BY TONY SEIDEMAN
LAS VEGAS An experimental program by franchiser National Video to share video rental revenues with manufacturers proved a key development here when the 1986 Winter Consumer Electronics Show opened last Wednesday (8).

Ron Berger, chairman of the 650-store chain, said 10 stores are participating in the test, with three video manufacturers selling titles to the stores for $6 plus 50% of the rental revenue they generate. Berger would not identify the manufacturers or the test markets.

Other developments in the Show’s early hours included:
• The formation of a feature film division by Vestron Video (see story below);

Vestron Video
Forms ‘Modest’ Film Division

This story prepared by Geoff Magfield and Tony Seideman in New York.

NEW YORK Vestron Inc. has emerged as the first independent home videocassette manufacturer to develop its own feature film division, with a first-year expenditure that could exceed $50 million.

At a press conference here last Tuesday (7), Jon Peisinger, the company’s president and chief operating officer, said the new enterprise, Vestron Pictures, will concentrate on producing or acquiring low-budget movies in the $5 million—under range, which allows “a better (Continued on page 62)

BY KIM FREEMAN
NEW YORK Dramatic successes in the already powerful adult contemporary format dominate the fall Arbitron radio results. And several country outlets got a chance to re-buke negative notions on the genre’s overall health which pestered country programmers through most of 1985.

Additionally, urban outlets in many major markets further demonstrated that the format can be a mass appeal draw.

While contemporary hit radio sat comfortably on top in New York, Los Angeles and Cleveland, other large markets saw top 40s lose some of their previously strong shares. It appears that the debate over AOR’s fate is far from settled in the fall book. (Rankings for 20 top markets appear on pages 11 and 15.)

In explaining their successes, either as continued gains or complete turnarounds, AC and country programmers credit a variety of strategies as progress keys. Those that crop up repeatedly are direct mail promotions, familiar air personalites and consistency and safety in

(Continued on page 63)

BY STEVEN COPLER
NEW YORK MTV has challenged findings by the A.C. Nielsen Co., which indicate a dramatic decline in key demographic segments of the metered viewer sample for the 24-hour cable music channel.

Unexplained apparent drops of about 20% in the number of 18- to

24-year-old viewers and 25% in the 12-17 age group, as compared to the second quarter of 1985, are causing an unspecified delay in Nielsen’s publishing of MTV’s fourth quarter 1985 ratings, and could also impact on the already-published third quarter ratings for the network.

At the same time, reports of significant declines in both MTV’s overall and fourth quarter 1985 ratings compared to the same periods in 1984 have been termed “invalid (Continued on page 64)

Album Rockers
Make Loud Grammy Noise

BY PAUL GREIN
LOS ANGELES Mainstream album-oriented rock was the big winner in the 28th annual Grammy nominations.

The nominees for the top prize, record of the year, include three album rock format leaders—Bruce Springsteen, Don Henley and Dire Straits—along with two pop-oriented attractions, Huey Lewis & the News and USA For Africa.

The Grammys have been edging

(Continued on page 64)
The home video releases of "Peril In The Pits," "The Mighty Monstromurk Menace," and "It's Your Birthday Party With Rainbow Brite and Friends" have helped make RAINBOW BRITE™ one of the most popular characters in the home entertainment industry. Now, Children's Video Library™ is proud to announce a BRITE new addition to the highly successful RAINBOW BRITE™ collection of quality children's programming! Watch RAINBOW BRITE™ "The Beginning Of Rainbow Land" help make 1986 your brightest year yet!

RAINBOW BRITE™ THE BEGINNING OF RAINBOW LAND™
NATIONAL RELEASE DATE: February 26, 1986
VHS: CA1523; Beta: CB1523; Laser: CL1523; 41 Minutes; 1985.

Also Available:
PERIL IN THE PITS
VHS: CA1507; Beta: CB1507; Laser: CL1507; 48 Minutes; 1985.

THE MIGHTY MONSTROMURK MENACE™
VHS: CF1510; Beta: CB1510; Laser: CL1510; 48 Minutes; 1985.

IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS
VHS: VA3105; Beta: VB3105; 48 Minutes.
Memorex Promotion Includes Lobbying Scholarship Push Targets Blank Tape Levy Legislation

This story prepared by Jim McCallagh in Las Vegas and Geoff Mogford in New York.

