says that "topics" were one reason, with most programs targeted at schools, colleges, businesses, or other non-consumer venues. More than 5% of the titles in release were available in foreign languages, with Spanish being the most popular, at 1,548 programs.

Even though movies bring in the bucks in the home video business, National Video Clearinghouse says its general interest/education category is the dominant one in terms of number of titles in release. There are a total of 12,973 programs available in that area, Clearinghouse says, up by 105% from 1979's 6,402. Next after general interest/education was health/science, which saw a 276% rise in number of titles from 2,228 in 1979 to 9,292 in 1985. Movies came after that, with 5,675 titles in release in 1985 against 9,258 in '79, a 41.5% rise. The category seeing the biggest percentage rise in the number of titles in release is another business/industry, which posted a 972% increase from 194 to 2,381.

In the children/juvenile area, one of home video's hottest, the number of titles available jumped to 2,394 from 889, a 163% rise. Fine arts was a larger category that saw a smaller increase: The number of titles in release increased by 100%, from 1,189 to 2,388.

Reflecting home video's increasing power as an entertainment medium, sports saw a far stronger jump, from 404 to 1,478, an increase of 268%. In the how-to/instruction area, the number of titles out was up by 190%, but the category still makes up the smallest one measured by the Clearinghouse, with 244.

SHOWING the industrial orientation of much of the marketplace, a significant percentage of the titles (Continued on page 44)

Lasater Offers How-to Catalog

BY JOHN SIPPEL

LOUISIANA. Creation of the "Schoolhouse Video" catalog and distribution network gives a whole new venue to manufacturers of how-to titles. Earlier, producers in this genre were hard pressed to find a way for consumers even to see their product.

Books were released before with lists of titles available on pre-recorded cassette. "Schoolhouse Video" is an actual catalog, through which both consumers and retailers can order. It is owned by Sally Lasater, whose Sallyforth Productions holds rights to about 40 how-to programs.

FOR WEEK ENDING JANUARY 11, 1986

Billboard

Rank 1

Title

Copyright Owner, Distributor, Catalog Number

Principal Performers

Year of Release

Retail

Format

Price

1

GHOSTBUSTERS

RCA/Columbia Pictures Home Video 30413

Bill Murray Dan Aykroyd

1984 PG

CED

29.95

2

BEVERLY HILLS COP

Paramount Pictures Paramount Video 1134

Eddie Murphy

1985 R

CED

29.95

3

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT AT A

The Ladd Company Warner Home Video 2000-20

Steve Guttenberg Bubba Smith

1985 R

Laser

39.98

4

AMADEUS

Thoro/EMI/HBO Video RCA Video Disc 2997

Tom Hulce F. Murray Abraham

1985 R

CED

29.95

5

THE KARATE KID

RCA/Columbia Pictures Home Video 30406

Ralph Macchio Pat Morita

1984 PG

Laser

14.95

6

LADYHAWKE

Warner Bros./Twentieth Century Fox Home Entertainment 11464

Matthew Broderick Michelle Pfeiffer

1985 R

Laser

34.98

7

MISSING IN ACTION 2: THE BEGINNING

Cannon Films Inc. MGM/UA Home Video 100658

Chuck Norris

1985 R

Laser

34.95

8

GREMLINS

Warner Bros./HBO Video Home 11388

Zach Galligan Katey Sagal

1984 PG

Laser

34.98

9

FLYING TATTOO

Orion Pictures Vestron 5073

TImothy Hutton Sean Penn

1985 R

Laser

24.95

10

WHITE CHRISTMAS

Paramount Pictures Paramount Home Video 6104

Bing Crosby Danny Kaye

1984 PG

Laser

24.95

Study Finds 168% Increase Since '79

Explosion in Number of Titles Available

Lasater got into the do-it-yourself video business via the purchase of a how-to bookstore and her interest in horses. Combining these elements triggered publication of the 3,500-title "Schoolhouse Video" special interest catalog aimed at offering both home video consumers and retailers an accessible reference guide to an often confusing area of the business.

Lasater moved to California two years ago. In the early '70s, the former Texan was instrumental in production of "The American Horse And Horsemanship," a tv show syndicated by Transworld Video and shown in more than 90 cities. In 1984, Lasater linked up with (Continued on page 44)
NEW YORK Sony Corp. founder and chairman Akio Morita will be the keynote speaker at the 16th annual International Tape/Disc Assn. (ITA) seminar, March 12-15 at the Americas Canyon Hotel in Palm Springs, Calif.

The themes of the seminar will be "Prospering In A Technology-Driven Industry."

A preliminary agenda has been set for the seminar. Topics to be covered will include "Sony Video: The Chicken-And-Egg Market," "When Is Digital Audio Tape Coming?" "Are There Enough Sell-Through Videos To Attract Mass Merchandisers?" "New Developments In Compact Disc Manufacturing," "Are There Alternatives To Metal Tape?" "How CD ROMs And Optical Disks Impact On The Floppy Disk Market," "Is High Speed Video Duplication Really Cost Effective?" and "The Effect Of The 3480 Cartridge On The Computer Tape Market."

Fee for the conference is $750 for ITA members and $900 for non-members. Hotel accommodations and spouses' registration fee are not included.

Opening the event will be a welcoming cocktail party on Wednesday, March 12. Sessions will be held on the next three days, running from 8 a.m. to 6 p.m. on the first two days, and 8-11 a.m. on the 15th. Rank Video Services Ltd. will be sponsoring a golf tournament, while VCA/Technicolor will be behind a tennis event. The seminar's closing banquet will be held at 7 p.m. on March 15.

TITLE EXPLOSION (Continued from page 10A)

in release are not available on half-inch videotape; 78% of the programs are available on VHS and 77% on Beta. The CED videodisk format still has 817 titles in release despite its death in the hardware arena, according to the Clearinghouse, while 1,019 titles were available on laser in November.

National Video Clearinghouse has just released the seventh edition of its "Video Source Book," which contains a complete listing of video titles in release along with brief descriptions. The company is located at 100 Lafayette Drive, Syosset, N.Y. 11791; (516) 364-3600. The company also publishes "Video Tape & Disc Guide To Home Entertainment," a listing of 7,000 titles available to the consumer marketplace.

TONY SEIDMAN
They're coming for you.

**Cannibals CUTTHROATS and CREEPS**

National Release Date: U.S. - March 24, 1986
National Release Date: Canada - March 25, 1986

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**HOW-TO CATALOG**

(Continued from page 44A)

Mercedes Maharis of Santa Monica, who owned an "Equestrian Video Titles" package. The series has expanded from its initial titles to over 250, with programs ranging in price from $25 to $200. The $200 tag is for "The Locomotion Of The Horse," a Univ. of Michigan-produced video of less than an hour.

"I found that horse people are not unique," Lasater says. "There are many hobbyists intensely interested in their avocations. I began to research the field over a year ago. My Schoolhouse Video catalog now contains over 3,500 titles and we've added a special interest section. I list more than 30 model railroad videos, 18 on salt water fishing and more than 60 on flying."

The "Schoolhouse Video" catalog has approximately 30 different categories in the how-to and self-improvement areas in its 136 pages. Beyond the first edition, Lasater has already added 300 new titles for listing, and is getting as many as 10 new titles a week from the network of 130 producers and wholesalers she's put together.

Besides adding these titles, Lasater says she hopes eventually to grade the titles in her catalog, showing quality as well as subject matter. One aspect she will not change is carrying the original manufacturer's name with the program's entry.

Companies which she finds have provided the most useable products are Video Associates, Increase Video and Karl/Lorimar.

A Georgia homemaker, Eleanor Burns, supplies seven different videos, all detailing weaving and quiltmaking techniques and listing for around $39.95. "The Great Golfer In You," by Dr. Gary Witen, PGA director of learning and research, is $120. "Taoist Reiki Healing" by Master Ahn is a $90 two-hour videocassette. The volumes of black belt karate cost $45 each. A study of the catalog indicates that more than half the titles list for above $50.

Lasater advertised the brochure to consumers through regional homemaker periodicals and airline magazines for four months. She shipped 5,000 copies free via inquiries from these venues. She has also mailed an undisclosed number to video retailers, offering a wholesale discount and a 100% return for videos purchased in the previous 90-day period. Her only qualification is that returns be in saleable condition and accompanied by an order at least double their value.

Response from retailers has been slower than from consumers, but Lasater claims she's encouraged. One dealer ordered 300 copies of a Hulsey's Comet video.

Lasater is enthused, too, by the fact that independent video producers have voluntarily turned domestic distribution over to Sallyforth Distribution, another facet of her Monterey-based company. The operation, which occupies 3,000 square feet of industrialized space, has North American distribution rights to almost 40 specialized titles. Sallyforth has also made several worldwide deals.
BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

HIGH-DEFINITION TELEVISION—that expected, revolution- ary technology you’ve heard philosophies buzzing about—is, ironically, hard to define. And dictionaries aren’t any help. Though roughly 10 years old, high-definition television (HDTV) is only now about to be born.

HDTV is the catch-all term for a number of schemes to overhaul tv transmission worldwide. The idea is to provide television images theoretically as sharp and deep and full as 35mm film—tv, in other words, that looks like movies in a theater. This would extend even to movies’ wide-screen framing (which gets chopped to fit the more nearly square proportions of the tv screen) and lead to the first generation of widescreen tv sets for the home. Unfortunately, while the technology to do most of this exists, anything hoping to encompass the entire world is bound to have run into political snags.

Last October, in an effort to work out a single, worldwide HDTV standard, representatives from several countries met in Geneva under the banner of the policy-making International Radio Consultative Committee (CCIR). A working committee’s recommendations will be taken up at the CCIR’s plenary session, to be held in Dubrovnik, Yugoslavia, in May.

Decisions made by the CCIR—a body of over 50 countries and broadcasters that recommends technical standards—aren’t binding. They do, however, make cooperation among broadcasters and hardware manufactur- ers worldwide all the easier.

An agreement may not be reached, however, because of a split primarily between the U.S. and Japan on one side and most of Europe on the other. And unless something can be worked out, no world standard can be had until 1990, when the CCIR’s next regularly scheduled “study cycle” comes to an end.

Two HDTV standards are being touted. One, being pushed by the U.S. and Japan, was developed by NHK and is called Hi-Vision; the other is the creation of N.V. Philips and is being pushed by West Germany, the U.K., France and the Netherlands, among others.

Confounding the matter is overt pressure by the U.S. State Dept. for adoption of the NHK standard. The technological community has expressed dismay over such unusual governmental involvement.

When and if standards are settled, the actual broadcasting or cablecasting of HDTV is another challenge. There are various ways to go, probably all of which will be utilized.

The first hurdle is HDTV’s bandwidth needs. NTSC audio and video transmissions require about 6 megahertz (MHz) of bandwidth. NHK’s Hi-Vision needs over 20 MHz.

Now, children ages 2-6 have their own storytelling video. Walt Disney Video-A-Longs… three volumes each containing a trio of thoroughly enjoyable stories and exciting activities that will keep youngsters entertained for hours on end. Colorful pictures, enthralling stories and fascinating narrations…all on a child’s very own storytelling video. Let Mickey Mouse, Winnie the Pooh, Pinocchio, Robin Hood and 101 Dalmatians entertain your customers’ kids.

Three Entertaining Volumes!

- Mickey’s Discovery Series:
  - Counting Fun
  - Things That Go
  - Baby Animals

- Winnie the Pooh Series:
  - Winnie the Pooh and the Honey Tree
  - Winnie the Pooh and Tigger, Too
  - Winnie the Pooh and the Blustery Day

- The Disney Classics Series:
  - Pinocchio
  - Robin Hood
  - 101 Dalmatians

WALT DISNEY HOME VIDEO

Walt Disney Home Video Distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, California 91521. Printed in U.S.A. (HV-877-1)

© 1985 Walt Disney Productions.
JACQUELINE BISSET
JURGEN PROCHNOW

“Forbidden.”
A True Story

An independent countess secretly joins the underground in Nazi Germany to save Berlin’s last Jews and has a FORBIDDEN love affair with a handsome Jewish writer.