LAS VEGAS: Memorex will unleash a promotion March 1 that marks one of the most aggressive attempts by a major blank tape supplier to rally consumer support against the proposed audio-only blank tape levy.

Called "Dollars For Scholars," the hook for the DB audio cassette series campaign is a $25,000 scholarship drawing. But two-backs-plugging the contest will also include a company statement regarding the proposed levy, a draft of legislation and a postcard for consumers to register complaints with their congressmen.

The maneuver mirrors an earlier TDK strategy which was tied to a $2 rebate campaign, although the Memorex prize money could create more consumer reaction.

At a press conference last Wednesday (6) during the Winter Consumer Electronics Show here, Jack Battaglia, general manager of Memorex's parent company Mem-teck, outlined his company's high-profile stance regarding the levy.

"We care about our industry and we believe the video people are our eligible constituents. We're pleased to take a leadership position on this issue of truly national importance," said Battaglia.

The contest involves one million two-backs of DB 60- and 90-minute cassettes, and offers a $15,000 scholarship as grand prize with 10 additional cash prizes. The registration deadline is Sept. 30. Prepaid cards regarding the royalty issue are addressed to the Audio Recording Rights Coalition, which will forward those cards to consumers' representatives in Congress. The coalition's toll-free number is included in the package for those who wish find out how to take additional action.

Memtek's aggressive stance in the blank tape levy battle dates back to Battaglia's appearance before a Senate Judiciary Committee on Oct. 30, when he blasted "big recording companies and superstar singers anti-free enterprise blanket levy hand over fist" for pushing the royalty action.

Last December, Battaglia said, "We left Washington with a determination to find a way in which Memtek Products could bring the tape tax issue to the attention of the American consumer. I think we have found a unique and effective method by piggy-backing our 'Dollars For Scholars' promotion with tax tape information and a response card that lets the public become involved."

The DB series is the only Memorex tape included in the campaign. Battaglia says that Memorex selected that series because it sells to the highest number of customers in the 11- to 19-year-old demographic, an age group he feels is the easiest to block the proposed royalty.

Still unanswered is whether musicians and others in this controversy will record cassettes and blank tape vendors, will be eager to participate in the both the "Dollars For Scholars" program. Stores have the option of carrying "Dollars for Democrats'" two-backs without the tape.

(Continued on page 64)

Dick Clark Bringing Billboard's 'Number One' Book to Television

LOUISVILLE: Dick Clark has unveiled a forthcoming ABC television special based on the April 1 issue of "Billboard." The "Billboard Book Of Number One Hits." A mid-March air date is planned for "American Vettes The Billboard Book of Number One Hits." The special will be a two-hour telecast via Dick Clark Productions. The swelling production and media personality announced the project here Wednesday (6) during a press conference held as part of an extensive promotional effort to bring the two-pack plug-in for video music. The show will offer national exposure for recording artists and their songs.

Clark notes that the project is the result of his long-standing interest in seeing recording artists get a great deal more exposure than they receive now on television and in the recording studios. The project is a sequel to "American Bandstand" and "American Top 40." The ARS Advertising's success points to this as a natural extension of that series because the Tom Snyder Show has been assembled to serve as the show's hosts. That billing will yield five final nominations each for 1965-66, 1966-67 and 1967-68, with this show premiering on the same network.

"Cassette Belt" has been released, and with an annual rate.

The next issue of "Billboard," scheduled for April 4, will have a telephone voting concept that will allow viewers to name their favorite chart-topping records from each of the three periods.

A panel of 36 performers, producers, journalists and radio professionals has been assembled to serve as the show's hosts. That billing will yield five final nominations each for 1965-66, 1966-67 and 1967-68, with this show premiering on the same network.

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SENATE CONTINUES TAX BILL WRESTLING MATCH

INDUSTRY SOURCES FEAR INVESTMENT CREDIT SECTION LOST

BY BILL HOLLAND

WASHINGTON The record industry is still taking a wait-and-see approach to the investment tax credit repeal provisions of President Reagan's tax reform package being debated in the Senate. That approach involves letting larger and more powerful private sector industries also affected by the proposal settle their dispute with the Administration's bill.