FAST FORWARD

(Continued from page 43)

MHz. To compress this to manageable levels, NHK helped develop something called MUSE (Multiple SubNyquist Sampling Encoding). This, says NHK, allows its HDTV system to fit onto a single satellite channel.

Satellite transmission is only one method under consideration. Already, in fact, filmmakers such as (of course) Francis Ford Coppola are using HDTV video cameras and monitors to provide instant “rushes” for low-cost rough-editing. Sony, similarly, has what it calls the High Definition Video System (HDVS), which is getting its baptism with a theatrical short about Halley’s Comet called “Arrival.”

Though “Arrival” was shot using HDTV video equipment, the resultant videotape was transferred to 35mm film for theatrical showings. Other envisioned HDTV transmission systems include satellites and/or fiber-optics used to send HDTV images directly to video projectors in theaters and homes. This might, conceivably, offer a valid reason to revive DBS (direct broadcast satellite) transmissions to homes. HDTV could also be transmitted via cable.

One certain thing is that HDTV images are astounding. Sony, Toshiba and others have demonstrated prototypes of such high-tech wonderworks as wide-screen, 40-inch set with images that seem almost three-dimensional in comparison with current video. HDTV will likely impact on the film business, and eventually appear in affordable home versions.

When that happens—and it will, since the film industry is already using HDTV and Japan is already building an HDTV satellite for a planned 1990 launch—today’s TV sets will be as obsolete as the earliest ‘30s boxes with those tiny round windows. Collectors, take note.

Three Basic TV Standards

HDTV has been envisioned at least since the ‘80s, when international agreements were reached on today’s three basic TV transmission standards and their variations.

These three are NTSC, used here and in Japan, Canada and elsewhere; PAL, used in China and in much of Europe, and SECAM, used in France, the U.S.S.R. and much of the Middle East. These differing standards, in conjunction with electrical-current differences, make TV sets and VCRs of one standard incompatible with another. The split gets right to the heart of HDTV technology. Essentially, it’s a matter of cycles and lines.

NTSC television images are transmitted as a series of rapidly “drawn” lines on a TV screen. In 1/60 of a second, a photon gun draws 382 1/2 lines—from top to bottom, left to right—and then zooms back up to the top of the frame.

(Continued on page 45)
Laser Players, Disks Carve Market Niche

By Tony Seideman

By attracting consumers concerned with ultra-high audio and video quality, the laser videodisk player has carved a comfortable place for itself in the consumer electronic industry's high-end despite achieving only modest sales volume.

This year's Winter Consumer Electronics Show will reflect that acceptance. The only big news appears to be Yamaha's decision to begin selling its own laser video players in the U.S. The company's laser video players are already available to Japanese consumers.

Sony Corp., which also sells its units in Japan, has "no plans at present to introduce a consumer laser video player." (Continued on page 47)

Three Systems

(Continued from page 44)

screen and "interlaces" (fills in the spaces in-between) with another 262 1/2 lines. Each of these two passes is called a "field," and the entire, 525-line image, drawn in 1/50 of a second, is called a "frame." (If you want to get technical, the process is called "2:1 interlacing").

Since 1/50 of a second is just below the level of the human eye's persistence of vision, this means tv images don't appear to flicker. The primary reason for NTSC TV's 1/60-of-a-second fields is that we use a 60-cycle (60 Hertz) electrical system.

PAL and SECAM transmissions, on the other hand, draw 625 lines per frame and generally work on 50 cycles—drawing fields in 1/50 of a second and complete frames in 1/25. Naturally, any proposed HDTV system has to address these real national distinctions.

The U.S. and Japan are backing an HDTV system developed by the Japan Broadcasting Co. (NHK). This system, which the developers call Hi-Vision, more than doubles the NTSC 525-line standard to 1,125 lines. It uses the existing 60-Hertz field rate and 2:1 interlacing. It also offers a theater-like 5.33:1 wide screen aspect ratio (all current tv sets are 4:3). Canada, India, New Zealand, Norway and Sweden are among those supporting NHK's Hi-Vision.

Much of Europe, however, points out that anything shot in a 60-Hertz system is quite difficult to convert to 50-Hertz. France, the Netherlands, West Germany and the U.K., as well as Australia, would prefer to see implemented a 1,250 line, 50-cycle system (also 5.33:1 aspect) developed by Dutch Philips.

The U.S.S.R., which has perhaps the largest and most diverse broadcasting system in the world, is taking a cautionary stance toward both HDTV systems.
### Home Video

#### What's Up, Warren?!

Bugs Bunny gets congratulations from Warren N. Liebertar, president of Warner Home Video, honoring the RIAA gold certification of "Bugs Bunny's Wacky Adventures." Bugs hopped over from the studio in late December to receive a star on the Hollywood Walk of Fame.

---

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Send resume and salary requirements to:

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New York, NY 10019

See us at Booth #570 at the CES show in Las Vegas.

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### Billboard

#### FOR WEEK ENDING JANUARY 11, 1986

**TOP VIDEOCASSETTES SALES**

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Price</th>
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<tr>
<td>1</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>1984</td>
<td>R</td>
<td>29.95</td>
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<td>PINOCCHIO</td>
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<td>Animated</td>
<td>1940</td>
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<td>29.95</td>
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<td>WHITE CHRISTMAS</td>
<td>Paramount Pictures Paramount Home Video 6104</td>
<td>Bing Crosby Danny Kaye</td>
<td>1954</td>
<td>NR</td>
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<td>KVC-RCA Video Prod. Karl Lorimar Home Video 069</td>
<td>Jane Fonda</td>
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<td>RCA/Columbia Pictures Home Video 6-20413</td>
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<td>THE WIZARD OF OZ</td>
<td>MGM/UA Home Video 600001</td>
<td>Judy Garland Ray Bolger</td>
<td>1939</td>
<td>G</td>
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<td>79.95</td>
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<td>Walt Disney Home Video 318</td>
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<td>NR</td>
<td>9.95</td>
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* 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 units or $1.2 million for non-theatrical made-for-home video product, 25,000 units or $1 million for music video product), a RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 units 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. 3, 1995 were certified under different criteria. ** International Tape Disc Assn. certification for gross label revenue of $1 million after returns or stock balancing.
ser videodisk player, though we do market and sell one in Japan,” executives at the firm claim.

Yamaha spokesmen confirm that they will be bringing out players, but won’t give details on these planned units.

That gives Pioneer welcome company. Until Yamaha’s move, every player sold in the U.S. in recent years was manufactured by Pioneer, regardless of the name on its label and case.

Pioneer’s introduction of a combination CD/laserdisk player in 1985 gave the format a major boost. With the new machine came a host of high-end audio firms looking to carve a niche in the new video field for themselves. They come to the CES, however, in a less than exuberant mood.

Companies featuring laser video players at CES will include such high-reputation firms as Sansui, Alpine/Luxman, Teac, NAD and Harmon Kardon. They are all marketing players originally manufactured by Pioneer.

While Yamaha is a major new entrant, some outlets seem to be considering an exit from laser video. One company with unenthusiastic feelings about the combo player is Teac. “We still offer the thing,” says product manager Keith Lehman.

“As a rule, the laser disk player has been kind of a dog in the U.S.,” Lehman says. Teac’s player, he adds, has “performed about as well as we expected,” which translates as “marginal.”

While VCRs were selling at a pace close to 50,000 units a day during November and December, one audio-oriented executive notes of himself others in the laser video field, “A thousand a month per manufacturer would be a very large quantity for that kind of market.”

One company that will definitely not be dropping laser as Sansui, even though its results with the machine have been less than explosive. According to Sansui marketing services manager Stuart Goldberg, his firm has sold “small quantities—we never expected anything substantial.”

The CD/laser disk player “completed our line,” he says, allowing the firm to offer a total picture with product in video.

After racking up considerable losses last year, the Pioneer Audio and Pioneer Video operating wings were restructured, combining into one integrated unit. A further step was taken in late December with the creation of the LaserDisc Corp. of America, which Pioneer’s Ken Kai says will allow the company to be a much more potent force in the software area.

LaserDisc’s first announced deal was a joint venture agreement with Manhattan Records, Blue Note Records and Picture Music International to issue a series of live jazz programs in the medium.

“We will get more involved in software acquisition and custom pressing,” says Kai. He predicts that player sales will be increased via the company’s “larger distribution network from Jan. 1 because of the merger” of audio and video units.
From Tough to Thoughtful
Benatar’s Music, Image in Transition

BY PAUL GREN

Los Angeles—Pat Benatar, who is set to begin her first tour in three years later this month, sees both her music and image as being in transition. Benatar is seeking to move from the Spandex, tights-and-image-of-early-hits-as-“Hit Me With Your Best Shot” to a more thoughtful, multi-dimensional stance.

It’s a tricky transition, as Benatar is the first to admit. Her first album in the new style, 1984’s “Tropic,” was a mild chart disappointment. It went platinum, as did all five of its predecessors, but stopped at number 14 on Billboard’s Top Pop Albums chart—Benatar’s lowest ranking to date.

“‘Tropic’ did well, but it didn’t do bombastic [business] like our other records,” Benatar admits. “To me it was an indication that that wasn’t what they were expecting.

“Still, you’ve got to do that once in a while. You can’t always do for them; you’ve got to do for you. On this new record I tried to compromise and do a little for them and a little for me. I’m trying to find a way to move like I want to move and not alienate everybody at the same time.”

Benatar hopes she’s struck that balance on her new album, “Seven the Hard Way.” Notes the singer: “I think the album has a lot of the sass of our first record, but still has a lot of the depth that ‘Tropic’ had. It’s not just a lightweight party record.”

In a direct concession to fans of her old style, Benatar included her recent top 10 hit, “Invisible,” from the movie, “The Legend Of Billie Jean.”

“It doesn’t really fit with the rest of the record,” she acknowledges. “It’s the old style. But I thought it was a good song. I like a lot of things that Holly [Knight] writes.”

Benatar also wrote Benatar’s 1983 hit “Love Is A Battlefield,” which brought her the fourth for best female rock performance.

Benatar’s upcoming tour, booked by Premier, is set to last 10 1/2 weeks and encompass 35 shows. “I might go out again in the summer,” Benatar says. “I just want to get my feet wet. It’s been a long time since I was out. I hope I remember what to do. I have to see what happens, too. I have to see if they’re coming.”

Though Benatar acknowledges that “a lot of water has gone under the bridge since the ‘83 tour,” she still plans to play major arenas, including the Forum in Los Angeles and Meadowlands in New Jersey.

Benatar was originally slated to tour last June, but became pregnant with her first child. She was then going to go out in October, but was forced to postpone the tour again when the album fell behind schedule.

“Sex As A Weapon,” the first single from “Seven the Hard Way,” is already in the top 40, but has met with some resistance because of its title.

“It’s really ridiculous,” says Benatar, “because the song is obviously against sex as a weapon. The same thing happened with ‘Hell Is For Children.’ I had Catholic organizations picketing my concerts. Obviously they never listened to the lyrics.

“‘Hell Is For Children,’” which appeared on Benatar’s 1980 album “Crimes Of Passion,” dealt with the subject of child abuse.

Benatar was unquestionably the hottest female rock singer of the early ‘80s, but in the past couple of years her popularity has been challenged by such hot stars as Madon-
na, Cyndi Lauper and Tina Turner.