Although the bill will be subject to more hearings later this month and in February, before it comes to a conference (and predicted passage) by the summer, sources here say that the battle to keep the investment tax credit provisions will all but lost. The best that business lobbyists can hope for, are equitable "transition" time-tables to ease the sudden loss of income from the present one-time credit allowance.

Under the present law, passed in 1981, record companies can use the one-time 6 2/3% credit against tax liabilities. For example, a master recording costing a company $10,000 would be given a credit of approximately $12,000 "subsidized" by the tax code.

The credit applies only to new recordings. It can also be applied to equipment such as computers. One of the transitional amendments has yet to be discussed, but not favored by such allied entertainment industries as the Motion Picture Assn. of America (MPAA), would be the elimination of the credit over five years, beginning to 1986, at 20% a year. Critics have been able to push the start date of such transitions back.

WASHINGTON The tax reform bill has gone through many small changes since President Reagan announced it in his State of the Union message in January, 1985.

Of the allowance, one MPAA source says, "We lost it, but we've done well on transition language."

The Recording Industry Assn. of America (RIAA) says it has taken "no position" on the bill's investment tax credit repeal provisions, and several label spokespersons say they are unsure what the loss of the credit would mean.

However, the record industry has been successful in having another section of the bill dropped by the Ways and Means Committee. In conjunction with welfare legislation, book and magazine publishers and distributors, attorneys for the National Assn. of Recording Merchandisers (NARM) succeeded in saving Section 488 accounting rules, which permit record distributors to adjust annual gross sales by the amount of returns from those sales that have been received within four and a half months of the end of the taxable year—within the first four months of the next tax year. A similar adjustment period is permitted in book and magazine returns.

NARM attorneys argued that the present tax accounting system of Section 488 follows the industry's standard financial accounting requirements, most equitably matches income and expense adjustments, and that repeal would totally disrupt the industry, especially in the absence of an overriding policy or revenue gain, neither of which is present in this case. The committee agreed and dropped the provision which would have cost the industry millions annually.

One small independent label/distributor, which asked not to be identified, says that if the provision had not been shot down he would have been forced to pay an additional $400,000 in taxes.

Washington's New Union Head Takes Charge

Collins Says Local Will Rise to Industry Challenges

BY EDWARD MORRIS

NASHVILLE This city's 3,400 union musicians are now under the leadership of a college professor who starts his day by sorting the mail.

Dr. Jay Collins says the mail-sorting is just part of his determination to know more of what's going on inside and outside the union. He insists the union must come to terms with changing conditions in the industry instead of clinging to standards and practices set in simpler times.

Collins, a professor of music business at Belmont College, took charge of Local 257 of the American Federation of Musicians on Jan. 2. He holds his new position, maintaining two of the three-year term of longtime president Johnny DeGeorge, who took an early retirement.

An AFM member since he was 16, Collins has spent the last seven years on the local's executive board. During this period, he also served as head of the music business program for Belmont, a post he resigned upon taking over the union leadership. He still teaches and holds his academic rank at the school.

"There's been a tendency for the union to be a few steps behind what the industry stands for," Collins says. "One such area, he adds, involves the rates paid musicians for demo and master sessions. Collins would like to see the creation of an intermediate rate to encourage producers for small or custom labels to go the union route instead of doing "scab" sessions—which often involve union members working for less than scale and being paid directly.

Adherence to demo and master rates only, Collins argues, has made the union more involved in policing and less in negotiating. "We want to be more effective to those who do things by the rules," he says. He concedes, though, that "how to draw a line to differentiate product will be difficult."

"I'm already out talking to producers to find out what this problem is in paying directly to musicians," Collins says. "Some of it's attitude and the like, and some of the producers are paying over scale but still paying it directly. I'm going to do a lot of going out where the work is taking place."

To get a better view of Nashville's subterranean music economy, Collins says he is thinking about offering offenders "a period of amnesty while I'm on a data-gathering mission."