Benatar hopes to break through in stride.

“It really doesn’t bother (Continued on page 30)

Group Turns to Self-Management

Motels Make Room For Business Savvy

LOUISIANA—It’s fitting that the Motels’ newly formed management company is called Self Control Management. The group, one of the last survivors of the late ‘70s L.A. club scene that spawned the Knack, the Go-Go’s and Missing Persons, has gained a reputation as one of the most business-like acts in pop.

“We’re watching our purse strings real closely now that we’re managing ourselves,” notes Martha Davis, the group’s lead singer and songwriter. “You have to be real shrewd about it.”

The band is sure of itself and what it wants, says Davis. “One thing we don’t want is to give 15% off the top to somebody we’re still struggling. Dan and Steve are treated like any other band members: They get the money we make when we make the money.”

The band is set up on a percentage basis with everybody sharing. I have a bit more, because I’m the presiding officer of the corporation, the main shareholder. But I’m also the one who put it together and invested all the money. To this day, all the royalties I make from songwriting go right back into the band.”

Davis admits that the group wasn’t always as savvy about business matters as it is now. She winces when she recalls the “Little Robbers’” tour two years ago, when the group insisted on handling and on carrying its own elaborate set.

“We went out and lost 60 grand a week,” Davis says. “It was so demoralizing.

“That’s one of the things we’ve learned. You don’t humor yourself and say, ‘We’re this big. You’re as big as you are at the moment, and you have to be aware of that.”

“There was this time around, we hadn’t been out in two years, and we knew that there’s a whole new one buying market out there. If we had been headlining, it could have been real slow. So we went out and opened and had no qualms about it.

“It gave us the opportunity to get back into it and to do it with

very little overhead. We didn’t make money doing that; we were just breaking even.”

The band, which is booked by Tom Ross at the Creative Artists Agency, opened first for Rick Springfield and later for Supergroup.

Davis notes that the band’s lessons have been hard-learned. “These are the kinds of things that we figure out after a few years, after scratching our heads and wondering why we’re still poor when we’re the talent.”

The Motels’ latest album, “Shook,” was a commercial disappointment, especially coming on the heels of back-to-back gold albums, “All Four One” and “Little Robbers.” It was all the more disappointing because Davis had hoped it would be the album that would elevate the Motels to platinum.

“Physically we need to go platinum,” Davis noted last fall. “The cost of making a record, paying for the video and keeping yourself out on the road is very expensive.”

But even without that platinum breakthrough, the Motels have outlasted most of their peers from

(Continued on page 30)
The buzz has already started in the Music Industry. MIDEM '86, in its 20th year, the world's greatest music show is expected to top the incredible level of business achieved this year by the American Music Industry.

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Talent in Action

Evans Takes Rock Direction

BY FRED GOODMAN

NEW YORK Recording for the Blue Note label has long been something of a make-or-break situation for promising jazz artists. And although saxophonist Bill Evans is pleased to have joined these ranks, he also feels some pressure. "The Alternative Man," his ear is turning more and more towards the commercial mainstream.

"My ideas these days are more in the direction of innovative rock," he says. "I'll probably use vocals on my more recordings and live performances. If that causes controversy, fine. But you have to branch out, and I think my next album will be on Manhattan Records rather than Blue Note."

Evans, who began his recording career auspiciously with a stint in the Miles Davis group, makes no bones about where he wants to go.

"When I joined Miles I kept in mind that I only wanted to play on records that could help me," he says. "I only wanted to do quality records right down the line."

Since then, he has recorded and toured with John McLaughlin as a member of the Mahavishnu Orchestra, and recorded his albums for Elektra/Musician and Blue Note. During 1985 he also recorded and toured with singer/songwriter Michael Franks, an association that has broadened the saxophonist's experience and opportunities and objectives.

The Franks shows were all weekend performances, and Evans used the dates to bolster his own recordings with Manhattan music scenes and interviews while working on his own music during the week.

"The audience he plays for is the audience I would like to appeal to," says Evans. "When I play with Michael's group I realize there are hundreds of thousands of people who would buy my music if they knew about it."

Evans is also encouraged by the success of Sting's recent solo debut. "He uses voice as another tone," the saxophonist says. "I have all the Police albums and have been a fan of theirs for a long time. I like the way he uses his band, and I think there's a lot of room for that kind of music.

"I also listen to Phil Collins and Peter Gabriel for their sounds. For me, it's the idea of cross-fusing the music."

While owning that he wants to "play in front of a lot of people," Evans says it's not about making commercially viable but unchallenge-

ing music.

"I play the music I like to play," he says. "I'm not trying to get over; it's a natural thing. I want to get off on it as much as the listener. I'm putting my music as much as I'm into writing it."

PAT BENATAR IN TRANSITION

(Continued from page 48)

no," she says. "When I was there it was 'poor old Linda Ronstadt.' Now it's 'poor old Pat Benatar.' Next year it will be 'poor old Madonna,' and some new little girl will be coming up.

"That's just the nature of the way if you don't think of it that way you'll make yourself crazy. Don't want to be crazy."

I even schedule the albums now so I have time to tour through the anxiety of Grammy Awards any-

more. I try to schedule them so they don't overlap."

You just get tired of that merry-go-round and you want to get off, so I got off.

"It's different when you're 20. You want to have that thing on the planet, never mind just rock 'n' roll. It's nice when it is like that, but it's not necessary any more.

"It's too hard, too. I can't give it my undivided attention anymore. I have other things in my life now."

Still, Benatar admits that it's easy for an artist to become "addicted" to top five hits and 20,000-seaters.

"That can be good or bad, depending on the artist," she notes. "Sometimes it's necessary for an artist to be motivated like that. For me it's a hindrance, because I don't do the things I should do. I do the things that are expected of me."

Concludes Benatar, who is still represented by her longtime man-

ager, Rick Newman: "This can be a ridiculous profession. Making music is one thing, but having to be a rock 'n' roll star is stupid."

KMET FREE CONCERTS

(Continued from page 48)

past eight years tighten their playlists consistently. "Screw the record companies," they say. "Tell we'll do the bands; let's go for the ratings."

"Well, if you don't anything to generate a new pool of entertain-

ers, you're going to exhaust the wealth of entertain-

ment you draw from. You can't keep continuing to use it and never give anything back."

"I thought there's got to be something that AOR can do to get back in the good graces of the labels on one hand, and show good faith to the artist on the other."

"With the Knack, the Go-Go's and Missing Persons having broken up, we're one of the few surviving L.A. bands that came out of that particular period," says Davis. "It's getting kind of lonely."

"There were so many bands that were happening and were signed immediately. A lot of them got dropped immediately, too. That's one of the good things about the Motels: We didn't have an over-

night success."

The group's natty blue blazers may not have been the ornamentation to the ornate setting, but the music that filled their one-hour set most defi-

itely had the usual L.A. rock 'n' roll surroundings. Drawing largely on material from their current Concord Jazz album, "My Feet Can't Feel Me Now," the Knocks had the entire audi-

ence tapping their feet and clapping their hands by the end of the evening. After opening with their signature song, "Blackbird Spe-

cial," the group laced their performance with a number of second line favorites, including "Dixie Landin', ""When the Saints Go Marching In," and the rousing parade clas-

sic, "Second Line."

Kirk Joseph, the Dozen's amazing tuba player, provided the funky backbeat which served as the springboard for the group's distinctiv-

ely instrumental interplay. TrumpetersEff Toms and Greg Da-

vis kept the rhythm flowing by shadowing each other's playing and injecting staccato horn blasts.

However, not all of the repertoire consisted of New Orleans parade standards. Indeed, Charles Parker's "Bongo Beep" and Thelonious Monk's "Blue Monk" provided some of the evening's hottest musical moments. Duke Ellington's "Caravan" proved just how talented and well-rehearsed the group really is. At times they seemingly defied the song's structure, holding on to the melody by a thread, and then instantaneously reversing their field and playing it note-for-note.

The show concluded New Orleans style, with a slightly risqué version of "I've Got the Whole World in My Arms." In terms of giving the show a strong New Orleans sensibility, all that was missing was an umbrella or two and a second line parade.

JEFF HANNSCH
**Billboard Scene**

by Kip Kirby

**The competition begins to find a Music City song**

A total of 68 Music Row writers have responded to the challenge, earning the chance to win round-trip American Airlines tickets to Hawaii for a week's vacation. Entries will be judged by a panel of five civic and music industry leaders.

The chosen song will be premiered in a performance by the Nashville Symphony, followed by another performance at the annual Summer Lights Festival downtown in June. March 15 is the due date for the winning announcement.

**At Presestime**, singer Johnny Paycheck was free on $25,000 bond for allegedly shooting a man in the head during a tavern dispute in Ohio just before Christmas. While the victim's head wounds were not considered severe, Paycheck must still face a hearing on felony assault charges.

Johnny Cash had cut short a holiday vacation in Jamaica when his 88-year-old father died two days before Christmas. Cash and wife June Carter were en route to Jamaica when they got the word and returned immediately to Nashville for a Christmas Eve funeral. Cash Sr. is survived by six children, 23 grandchildren, 20 great-grandchildren and three great-great-grandchildren.

Chet Atkins has donated two of his guitars to the Hard Rock Cafe: a nylon-string solid-body Gibson classical to the Manhattan restaurant and another model for the Hollywood branch. Atkins admits sheepishly that he is "having trouble" choosing a guitar for the California club because it isn't easy giving up a favorite instrument. Meanwhile, his "Stay Tuned" album, featuring George Benson, Larry Carlton, Earl Klugh, Steve Lukather and Dire Straits' Mark Knopfler, is already one of CBS Records' biggest jazz albums in history.

John Schneider has to learn to navigate the pitfalls of driving a six-hour stagecoach for his character role in (what else?) the remake of "Stagecoach." The CBS-TV film is now being shot in Nashville with stars Willie Nelson, Johnny Cash, Waylon Jennings, Kris Kristofferson and Jessi Colter.

Scheider claims he had an ulterior motive in accepting the movie offer: He's hoping it will help him produce his own western, "Seven Ways from Sunday." The actor-turned-country-singer says no studio seems interested in backing a western right now, but he's betting that if ratings are good for the "Stagecoach" remake, which airs in February, it could change some Tinseltown execs' minds.

Already wrapped (in a tornado-like 20 days of non-stop filming) is another made-for-tv saga, this one entitled "The Last Days of Frank & Jesse James" for NBC. It also stars Cash and Kristofferson, along with Ed Bruce, David Allan Coe and June Carter Cash.

Boxcar Willie's back from his longest tour of the United Kingdom, 23 dates through November and early December. Watch for his new MCA/Dot album this month, featuring two numbers with the Duet King, Willie Nelson.

Stoney Edwards' fans will be pleased to know the singer is working on his first album project in over five years in Austin. Along with the one Edwards will be Johnny Glen, guitarist Jimmy Day, Chris O'Connell from Asleep at the Wheel and other music notables.

Kathy Mattea returned home to West Virginia to support a benefit against flood victims. Mattea co-hosted three hours of a Charleston flood relief telethon carried live throughout the state by local television and radio stations. By the time she left the program, she had helped raise $750,000, 75% of the show's goal.

RCA paid for the duet to fly to radio stations. The label also paid for showcases in key branch markets, outfits for photo sessions and other items directly related to developing the act. Record company support like this is not always the case, Bowles points out, and managers should have sufficient financial strength going into a project."

"Any new artist going into the business today must be firmly capitalized," he insists. "They have to know they have money coming in whether they're working or not. I believe management should be able to provide this security if the label doesn't."

"The worst thing an act can have is a manager who needs money because that leads to decisions being made for the wrong reasons. A manager should never look for short-term gain instead of the long-term benefit, nor should a manager take a salary until the act is making money."

Bowles says it's a manager's responsibility to come up with creative financing. This might mean finding an investor to bankroll the operation in exchange for points of an act's future gross (records, merchandising, concerts, etc.) for a specified time; or taking a percentage of the gross until the act recoups (which represents a larger investment return). His original financial partner in the management firm, Ken Stills, has since bought out Bowles' share of the Judds.

"Work everything out up-front contractually," Bowles empha-sizes. "Look for investors who want to go into business, not show business. Try to limit the interest percentage to around seven percent of the act's gross plus the original investment."

"It's high risk, but it's high pres-sure, which makes it attractive," he adds. "If the act is successful it can mean a 100% return plus original in-

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**HOT COUNTRY AIRPLAY**

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vestment for a backer. And since the money doesn’t have to be laid out all at once, by the time the act reaches the $50,000-$80,000 advancement level, you’ve got a pretty good idea if it’s going to be successful.

Based on his former and current associations with Michael Johnson and a new writer/artist trio he’s developing (both RCA deals), Bowles has come up with an estimate of financial responsibilities managers can expect to fund for the first 15 months of launching a new act. Excluding label expenditures (which can vary depending on the depth of commitment), Bowles’ projected costs run close to $200,000. Among them:

- $20,000 for media development (long distance phone, postage, printing, press kits, photography, cassettes for tape mailings, advertising);
- $43,000 for artist development (instruments, equipment, cosmetic improvement, clothing, media coaching, show development, staging, van, etc.);
- $15,000 for independent record promotion;
- $55,000 in salaries (this is computed for three employees at $400 a week for 65 weeks, with occasional use of a drummer as concert demand grows);
- $20,000 for travel in keeping the act on the road (includes fuel, hotels, meals, vehicle maintenance, airfares, additional ground transportation, and management’s T&E budget);
- cost of regular business operation (insurance, accounting fees, legal expenses, taxes and performing union dues).

What can a new act hope to bring in from appearances as its career takes off? Again using his experience with the Judds as a base, Bowles projects that for the first year, an unknown recording artist could expect to average around 40 dates at $1,500 per date. During the second year, the act might be able to book up to 130 dates at approximately $5,000 per date. Third year asking price could be up to $10,000 per show, reaching $15,000 per night in year four pending recording success.

Bowles notes that this projection doesn’t show merchandising costs or income or record sales earnings. Nonetheless, he says it reflects the expense and increasing competitiveness of doing business as a Nashville manager today.

“I think record companies have become more sensitive to signing fewer acts, but ones with the potential for greatness,” Bowles sums up.

“They’re looking for raw talent—acts capable not only of studio performance but live multimedia performances—and they’re looking for uniqueness, acts that don’t sound like anyone else on the radio. This is where marketing comes in and why a team approach is so crucial. It makes the chances for delivering a hit act much more likely.”

---

**FOR WEEK ENDING JANUARY 11, 1986**

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## Billboard Hot Black Singles Sales & Airplay

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

### BLACK SINGLES A-Z

**Title** (PUBLISHER – Licensing Org.) Sheet Music Dist.

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### BLACK SINGLES BY LABEL

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*Billboard* January 11, 1986
label is near its end? England’s influential music paper New Music Express recently conducted a poll of its writers to name its top 100 albums of all time. The top album? Marvin Gaye’s 1971 masterpiece “What’s Going On.” Other black albums to find their way onto the top 30 of the NME list were James Brown’s “Solid Gold” (1977) on Polydor at #17, his “Live And Lowdown At The Apollo” (1962) on Polydor at #19, Miles Davis’ “Kind Of Blue” (1959) on Columbia at #21, Otis Redding’s “Otis Blue” (1966) on Atlantic at #23, the Temptations’ “Anthology” (1974) on Tamla/Motown at #26, Aretha Franklin’s “Greatest Hits” (1977) on Atlantic at #27, the Jimi Hendrix Experience’s “Are You Experienced?” (1967) on Track at #28, and the seminal Delta bluesman Robert Johnson’s “King Of The Delta Blues Singers” (1972) on Columbia at #30. Bobby Womack, Parliament, Al Green, Sly & The Family Stone, the Impressions, Jimmy Cliffs, the Isley Brothers, John Coltrane, Chuck Berry, Jackie Wilson, Howlin’ Wolf and Augustus Pablo all had albums cited. Labels shown are U.K. distributors.

Sweet Success. Whitney Houston celebrates her recent number one single “Saving All My Love” with Arista UK managing director Brian Yates and RCA/Ariola International vice president of marketing and a&r Joe Klenner during a reception in London.

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www.americanradiohistory.com
Wayne Erickson, Phil Johnson and Allen Brown, three former Benson Co. executives, have formed Stronghold Inc., a new Nashville-based Christian music products and services company.

Erickson will serve as president; Johnson becomes vice president, artist and songwriter development; and Brown will be vice president, marketing and production development. Kimberly Williams is named operations manager.

The three left Benson following the Zondervan Corp. acquisition of Benson, which formed the Zondervan Music Group. Erickson was ousted from the president seat he had held for five years.

A new Stronghold for three Benson veterans

Johnson is a well-known Christian producer and songwriter. Brown had been marketing and sales vice president at Benson. Williams was also with the company.

Stronghold’s first release was a self-titled album by Power Alley. A yet-unedited album from Tim & Dona Johnson is expected in a few weeks. Company expects to announce other signings shortly, according to Erickson.

Company can be reached at P.O. Box 50562, Nashville, Tenn. 37205. Phone number is (615) 646-2380.

Events: More than 700,000 copies of the latest artist-sponsored Sparrow Spotlight were distributed free of charge through the end of ’85... The Randy Stonehill/Leslie Phillips “Common Vision Tour,” which began in August, is winding down... Philip Nichols, president of Nicholas Ministries, and Ken Washburn, former vice president and chief executive officer of Spirit Records, have formed Command Records... Birthright Records, said to be the oldest black-owned and -operated gospel music company in America, has signed a long-term distribution agreement with Light/Leccion Records. The Birthright roster includes the Grand Rapids Mass Choir, Edwin Hawkins and others... Pearls Records has appointed Mary L. Dent vice president of marketing and sales and Jacqueline P. Pimento director of publicity.

Some 10,000 people showed up recently for the Gaithers’ annual Praise Gathering for Believers in Alaxandria, Ind. Music was provided by the likes of Billy Crockett, Phil Driscoll, Joni Eareckson Tada, John Fischer, Larnell Harris, Sandi Patty, Michael W. Smith, Steve Green and, of course, the various incarnations of the Gaithers. Speakers included Dr. Anthony Campolo and Bruce Larson.


The latest news on the hunger relief front comes from Los Angeles, where an all-star concert called “Jazz Aid... From the Heart” 86 has been announced for Feb. 18 at the Forum.

According to concert organizer Tani Jones, the line-up for the show—which will raise money to feed the hungry in the U.S., India and Africa—so far includes Dizzy Gillespie, Sarah Vaughan, Stanley Clarke and Free Flight. An album, a tv special, a home video release and ancillary merchandising rights are also being discussed, according to Jones, although she has yet to divulge any details.

How these plans will coincide or conflict with a similar project being mounted by a Michigan-based organization, the Jazz For Life Project (Blue Notes, Nov. 9), is clear from the moment. To further complicate matters, another organization in Los Angeles is also said to be putting together its own Live Aid-style jazz fundraiser. And on a smaller scale, we’ve also heard recently about a Jazz Crusade To End World Hunger in Florida.

Obviously, the more that gets done to alleviate hunger, the better. But are we perhaps witnessing a certain unnecessary duplication of effort here? Stay tuned for further developments.

Jazz On Video is one of the focal categories of programming driving V.I.E.W. Video, a newly formed New York-based independent that just released its first 29 titles. Founder Bob Karey has dubbed the firm with an acronym for Video International Entertainment World, which signals the European sources of a significant amount of the programming; that helps explain access to such performers as Fela and Manu Dibango, as well as U.S. perennials.

Nine of the first 29 tapes are grouped under jazz, including Gil Evans and his orchestra, Louis Bellson and his band, a pairing of Bellson and fellow drummer Billy Cobham, and the orchestra of yet another drummer, Mel Lewis. Also spotlighted are “Great Songs of the Jazz Age,” a series commemorating performances by Bobby Short, Mabel Mercer and Hugh Shannon.

Local 802, the New York chapter of the American Federation of Musicians, has been taking an increasing interest in the concerns of jazz musicians since 1983.

More voices are raised in the fight against hunger

John Glaeser, a former jazz trumpeter, was elected president in 1985. The latest example of that concern will be in evidence on Jan. 19 at the Village Gate.

The occasion is a “Generations of Jazz” showcase, a presentation sponsored by Local 802’s Jazz Musicians Foundation, the stated goals of which are to give young and lesser known artists a chance to be heard, and to increase the public’s awareness of jazz.

Saxophonists Frank Foster and Frank Wess will perform at the concert, the first of a projected series in which established musicians present younger players they consider worth of attention. The two Franks will introduce alto saxophonist Justin Robinson. In addition, Lionel Hampton will make a special appearance. Tickets are $15 each, and more information is available from Judy West at (212) 239-4802.
### HOT DANCE/DISCO

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

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<td>LINDA CLAYTON</td>
</tr>
<tr>
<td>37</td>
<td>1</td>
<td>MADE FOR ME</td>
<td>MIKE NAPIER</td>
</tr>
<tr>
<td>38</td>
<td>1</td>
<td>INTO YOU</td>
<td>RON WEISS</td>
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<tr>
<td>39</td>
<td>1</td>
<td>UNDER THE DANCE</td>
<td>BERNIE JONES</td>
</tr>
<tr>
<td>40</td>
<td>1</td>
<td>SLOW MOVES</td>
<td>LINDA CLAYTON</td>
</tr>
</tbody>
</table>

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**Footnotes:**

1. **Breakout** titles indicate songs that are expected to appear in the Top 30 next week. 
2. **Reentry** titles are songs that have been on the chart previously and are returning this week. 
3. **New** titles are songs that are making their debut on the chart. 

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*Billboard* 1986 January 11

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www.americanradiohistory.com
HAPPY NEW YEAR! And best wishes to all our readers for what we expect to be an extremely eventful and eventful 1986. Briefly, signs show that it will be a huge year for black music with ground- breaking lay the slightly fresher pickup of black/urban hits by top 40 in 1985—concurrent with which, each and every one of the major labels is gearing up its big ad. That means more danceable music around and the greatest likelihood in years that this music—by new and developing artists—will move onto radio playlists in a meaningful way.

At the pop/rock end of dance, key major artist releases in 1986 (from Tina Turner, Michael Jackson, Culture Club, Lionel Richie, Wham! and Madonna, among zillions of others) will guarantee high-profile beat music. From DJ to club cold feet about unknown (to them) acts.

NEW AND RECENT RELEASES: Because of the high profile of the chart, the Christmas rush of releases could be so diluted during January until 1986 schedules get under way.

In singles: Tramaine Hawkins, fresh from a No. 1 triumph, follows up with “In The Morning Time” (A&M), a midtempo funk number with an unusual trumpet hook. The focus is mainly on vocals this time, with all the club da-das soft-peddled; clearly, Hawkins herself is the draw, and she sings out with feeling and class. Album: ... From Behind The Fox’s “Precious Little Diamond” (Epic) is hot Euro-pop/funk, a tougher version of the Limit/Imagination sound, with another sharp U.S. mix (and a cooking dub) by Shep Pettibone. Wonder what the video looks like... Chee-Cheez’s “Shake My Love” (RCA) has been lengthened to 8:45 and tricked-up cleverly in the finishing stretch for 12-inch, yet retaining the song’s silky soul quality and opulent sway. It comes from the most consistent black album of late ’85, by the way, and has been huge winter-hit on import in Britain.