(Continued on page 6)

NASHVILLE: Wynonna Judd Dies at London Age 35

Phil Lynott, ex of Thin Lizzy Dies in London at Age 35

LONDON: Phil Lynott, who died Wednesday of heroin failure and pneumonia in a hospital here on Jan. 4, was one of the most charismatic and energetic of U.K.-based rock stars through the '70s. The former frontman of Thin Lizzy had been planning a return to the big time, but his solo act when suddenly taken ill over Christmas.

Lynott formed Thin Lizzy in Dublin in 1970, with drummer Brian Downey and guitarist Eric Bell. Signed initially to Decca, the band broke big in 1973 with an aptly titled hit, "Bad Reputation." Their Irish folk tune "Whiskey In The Jar," a reminder of Lynott's early days as a folk singer.

Later he changed the group's instrumental approach to take in the twin-guitar power of Scott Gorham from the U.K. and Scotsman Brian Robertson. That led into the really big years, when Lynott's songwriting talents linked with tough, unrelenting rock'n'roll. Fellow Irishman Bob Geldof says of Lynott: "He inspired a lot of people, and he made it all possible for the rest of us."

Following the group's first album, "Thin Lizzy," "Shades Of A Blue Orphanage" cements a reputation that grew further with the highly acclaimed "Vagabonds Of The Western World." The two-LP package "Living And Dangerous," recorded on a worldwide concert tour, was another triumph.

But along the other productions of musical output, there were constant headlines about Lynott's drink and drug problems, and his sexual antics (on stage as well as off), plus group personality clashes, leading to the eventual split of Thin Lizzy in 1983. Lynott tried unsuccessfully to launch a new hard rock group, Grand Slam, and enjoyed brief success singing with Gary Moore.

Lynott, married with two young daughters, was set for the 1984 single "19" (not the Paul Hardcastle song) with another, and also hoped to work with producer Tom Dowd.

Executive Turntable

RECORD COMPANIES. Arista Records promotes Don Jenner to senior vice president of promotion and Roy Lott to senior vice president of business affairs in New York. Both were vice presidents of their respective areas.

Michael Johnson is named national promotion director of black music at EMI America Records in Los Angeles. He was product manager at Columbia Records.

Stuart M. Bondell is appointed records counsel in the records section of the law department at CBS Inc. in New York. He was associated with the law firm Squibb, Elstoff, Plesent & Lehrer.

Jonathan Morrish is appointed head of corporate press and public relations for CBS Records U.K. He was head of press at Epic.

Spring Records promotes Rich Weinman to vice president of sales and promotion in New York. He was director of national promotion.

RETAILING/DISTRIBUTION. Camelot Enterprises in North Canton, Ohio, promotes Dan Denino to director of human resources. He was director of retail operations.
THE DOMINATION CONTINUES!

THE "ROCKY IV" SOUNDTRACK

POWERED TO PLATINUM WITH
A FIERY COMBINATION OF HITS:
SURVIVOR'S "BURNING HEART"
AND JAMES BROWN'S
"LIVING IN AMERICA."
NOW "ROCKY IV" UNLEASHES A
THIRD HARD-HITTING SINGLE:
ROBERT TEPPER'S "NO EASY WAY OUT."
IT'S A KNOCKOUT!

ROBERT TEPPER'S
"NO EASY WAY OUT."
THE THIRD SMASH SINGLE.

THE HEAVYWEIGHT SOUNDTRACK OF THE YEAR...PLATINUM DIVISION!
ON SCOTTI BROTHERS RECORDS, CASSETTES AND COMPACT DISCS. A CBS ASSOCIATED LABEL.

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A&M Video Releasing ‘Parenting’ Title
Company Branches Out from Music Programming

BY JIM MCCULLAUGH
LOS ANGELES A&M Video, which has produced a catalog of 10 music video titles, is branching out with its first “alternative video” release.

Called “Creative Parenting (The First Twelve Months),” the program signals a shift in A&M Video’s long-range direction. It ship on Dec. 20 with a suggested retail of $29.95.

“While the record company is our flag carrier,” Goldseder, director of video, “we now view ourselves more as an entertainment company with records, video and film projects. We’ll continue to produce music videos, but we’re also looking at more alternative programming.”

A&M Video is not the first music-oriented home video company to diversify its program mix. Warner Music Video released “The Dr. Ruth Video: Terrific Sex!” last October and is also reportedly considering a basketball-oriented home video.