“Commercial City” is how “Mr. DJ” by the Concept (Tuckwood) was described to us, and it’s true in a couple of senses. The cut is a simple rhythm track with a radio an- nouncer voiceover (it’s cute, but how do you know it’s a record that you go out and buy? ... “Stimulation” (Stimulation Records) and 212-532-9090 is the kind of obsessive underground beat that plays for months and months, this one made by Tim Regisford and Boyd Jarvis.

MORE REMIXES: In Dead or Alive’s “My Heart Goes Bang” (Epic), Peter Waterman scores another hat trick, switching the cliché synth big bottom to cut and U.K. 12-inch for a jazzy Kraftwerk-style pulse—much more interesting than the original. We hear that he’s lifted the rhythm of “Set It Off” (Harlequin Four’s version) for one of his disco/soul records... to the “Bad mix” for Wham!’s “After The Love Has Gone,” done to the jazz rhythm of Wally Badarou’s “Chief Inspector” (Island). From Behind Bass Rock Club, Lionel Richie, Wham! and Madonna, among zillions of others) will guarantee high-profile beat music.

Appeals Franchising (Continued from page 31)

video rental. Baskin-Robbins has been doing this for years,” Caplan adds, stating that 18 other Ap- plause markets (including Canada) and that the chain has a tabloid-size monthly newsletter.

Appeals snacks: $2.98 daily and also rents VCs. In fact, the stores carry a large amount of hardware, mostly VCs, camcorders, cameras, big-screen projectors and satellite systems. Appeals stays away from tv sets, in the belief that the big dis- counters would be too competitive. Software accounts for around 54% of total store volume.

Inventory is deep, with 2,500 ti- tles (including Beta and disks) typi- cal in the stores, most of which are about 4,000 square feet in size and open 10 a.m.-10 p.m. 365 days a year. Appeals eases mailalls, gen- erally preferring free standing sites, and even has drive-through windows. Stores are computer linked so that titles on which one store is out of stock can be reserved at a nearby unit.

With a background in direct sales, it’s not surprising that Caplan be- lieves strongly in advertising. He generally allots 25%-50% for print, a similar portion for radio and tv, 8% for outdoor advertising and the al- location for direct mail. Appeal’s 1984 budget was 12% of sales (near- ly $7 million); it was less last year, when sales more than doubled. The chain operates here, in Lin- coln and in Council Bluffs, Iowa.

RUDY AND CHRIS NEELY (Continued from page 28)

video rental used a sliding scale fee structure: $4 for one movie daily, $8 for two. “It makes sense,” says Caplan, “because we have two or three nights per week with high volume that can turn.” Realizing all the top rental titles were gone by late Saturday, they dropped prices to $2 on everything after 5 p.m. Sat- urday “to get rid of the ‘Golden Fords’.”

Offering this month, two promo- tions are planned for club members only. Monday-Thursday, with a reg- ular $2.50 rental, a second title would cost 50% cent. “These won’t be those 20% of the hits that make up 80% of the volume, no premium titles,” Chris says of the half-dollar rentals.

The second promotion will be a variant on the former Saturday schedule. “Between 4-7 p.m. we’ll rent at $1.50, not half-price like be- fore, and no reservations. We’re looking for rental of that second ti- tle, something for the kids along with the regular movie.”

New pressures are exerted on small video dealers, according to Caplan. “The Neelys. Video Show is crammed now, and it no longer becomes cost effective to keep adding rental in- ventory. The couple stress special orders and cash better distributors for hard-to-find titles, but note that distributors are like- wise limited in inventories.

Sales are one way to go, but mar- gins are smaller there, too. “We don’t get the one-year returns that the mass merchandisers enjoy,” Chris says.

Nevertheless, she says there’s still enormous satisfaction in running the store and finally experi- encing the recognition both she and her husband have received at office. She says she doesn’t mind the term “mom-and-pop,” though she understands how some might find it irritating.

“I can appreciate how some wom- en might see it as trivializing. I take a lot of pride in how we’ve made it a success. You’re married to the guy 24 hours a day and you’re still part- ners.”

“This [video retail] takes a lot more love and care than the normal, straight business. Making it a fam- ily-oriented business is how we survive against the mass merchan- dizer.”

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An Orchestrated Meeting. CBS Masterworks' senior vice president and general manager Joseph F. Dash, left, and vice president of a&r Christine Reed chat with trumpeter Wynton Marsalis, second left, and conductor Zubin Mehta after a recent New York Philharmonic concert at Lincoln Center's Avery Fisher Hall.

Party at the Palace. RCA executives greet Barry Manilow backstage after his recent sold-out performance at Caesar's Palace in Las Vegas. Standing are, from left, RCA a&r consultant Steve Wax, RCA/Anola International division executive vice president of operations Jose Menendez, Mason & Sloane attorney Owen Sloane, Manilow and Stiletto president Garry Keif.

New Venture. Mick Fleetwood, second right, and his daughter Amy show off one of the outfits in his new fashion line during a recent appearance on "Hour Magazine" with host Gary Collins and guest Morgan Fairchild.

Skating Through L.A. MCA recording act New Edition signs copies of their newest album "All For Love" during a special KDAY-sponsored promotion at Skateland USA in Compton, Calif. Shown from left are group members Ronnie DeVoe and Michael Bivins, MCA national director of r&b promotion Ernie Singleton, KDAY music director Greg Mack, group member Ricky Bell, artist tour manager Kahlil Rountree, group member Ralph Tresvant and MCA senior vice president of black music Jerry Busby.

The Gang's All Here. Celebrating the recent signing of David Foster to a three-year worldwide publishing agreement with Warner Bros. Music are, from left, Foster's managers Ron DeBlasio and Ned Shankman, Warner Bros. Music's executive vice president Jay Morgenstern, chief operating officer Les Eiler and vice president of business and legal affairs Don Blederman, and attorneys Mario Gonzalez and Ralph Goldman. Seated are, from left, Foster and Warner Bros. Music chairman of the board Chuck Kaye.

ASCAP Awards. ASCAP president Hal David congratulates author Stanley Booth, second left, on being one of the winners of the 1985 ASCAP-Deems Taylor Award for his book "Dance With the Devil," a chronicle of the 1969 Rolling Stones tour. The awards, which honor excellence in music journalism, were presented during a reception at New York's Lincoln Center. Gathered are, from left, Warner Bros. Music a&r consultant Jerry Wexler, Booth, David and St. Petersburg Times book editor Malcolm Jones.

Southern Rocker Signs. Larry Raspberry, seated, inks an exclusive songwriters agreement with Chrysalis Music's BMI affiliate, Red Admiral Music. With the artist at the signing are Chrysalis Music's creative director Tom Sturgess and West Coast professional manager Victoria Clare.

Gold on the Wall. Atlantic Records executive vice president and general manager Dave Glew, right, presents the members of AC/DC with gold albums for their latest release, "Fly On The Wall," following their recent show at New York's Nassau Coliseum.
El Puma's new album prowls upbeat paths

El Puma stays on the prowl. He has put together the tightest tour band in Latin pop, a small ensemble that can tackle ballads, Latin dance beats and rock ’n’ roll with flair. And his latest CBS release, “El Ultimo Beso,” showcases one of José Luis’ strengths: up-tempo material from the Latin American tradition.

The title cut is a rewrite of an Ernesto Lecuona classic, with new lyrics for the Cuban composer’s melody. And the hottest cut is the Venezuelan “Amalia Rossa” by Celestino Carrasco. This and Rosa Maria Girón’s “Cara de luna” are dance party tunes, fast and joyous.

The album, which was produced by Oscar Gómez, also includes a duet with Brazil’s Simone on “No te sorprendas.” “El Ultimo Beso” was recorded in Madrid and London, and the orchestral arrangements were handled by Javier Llosada.

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Al Green is back on a secular label and reunited with producer Willie Mitchell. The result is some sanctified funk, as he returns to his old style with new eyes and ears. Once again, this Memphis-based singer has "superstar" written all over him.

Leon Patillo
Love Around The World
PRODUCER: Leon Patillo
March 1986
62-23204

Patillo continues to be a one-man show on a number of these tracks, though he does leave some room for his new all-female gospel band. Eminently commercial, Patillo's sound is a good fit for pop radio.

Stefan Nilsson
Music For Music Lovers
PRODUCERS: Stefan Nilsson, Rune Olausson
Breakthru' 985

Difficult to classify, but falling somewhere in the electronic "new age" catchall genre is this new release from the Nilsson stable, a pioneer importer of Scandinavian progressive space-rock. Play this in the store—you might get more than a few nibbles.

MoeV
Duck and Desire
PRODUCERS: Greg Hetty and MoeV
Platte PRO-1210

El2Heavily programmed synth pop quartet has some good moments here ("Tuck Out The Laces"—"Eaze"), but an underwhelming sameness pervades most of the album.

Marvin Swartz
Urban Earth
PRODUCERS: Marvin Swartz, David Baker
Gramavision 18-75

Bassist Swartz' second album for Gramavision finds him in good musical company, guitarist Mike Stern, sax man David Sanborn, percussionist Manolo Balgrena and drummer Victor Lewis, to name a few. The result is a mood both contemporary and very, very melange—perhaps, in fact, a bit sleep-inducing.

Mercer Ellington
Hot And Beautiful (A Re-Creation)
PRODUCERS: Mercer Ellington, Bob Thiele
Dr. Jazz FM 40029

Recorded in 1984, this recreation of Duke Ellington Orchestra classics from the early tenure, originally recorded in 1929 and "Creole Love Call" (1927) to "Echoes Of Harlem" (1930) and "Ring Dem Bells" (1930). Sound quality is high and the performances are light.

Don Joseph
One Of A Kind
PRODUCERS: Robert Sunnucks, M.D., Mark Feldman, M.D.
Gramavision UFP27.23

Recorded over a year ago by master engineer Rudy Van Gelder, this is corist Joseph's first outing in more than 20 years. Heard here with tenor player Al Cohn and a rhythm section of Bill Lincoln, Red Mitchell and Joey Baron, he sounds good as ever.
ZZ TOP
Stages (3:32)
PRODUCER: Bill Ham
LABEL: Elektra
PUBLISHER: Elektra
WARNER BROS. 7-2819

Taylor Hawkins, Ringo Starr, Paul McCartney, and other top artists pay tribute to the late, great rock 'n' roll drummer who was a true legend in the music industry.

COUNTRY

BURNING FIELDS
These Stompers (3:38)
PRODUCER: David Bassoff, Ryan Braddy
LABEL: A&M
PUBLISHER: A&M

Ray Stevens' 1971 hit "This Is My Life" is getting a modern update with this version featuring the Burning Fields.

DANCE

ABOVE THE LINE
Legends (4:28)
PRODUCER: Jerry Lewis
LABEL: ABC
PUBLISHER: ABC

This dancefloor-filling track pays tribute to the greats of dance music, including Michael Jackson.

SMOKY ROBINSON
Hold On To Your Love (3:56)
PRODUCER: Jack Lawrence
LABEL: Motown
PUBLISHER: Motown

A classic Smokey Robinson soul gem, perfect for dancing the night away.

CHEERLEELLE WITH ALEXANDER O'NEAL
Saturday Love (4:15)
PRODUCER: Larry Levan
LABEL: Arista
PUBLISHER: Arista

A funky and soulful track that's sure to get the crowd moving.

BENNARD WRIGHT
After The Storm (4:15)
PRODUCER: Benny Wright
LABEL: RSO
PUBLISHER: RSO

A soulful and emotive ballad that's sure to tug at the heartstrings of listeners.

BLACK

RIAA PONDERS ANTI-DUPING CHIP
(Continued from page 1)

proached a number of engineers, technicians, record producers and audiophiles to take part in tests in Stamford, Conn., Monday (6) to observe, listen to and inspect the encoding system, the prototype of which was developed by CBS Labs in 1982.

There are indications from several sources that if the system passes muster, the RIAA would present its findings to the Senate Copyright Subcommittee. That subcommittee has already held hearings on a bill (S. 1399) introduced by its chairman, Sen. Charles Mathias (R-Md.), which, in its present language, would place a royalty on blank tape and machines that are used in home taping. The music industry claims home taping deprives it of 8 billion in annual sales.

Sources also say that technical experts have already brought the system to the attention of the subcommittee. Members of that subcommittee, in public records from the October hearing on S. 1399, asked officials from the recording industry and the consumer electronics industry about the possibility of employing such a system as an alternative to the royalty scheme.

Written responses on the decoder chip technology were requested from Stan Gotikov, president of the RIAA; Charles Ferris, principal spokesman for the anti-royalty Au-Dio Recording Rights Coalition; and Ralph Oman, the Register of Copyrights. All replied.

Gortikov's testimony, submitted to the subcommittee on Dec. 3, is descriptive, and concludes that the system, "after exhaustive testing, has proved itself" and is "highly reliable."

Ferris, in a Dec. 2 reply, calls it "recorder-disabling technology" and scoffs that such a system "can be easily bypassed" and that "the marketplace would not tolerate such a system."

A spokesperson for the Electronics Industries Assn.'s Consumer Electronics Group (EIA/CEG) said last week that "we would be enormously skeptical of such a proposal" and that such a law "would not be feasible and would totally disrupt the market."

He also suggested that "techies" would "fill the pages of the audio magazines with ways to defeat such a mechanism."

Copyright Register Oman, who is the former chief counsel of the subcommittee, said in his written remarks to members' questions about the decoder chip alternative that "this solution would not keep owners of pre-decoder equipment from making uncompensated copies of copyrighted works."

Oman added that "there would probably be even more of a rush than under S. 1789 to buy equipment before decoder chips were added," and also that "in order for this solution to be effective to any extent, every tape recorder capable of private use would have to contain a decoder chip."

Gary Shapiro, CEG staff vice president of government and legal affairs, described the plan as an effort by the recording industry "to bludgeon us into a compromise with the threat of this thing."

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.
ONE OF THE peculiarities at many top 40 radio stations is a fear of records that are different-sounding—and a preference for the tried and true. However, some of the biggest smashes are records that are unique, such as “Pop Music” by M, “I Feel For You” by Chaka Khan, “’Til” by Paul Hardcastle and “99 Red Balloons” by Nena. These records sound unremarkable now that we are used to them, but seemed wildly strange on first hearing and required early believers at radio.

WE PLAN TO spotlight such records as they are developing and gaining significant audience response at stations that play them. And we will contact PDs to learn why they decided to play them, and how they daypart or test the records first to gradually expose them until the listening audience feels comfortable with them.

BARBRA STREISAND’S “Somewhere” (Columbia) is the type of unusual record that top 40 radio has been slow to embrace. It sounds more like the MOK hits of the ’50s than like today’s top 40 records. Strong sales have been the predominant factor in moving this record up to number 52 in its fifth week on the chart. But listen to one PD, Guy Zapoleon at KZZP in Phoenix, talk about his success with the record: “The album was big in sales immediately. We started checking sales on the single and it came in at top 30. We played it three times on our ‘Make It Or Break It’ feature, and it got the biggest response from adults 25 and over we’ve seen on a record in 1985. We added it, but we don’t play it after 7 p.m.” Here’s an intelligent way of handling a non-rock’n’roll record which is clearly a hit.

ANOTHER UNUSUAL record picking up steam nationally (up five positions to number 49) is Baltimore’s “Tarzan Boy” (Manhattan). This Italian-made dance record started slowly but has performed well in many markets. In Miami, PD Robert W. Walker of Y-100 says he tested the record at night because “we saw it making huge jumps at stations which we know to be credible.” He added that he received “immediate phone response, spread the airplay into drive times and it really went crazy. Sales were legitimate top five for three consecutive weeks. It acts like a real long-lived novelty record, and appeals to all three ethnic groups in the Miami market: white, black, and Hispanic.” Unlike the Streisand record, Walker reports that Baltimore skew young on callout research: “It tested well up to about age 30-32.” Two unusual records, both performing well for two very successful stations which aren’t afraid to try a different sound for their top 40 formats.

DUE TO THE holiday period, most radio stations froze their playlists over the past two weeks, so only a small amount of radio movement is included in this week’s chart. Next week we could see a lot of rapid movements and new adds as radio stations clean out the old and ring in the new.

FOR WEEK ENDING JANUARY 11, 1986


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copyright 1985 by billboard publications, inc. no part of this publication may be reproduced, stored in an 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.
Lee Ritenour, Royal Festival Hall, London, 19th July 1985

`It has been fantastic! Its performance abilities have surpassed what I thought was possible. ‘I have been travelling with my group, and when I use the SynthAxe the response has been unbelievable.’

LEE RITENOUR, JUNE 1985

Allan Holdsworth, Anaheim California, 2nd February 1985

`I have found new ways of expression in music through the use of a brilliantly designed piece of equipment. ‘The SynthAxe is a totally new instrument that I can use to control all the other things I want to do. It’s awesome.’

ALLAN HOLDSWORTH
GUITARIST MAGAZINE, MAY 1985
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**HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

- **ALIVE AND KICKING**
  - (Cripple Creek, BMI)
  - ASCAP
  - BMI

- **BOY WALKS DOWN A LANE**
  - (Charly, ASCAP)
  - BMI
  - ASCAP

- **CARAVAN**
  - (Holy Moly, BMI / Rude, ASCAP)
  - BMI
  - EMI

- **THE BIG MONEY**
  - (Barry, BMI)
  - BMI
  - ASCAP

- **BABY TALK**
  - (Capitol, BMI)
  - BMI

- **BERNIE'S MOTHER COMES HOME**
  - (Time, BMI)
  - BMI

- **BROKEN WINGS**
  - (BROKEN WINGS)
  - BMI
  - BMI

- **BABY TALK**
  - (Capitol, BMI)
  - BMI

- **BLACK & BLUE**
  - (Motown, BMI)
  - BMI
  - ASCAP

- **CONGA**
  - (Miami Sound Machine, BMI)
  - BMI

- **EVERYBODY DANCE**
  - (Soul II Soul, BMI)
  - BMI

- **EVERYTHING IS IN MY HEART**
  - (Ginuwine, ASCAP)
  - BMI

- **LIVING IN AMERICA**
  - (Wally Badarou, BMI)
  - BMI

- **CONGA**
  - (Miami Sound Machine, BMI)
  - BMI

- **EVERYBODY DANCE**
  - (Soul II Soul, BMI)
  - BMI

- **EVERYTHING IS IN MY HEART**
  - (Ginuwine, ASCAP)
  - BMI
HAMBURG  Continuing supply shortages are costing German record companies up to 50% of their potential CD turnover, say industry chiefs here.

Arend managing director Fried- rich Schmidt notes: “The losses are remarkable. We estimate delivery backlogs have cost us $900,000 to date. The same delays also caused postponement of more than 100 titles scheduled for 1985 release, which means an additional turnover loss of around $3 million.”

A survey of other major labels reveals similar effects. Interord chief Herbert Kollisch says he could have sold 50% more CDs with adequate supplies. Hansa puts the figure near 45%, WEA at 35% and Teldec at 30%.

EIEM chief Wilfried Jung states: “Everybody is talking about CD, but nobody says anything concrete. The present CD situation has been created by our own bad marketing,” implying that by 1987 the problems will be overcome. Last year’s estimated 120% increase in CD turnover is expected to be followed by a 90% increase in 1986. With conventional pop album sales holding their own, budget LP sales increasing and the expected 14% decline in singles units offset by better 12-inch volumes, the mood in respect of the overall market is now, in the words of WEAG managing director Manfred Zamkeller, one of “cautious optimism.”

Says Arida’s Schmidt: “What we want to do now with CD is to create an interest among older customers, who still have their feel for entertainment is satisfied by tel- evision.”

But Teldec managing director Thomas Stein cautions against CD euphoria: “One should not forget that more than 80% of German households use conventional equipment for analog records.”

Stein remains committed to its Direct Metal Mastering process, which it claims has increased black disk quality by better than 50%. “There’s no need for the vinyl rec- ord merchandisers to be afraid of CD,” Stein concludes. “The CD is not obsolet, but analog is still far su- perior.”

The key, he says, will be to keep the project from straying into boor- doggley territory, where it com- mands its own sales potential and the spirit of exercise is lost in a bald bid for bucks.

“Everything will backfire if we lose control of the project to promote the talent,” he says.

“The consumer, I think, is more aware of how well they rate than they used to be. And analog was good enough for the last years of the historical record. Today’s consumers are open to better all around.”

“I think the [industry project] helped,” Ott notes.

The business decided early last year to develop a campaign to boost higher profile to Canadian music. At that point, domestic sales had sub- stanced and many sectors of the business—radio, record companies, re- tailers and record companies—were fighting fingerprints and filtering blame.

Record companies were reissuing records they said were not being properly supported by radio. Radio stations said they were receiving records that were either unplayable or didn’t strike their listeners’ fancies. Radio and retailers were saying that radio play was insuffi- cient to merit them stocking the rec- ords in large amounts.

As a series of meetings, the business agreed to try the Class of ’80 approach. Rather than hire a management team, the industry borrowed man-hours here and there from its executives to piece together the campaign. Major record firms divided up the region they would oversee during the campaign and contributed, in cer- tain aspects, expenses for the project.

“One of the things we lacked was talking to retailers individually,” Ott says. “In many cases, we relied on their head offices to spread the word—some did better than others.”

“The goal of the project’s aims was for retail firms to assign part of their stores for Canadian music for the campaign—sort of a Canadian cor- ner, where Class of ’80 promotional material would be displayed.”

Ott says several A&D’s stores, Sam the Record Man’s Montreal outlet, the Records of Wheels in Ed- monton Centre, a few Mister Sound stores and rock-jockey Handlins put a great deal into their cam- paigns. With others, he says, “I was a little disappointed.”

Coincidental with planning of the campaign, the Canadian talent sudden- ly connected with radio, retail and rockers. “Reckless” by Bryan Ad-

Motown, MCA Forge Distribution Link

TORONTO The acquisition of Mo- town Records for Canadian distri- bution by a MCA Canada fir- mally establishes MCA as a force to be reckoned with in the years ahead.

Motown, which had been distrib- uted here by Quality Records of Canada, officially became part of the Motown stable three years ago after terms at WEA Music of Canada and as president of GRT Records, MCA has re-established itself in the Canadian marketplace. Already, it has secured Chrysalis and Island for distribution. Now, with Motown under its control, R. G. "Rex" Hart says, “long-term arrangement,” MCA is poised to compete against the big five.

The signing of Motown was a blow to Quality, which is now likely to reaffirm its commitment to direct marketing, a strategy that had been successful last year in tapping the mar- ket left open by K-tef’s departure.

Ironically, K-tef and Quality were the only two Canadian-owned firms in the full-service line of the business. Recently, however, Selkirk Communications Inc., the owners of Quality, sold Quality’s manufactur- ing business for $15 million to a group of Motown. Quality now boasts only Jive Records as a major distributed label.

To oversee Motown, MCA brought Cameron Carpenter from Quality as product manager. Reyn- olds adds up the region he will offer field staffers now and a few later. Reynolds expects to renew em- phasis on the Motown catalog, espe- cially in the Canadian dance market.

The movement of the deal was dis- closed, but the stakes were likely in- creased in view of Motown’s recent performance in Canada. Earlier, for example, Stevie Wonder’s ‘‘I Just Called To Say I Love You’’ became the biggest-selling seven-inch ‘‘single ever’’.

KIRK LAPOINTE

PRO Blasts Copyright Decisions Seeks Support in Tariff Appeal

TORONTO The Performing Rights Organization of Canada Ltd. (PRO Canada), in a rare public dis- play of displeasure, has asked its mem- bers to support a tariff to appeal 1985 tariffs imposed by the Copyright Appeal Board.

Canada’s prime minister, Brian Matej- cek, in an editorial in the society’s magazine, The Music Scene, calls four decisions by the board a "four- square victory for the users and a crippling blow for creators and publish- ers.”

PRO Canada heavily objects to the board’s decisions in the areas of tariffs for private broadcasting, for the public-owned Canadian Broad-
### Top Pop Albums

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<th>No.</th>
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<td>1</td>
<td>Miami Vice</td>
<td>Miami Vice</td>
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<td>2</td>
<td>The Cars</td>
<td>Heartache</td>
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<td>3</td>
<td>Phil Collins</td>
<td>Against All Odds</td>
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<td>4</td>
<td>Simple Minds</td>
<td>Once Upon a Time</td>
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<td>5</td>
<td>The Cars</td>
<td>Heartbreak</td>
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most gold albums, Warner Bros. (23) and MCA (19) were followed by RCA (14), Columbia (13), Atlantic (10), Capitol and PolyGram (nine each), Arista (eight), CBS (seven each), Motown (six), Elektra/Asylum (five), EMI America (four) and Chrysalis (two). In artist competition, U2 and Phil Collins were followed by four acts who achieved two platinum albums during the year: Alabama; Duran, Duran; Prince and Luther Vandross.

Hank Williams Jr. and the Talking Heads were traded to eight acts who were awarded two gold albums: Alabama, the Commodores, Ann & Nancy Wilson's Heart, Frank Sinatra, the Mannon Tabernacle Choir, Anne Murray, George Strait and George Thorogood & the Destroyers.

The final tally of 68 platinum albums is the best year-end showing since 1980, when there were 66. In '81 there were 60 platinum albums; in '80 it was 45 and in '79, 39.

The final count of 138 gold albums is the best showing since 1981, when there were 122; in '80 there were 123; in '79, and in '78, 131.

The tally of nine gold singles—which discounts oldies and kiddie disc sales—is up from the past two years, when there were 23 each year.

Gold in this year's top singles label, with four gold hits: Wham!'s "Careless Whisper," Phil Bailey & Phil Collins' "Easy Love," Huey Lewis & the News' "We Are the World" and Eddie Murphy's "Party All the Time." "Sire," Warner follows with the three Madonna smash hits, which will be certified gold during the year were New Edition's "Cool It Now" on MCA and "Sister, I Want To Know What Love Is" on Atlantic.

December's certifications were topped by Lionel Richie's "Can't Slow Down," which was recognized for 10 million in U.S. sales. This puts it in a tie with Bruce Springsteen's "Born In The U.S.A." as the fourth best-selling album of the past 10 years. They're topped only by Michael Jackson's "Thriller," with U.S. sales of 20 million; Fleetwood Mac's "Rumours" and Arista/"The Saturday Night Fever" soundtrack, 11 million.

December, Aretina Franklin scored the first certified platinum album of her legendary career with "Who's Zoomin' Who?" (It should be noted that neither album, nor Franklin may have topped the million sales mark with a few of her Atlantic albums in the '80s, which predated the 1976 introduction of platinum awards.


WEA, POLYGRAM REVAMP RETURNS (Continued from page 1)

bum catalog. Under the new PolyGram program, effective Dec. 26, list prices are replaced by 4- and 6-digit codes similar to the system adopted several years ago by CBS Records. It features separate codes for classical and non-classical product including CD's.

Under WEA's new music video policy, Warner Bros. and Atlantic titles earn 2% credit on all gross purchases in the form of a deduction from the value of all credit memos issued from authorized returns.

"In 1984 music videos were employed by RCA Records, Decca, and EMI Records," says Mark Fabian, senior vice president of PolyGram. "In 1985 they were in favor, in 1986 they've arrived, and we wish to support the customer. We feel music videos deserve the same protection as cassettes, LPs and Compact Discs.

WEA's LP, CD and cassette returns modification reduces both credits and charges on returns for both wholesaler and retailers. Qualifications: wholesale royalty drops from 1.5% to 1%, while the return charge drops from 7.5% to 5%. For retailers, the return credit drops from 2% to 1%, and the return charge drops from 7.5% to 5%. Where a customer qualifies as both wholesaler and retailer, the percentages apply to the degree of involvement in each classification.

The new WEA policy is effective with all shipments made as of Dec. 30, 1985, and all new return authorizations issued as of March 1, 1986. Customers will have until March 1 to file final stock balance on product bought in 1985.

PolyGram, which previously employed a switch to returns policy with a monthly limit on returns of 50% of the average monthly purchase of the preceding three months. The system, which is similar to one employed by WEA, is effective April 1. Billing on non-protected PolyGram titles accrues an extra bonus of 1.2% for LPs and 1% on CDs. List prices paid will be levied against LPs, CDs and cassettes at the rates of 18%, 7.5% and 7%, respectively.

Final return authorization requests under the old PolyGram system must be submitted by Feb. 15, and all product must be received at the company's Indianapolis warehouse by March 31.

In planning readjustments on lines handled by PolyGram Classics include both classical budget lines and jazz series. Dropped from the list are Japanese-made $9.98 equivalent (price code A) are Deutsche Grammaphon's Walkman Classics, Signature, Privilege, Ballads, Tapes and Doubletime Tapes; London Jubilee; Philips' Sequenza, On Tour Cassettes, Festivo, Living Voice; Enja, Continental, and New Mid-Price line; and Mercury Golden Imports. All Super Saver Jazz titles prices at $9.98-

To a $6.98 equivalent (price code B). Also moving to that price code are all French Verbe single LP and cassette selections from their previous list price of $9.98.

The WEA $6.98 midrange catalog swells to 1,126 titles with the addition of 41 former frontline titles. Thirty-eight of the titles were formerly offered at $8.98 by Warner Bros. Records, and Atlantic. The remaining 53 titles come from the Elektra Musician line, and were previously $9.98.

COURT REINSTATES LEBER-KREBS CLAIMS (Continued from page 6)

In a suit filed in October, 1983, claiming breach of its management contract, Leber-Krebs was awarded a judgment of $250,000 against Parliament-Funkadelic's Clinton. However, no money was ever paid, and the parties settled into the courts in July, 1984. Earlier, in February 1983, Leber-Krebs had sought for a second time to attach the royalties due Clinton from Capitol. A New York State statute permits litigants to seek a judgment against the earnings of both of the principals are from out-of-town. Capitol Records is based in Los Angeles.

Capitol, as it did after the first complaint in April, 1982, maintained that it held no monies due Clinton. However, the record companies disclose that in December, 1982, it had advanced $100,000 to Clinton under terms of the contract with Capitol's EMI America Records division. Leber-Krebs held that this $100,000 was not an advance but was proof that Capitol was holding Clinton's contract, and in April, 1982, when it first sought the pre-judgment attachment.

In the complaint filed by Steven M. Kramer, Philadelphia attorney for Leber-Krebs, it is asserted that Capitol, in filing the alleged false statement, has allowed itself to hold none of Clinton's assets, committed a fraud that damaged Leber-Krebs' ability to enforce any subsequently rendered judgment against Clinton. The New York law firm Granet & Gold, represented Capitol.

Judge Cardamone, in his ruling, stated that if the lower court finds Capitol's first statement—that it held no monies due Clinton—true, then in that case the U.S. District Court is free to enter judgment for the $100,000, which Leber-Krebs would have obtained if Capitol had filed an accurate statement.
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**FOR WEEK ENDING JANUARY 11, 1986**

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**BILLBOARD JANUARY 11, 1986**

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www.americanradiohistory.com
While Barbra Streisand’s “Broadway” performed surprisingly well for all surveyed dealers, no titles provided the boost offered by Michael Jackson’s “Thriller” two years ago, or by Prince, Huey Lewis and Cyndi Lauper last year.

“We just didn’t have the large sellers that we’ve had during past holiday seasons,” says Lew Garrett, director of record purchasing for the 180-store Camelot Music chain. “Certainly we have a few that approach that: ZT Top, ‘Miami Vice’ and Streisand. But even those don’t match up to the performance that you look for this time of year.”

Stores also cited healthy sales for recent titles by Sade, James Taylor, John Cougar Mellencamp, Rush, Mr. Mister, and the “Rocky IV” soundtrack. Further relief came from the continued success of longtime favorites by Bruce Springsteen, Dire Straits and Heart, but no titles hit the “boomer” pace of past holiday seasons.

“This year we had four top sellers,” says Ralph King, vice president of marketing for the 149-store Record Bar chain. “If you look at the sales of the next 25 titles, those 25 titles combined did not sell as well as our top four.”

Last year, we sold 10 titles in the best selling category, and our next 10 titles also sold quite well,” says King.

There were no big releases,” says Frank Fischer, president of the 76-store National Record Mart. “That’s not a complaint—that’s just the nature of the entertainment business.”

Musicland’s Eigster turns in one of the survey’s more positive reports from a national chain, saying that their outfit will be up between 5% and 15% on a comparative store basis, even with the lack of hot chart-toppers. Despite the hit product void, retailers did benefit from the growth of CD sales, along with gains registered by accessory and blank tape lines. And most stores that the carry video product were pleased with that medium’s pace.

“We did a plus factor for us,” says Gene Knack, manager of Mainstream Records, Tapes & Video. The Milwaukee-based seven-store operation scored a robust 22% gain for what Knack calls “definitely the strongest fourth quarter in the history of Mainstream,” and video was a key to that boom.

“We’re doing anywhere from 20 to 30 videos per day, per store,” says Knack. “People are picking up the import Yngwie Malmsteen video for $79, and nobody bats an eye. We’re selling over 100 Iron Maiden videos in a week. Our distributors were really surprised.”

Also a factor in Mainstream’s holiday success was the growth of the Compact Disc. “Last year, we sold 30 CDs a week on a per-store basis,” says Knack. “They weren’t even a factor. This year it’s been more like 300 a week. The percent increase is unbelievable.”

CD sales also fueled a large increase for Chicago’s nine-store Flip Side chain. “We saw a 20% chain-wide increase during the first 24 days of December over last year,” says company president Carl Rosenbaum. He calls CD sales “phenomenal,” and estimates that 30%-35% of his overall volume was done in that configuration.

Also accounting for a substantial part of Flip Side’s holiday activity was the pre-Christmas installation of for-sale movies in all stores. Inventory averaged around 140 film titles per store at the $24.95-$29.95 price range, primarily from Disney, Vestron and Paramount. According to Rosenbaum, the results were startling.

“I couldn’t believe how well they did,” he says. “Believe me, when you see sales on something like The Sons Of Katie Elder” with John Wayne, you’ve got to wonder.”

A regional bonus for Flip Side came from a 12-inch single and 20-minute video featuring the Chicago Bears’ "Super Bowl Shuffle." The musical record sold ‘tonnage’ for the chain, Rosenbaum says, while the $19.98 video sold more than 1,000 copies in less than two days.

More typical of most retailers’ reports was the performance of the 15-store D.C.-based Kemp Mill Records, which fought through the period to keep pace with last year’s figures.

“Our business was a little bit flat this year,” says the chain’s Howard Applebaum. “We had a very bullish projection, but a few things contributed to our falling short. Cold weather was an inhibiting factor, and Friday’s (20) snow clipped our projections for that day.”

Conversely, the bright spot for us was CD. It was very fortuitous that our fill improved very nicely just ahead of the holiday selling season.

(Continued on page 79)
Marmaduke estimates the decrease to be less than 5% and blames the drop on 1985’s fewer Christmas shopping days. He points out that CD sales have continued to increase even as physical music sales have dropped. He notes that when people compare the cost of a CD to a digital download, they often choose the CD due to the higher quality and the feeling that they are getting more for their money. He also mentions that the rise in streaming services is a factor that drives down sales of physical music, but that it is not the main reason for the overall decrease.

Of the holiday season, Tolifson says it was a matter of “never being able to get back the last six days from the year previous, when Thanksgiving was a week later.” All the retailers here are saying that. If you factor out those six days, we were about even.” He adds that 1984’s holiday season was up 20% over 1983’s tally—would have been difficult to beat. Less than enthusiastic is Record Bar’s King. “Things just seem to be real soft for retailers in general this year,” he says. “For us, it was a case of close, but not quite.”

On a store-to-store basis, we’re ending up flat with last year—if anything, we may even be down a percentage down. Losing those six days really made a difference,” says King of Thanksgiving’s latest arrival.

A footnote at Record Bar was the resurgence of the LP, which caused a shift in the chain’s LP/cassette ratio.

On the other hand, Southern California’s Music Plus found increases for all configurations “except black vinyl.” Buyer Mitch Perllis says that LPs “took the biggest drop.”

“Video specialty stores getting involved in sales at least doubled,” according to VTR Distributors executive vice president Bill Pissolop. He pegs the jump in involvement going from 40% of all video specialty outlets to 80%. At Camelot, Carol Bably cites the chain “at least doubled our business” over 1984’s “phenomenal” numbers. Rental was also strong, she says, but the numbers only moved up by 15%-20% from last year. Last year, dollar volume in sales exceeded rentals at the chain over the holiday season. “If anything, it should silence all those people who say consumers don’t want to buy movies,” says Schwartz Bros.’ Don Rosenberg.

Most retailers pegged rental as up slightly over the holidays, with a strong surge after Christmas. “Santal bought an awful lot of VCRs,” says Ed Empey of suburban Seattle’s Lake Stevens Video. “Christmas was sensational,” says Vestron Video’s Janice Wiffen. “Results were so good we made a decision to extend the ‘VideoGift’ program to the end of February,” instead of ending it as scheduled on Jan. 10. Most sales came from video specialty stores, she says: “We didn’t participate much with mass merchandisers, but the major chains that we do business with were very positive.”

Even harsh weather and the short Christmas sales season failed to affect volume, and few video retailers are grouching about the shorter Christmas sales period this year due to the late date of Thanksgiving.

Video specialty stores complained most about the increasing competition they’ve been getting from mass merchandisers. “Our No. 1 seller would have been ‘White Christmas,’” but I think the mass merchandisers bought them all up,” Empey’s Cindy says.

Adapting to the sell-through marketplace did not prove easy. Both retailers and distributors say they were frequently required to offer deep discounts to get their products on the shelf. “Retailers had trouble adapting to a self-sell-through mode,” says Ar- ti’s Bill Perault. “They waited for their customers to tell them what product they wanted and didn’t anticipate the sell-through.” Because of this, says Perault and other distributors, there were sometimes delays in filling orders.

“It’s hard to anticipate when tailers are not really looking down the road and didn’t properly pre-sell the product,” says one distributor.

Artec’s Perault points to returns as another area he feels needs to change as the market moves towards sell-through orientation. “Now, we’re not dealing with a rental market—we’re dealing with a sale market,” he claims, and says the procedures needed to handle the product must be different. SBI’s Rosenberg agrees. “They’re selling it, they’re not stocking it,” he says of video specialty outlets. “We still have a lot of guys calling up every day to buy one copy of ‘White Christmas’.”

Retailers who have moved into sales have done so more out of economic pressure than because of campaigns by manufacturers to do so. Rosenberg maintains: “Market conditions change people, not the industry itself. They [the retailers] will either realize they should change themselves, or the guy next to them will force them to change or force them elsewhere.”

One organization Perault pays tribute to is the Video Software Dealers Assn. “The association did a good job in promoting the sale of videocassettes, and it worked,” he says. “We had a lot of people coming back from VSRA very excited,” and their excitement paid off in sales.

Assistance in preparing this story provided by Geoff Magfield in New York.
INSIDE TRACK

Geldof Among the Missing On Queen’s Honors List

BY PETER JONES

LONDON The omission of Band Aid fundraiser Bob Geldof from the Queen’s New Year Honors List has created a storm of controversy here, with some members of Parliament claiming that his charitable activity made him most deserving of an award and others arguing that such an honor for Geldof would be totally inappropriate.

Although the Queen’s New Year Honors List is limited to citizens of the U.K., there have been exceptions in the past, particularly citizens of the Irish Republic.

Tory MP Nicholas Fairbairn, a Solicitor General for Scotland, made a bitter attack on the “honor Geldof” lobby and said: “I am unimpressed by people who get glory from my mistakes.” He added: “Why should this fool receive an award? There are millions of people who work for charity, but very few of them are rewarded.”

Another Tory MP, Anthony Beaumont-Dark, strongly criticized the failure to honor Geldof, but said he believed it was an oversight which would be corrected in the June Honors List. He rejected suggestions that Geldof had been snubbed by Prime Minister Margaret Thatcher after a confrontation with the outspoken pop star.

Geldof has, in fact, received many awards from institutions and the media in Britain for his work on behalf of Band Aid, and several documentarists have been made about him recording his charity contributions.

Among those receiving awards in the New Year Honors List are conductor, composer and pianist Stanley Black, awarded the Order of the British Empire (OBE); and Dr. Stephen Stewart Q.C., chairman of the Common Law Institute of Intellectual Property, who is made a Commander of the Order of the British Empire (CBE) for his services in the copyright field.

NEW YORK The Eighty-Four Lumber Co., a nationwide chain with more than 360 stores, must pay statutory damages totaling $22,500 to ASCAP members whose copyright it was found guilty of infringing.

The action in the Pittsburgh U.S. District Court charged that the company willfully violated the Copyright Act by playing radio and television commercials containing copyrighted music in retail outlets without a performance license after several warnings. It was brought by three plaintiffs, 49 unauthorized performances were cited. Each violation was penalized $250.

The Dec. 11 decision by Judge Gerald Weber noted that the standard $200 ASCAP annual license fee for the use of any song in any medium plus 50% reversion to ASCAP members in retail outlets was $500. The first violation of the Copyright Act was found in a single clip from an Eighty-Four Lumber Co. store, plus the $90 per store due for all ads, $20,500 in total, to be awarded to ASCAP members in the case of $34,580, or considerably less than the statutory damages should exceed the unlicensed fee.

The defendant should “be put on notice that it costs less to obey the copyright laws than to violate them,” the court said.

Reggae Musician Says Jaguar Stole ‘Just Another Night’

NEW YORK A West Indian reggae musician has filed a federal court action against Jaguar and CBS Inc. alleging the copying of his song “Just Another Night.”

The musician, Patrick Alley, of Jamaica, West Indies, says in court papers filed Jan. 2 that he recorded the copyrighted song in 1982 and copyrighted it again in 1987. He says it was recorded on the Eighty-Four Lumber Co. stores, plus the $90 per store due for all ads, $20,500 in total, to be awarded to ASCAP members in violation of the Copyright Act.

The opinion cited precedents for the principle that defendant should not reap a benefit from its violation of the copyright law, that statutory

Bears’ Rap Record Scores

CHICAGO A six-minute rap record cut by members of the Chicago Bears is enjoying the same kind of success in the stores and on the air that the Bears have been enjoying on the football field this year.

“The Super Bowl Shuffle” was released Dec. 11 on Capitol-distributed Red Label Records, based here. Since then, Red Label president Richard E. Mayer claims, it has sold more than 750,000 copies.

In addition, according to Mayer, an accompanying video, released Dec. 15, shipped 150,000 copies.

Combined sales of the 12-inch single and cassette (both $4.98) and seven-inch single ($1.89) have been strongest within a 100-mile radius of Chicago, Mayer says. Since its release, he adds, the single has been in power rotation at virtually all Chicago radio stations.

Red Label and the Bears plan to donate 50% of their proceeds to Chicago charities, says Mayer.

Meyer says “The Super Bowl Shuffle,” which entered the Hot 100 this week at No. 9, is the first major hit in Red Label’s two-year history. Previous best-selling label artists have been Osborne & Giles and Linda Clifford.

The 23-minute, $29.95 video-cassette features the music video itself, plus behind-the-scenes footage.

Mayer says he expects sales of both record and video to continue as long as the Bears keep winning. The first National Football Conference playoff games were slated for Sunday (1) and next Saturday (11).

MYRA McCORMICK

Strength in Numbers. Shown backstage celebrating the Alarm’s recent sold-out performance at the Hollywood Palladium are, top row from left: MCA sales reps Andre Fuller, group members Nigel Twelv, Eddie Macdonald, Mike Peters and Dave Sharp, MCA vice president of marketing Gien Lajeski, MCA production Morley Sobo and MCA A&R staff Kathy Coleman. Bottom row, from left: IRS West Coast sales manager Mark Gops, MCA sales reps Gary Younger and Pat Surnegg, IRS vice president of sales Barbara Bolan, MCA Los Angeles branch sales manager Rod Linnum, and Licorice Pizza marketing director Randy Gerston.

Court Rules Chain Must Pay ASCAP $122,500

Offshore Drilling: NARM board of directors meeting slated for overseas for the first time this month when they meet in West Germany. PolyGram hosts a Jan. 20-22 visit with the board jetting to Frankfurt from Hamburg via Amsterdam and Hanover. PolyGram extended the invite last year, but didn’t bankroll the trip. This year PolyGram is picking up the tab. For those who wish, Russ Solomon has put out the red carpet at his Tower London store... Sick Call: Henry Droz back at his desk as WEA president after a bout with severe flu. His fra June, an alumna of the industry, still bedded with the virus. Track’s most sorry to hear that the longtime jazz legend, Norman Granz, is suffering from glaucoma.

Bruce “The Dean” Ogilvie by year’s end may unite the most prestigious group of wholesalers electronically through his self-designed software program. Thus far, he has Jeff Boyd’s Kalamazoo Vinyl Vendor operation and Stu Glaissman’s Milwaukee Radio Doctors in the fold. Other one-stop-muling the adaptation of Ogilvie’s operational software are Bruce Hoberman, Omaha; Jerry Bassin, Miami, and Terry Woodward, the Owensboro, Ky., video/audio magnate. If all goes as planned, this lineup would be able to exchange sales data on a daily basis, indicating hottest record product they are handling.

Also named in the suit is SQN sales mentor Herb Dorfman’s assertion that the Rhode Island firm’s 1986 gross will be 40% to 50% from that source. At prese time, Track colleague that Andy Miele, veteran marketing executive, is leaving his national distribution post with Jim Distributing. Word from New York was that long-time indie label management top Iv Biegel had closed his office there and was probing other avenues. Biegel had been consulting several indie labels... Jeff Abrams, home video buyer at Lieberman, Minneapolis, also rumored to be on the prowl. Chrysler/Plymouth hinted testing Mitsubishi CD playback equipment and Infinity speakers for a possi 1987 model installation... Another industry taking the move into video is Bonnie Frederics, whose marketing duties include Mercury, Casablanca and Motown stores. She’s aide-de-camp to Jay Berstein, the prominent TV producer and talent mentor.

Editted by JOHN SIPPEL
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