Meanwhile, bankers buying babies, and a close examination of the fast-rising children’s and educational market, led to the completely A&M-financed project, says Goldseder. This offering differs from others of its type, she claims, in that it is a “parent and family development” program rather than another child development tape done.

Hosted by actor Beau Bridges, the 60-minute program focuses on the first year of a baby’s life from the perspective of first-time parents. Developed in consultation with contemporary child development specialists, the work offers insights into coping with first year situations.

Distribution of the cassette, as with A&M music videos, will be through RCA/Columbia/Pictures Home Video. However, A&M has retained specialized marketing rights and is examining such avenues as children’s specialty stores, notes Steve Martin, national sales/marketing manager.

CBS Unveils Compact Disc Club

NEW YORK The CBS Compact Disc Club is being launched with an initial barrage of ads in February hi-fi magazines. The move follows by about a year a direct-mail CD initiative by RCA.

Full-page ads from CBS and RCA in the February issue of Stereo Review offer two pages apiece. In fact, under non-exclusive arrangements with a number of labels, both clubs are offering four of the same albums under varying incentive-to-join specials.

The albums are Sting’s “The Dream of Blue Turtles” (A&M), Phil Collins’ “No Jacket Required” (Atlantic), Dire Straits “Brothers In Arms” (Warner Bros.) and Prince’s “Around The World In A Day” (Warner Bros.).

The CBS offer invites the consumer to select two CDs for $1 using 42 full-price, regular, single disks, over the standing offer. The February Stereo Review ad requires the purchase of one CD at regular club prices and the second CD with no obligation to buy any future releases. The CBS and RCA clubs operate under negative action, wherein if a member doesn’t decide to receive a featured selection, it is shipped to his home.

by Paul Grein

THE NEW YEAR is off to a bumpy start for a number of top stars, who are experiencing their lowest-charging albums in years—and in some cases, of their entire careers.

In case of point: Elton John, whose latest album, “Ice On Fire,” drops to 74 from its peak at 66. That’s Elton’s poorest charting effort dating in a career dating back to 1970. And it’s doubly disappointing because his last three albums went gold.

Barry Manilow’s “Manilow” drops to 44 from its peak at 42, which makes it his lowest-charting full-length album—including a recent “20 Classic Hits” collection—in a career stretching back to 1974. It’s especially disappointing because it was Manilow’s first album for RCA after a long tenure on Arista.

Police Seize 2,000 Cassettes
Ky. Flea Markets Raided

NEW YORK Local police seized more than 2,000 allegedly counterfeit cassettes, made two arrests and issued citations during raids last week in two Kentucky flea markets late last month.

One of the flea markets raided, the Tobacco Road Warehouse in London, Ky., was raided Dec. 22 for the third time in 1985. Two vendors were cited to appear in court Friday (17) for selling the cassettes.

Brady O. Estridge of Manchester, Ky., has been cited or arrested for the offense several times over the past year. It’s the seventh time he has been cited or arrested for the alleged sale of illegitimate sound recordings since 1981. He has 775 alleged counterfeit cassettes seized in the latest action.

Also cited at the Tobacco Road Warehouse was Eunice S. Gray of Lily, Ky., who had 286 alleged counterfeit cassettes seized. Kentucky State Detective Cletis R. Brown and trooper James E. Vudock were assisted by personnel from the Federal Drug Enforcement Agency, of America in the Tobacco Road Warehouse action.

In the other action, two vendors at the Ridgwood Flea Market were arrested Dec. 21 for the sale of counterfeit cassettes. Detective Charles Seay and trooper Tommy Laster of the Kentucky State Police arrested Shirley Brown of Cincinnati and seized 1,014 allegedly bootleg cassettes during the raid.

The following week, a raid was made at James Conley Jones of Centerville, Ohio, who had 285 allegedly counterfeit cassettes seized.

NASHVILLE UNION HEAD

(Continued from page 4)

In Collins’ view, another union practice that leads to such sessions is the granting signatory agreements too easily to new and under-funded labels. Often, he says, a new label will begin with legitimate sessions but turn to under-the-table ones as its finances shrink. Part of his job, he says, will be giving realistic counsel to aspiring label heads.

Apart from his concerns with setting and maintaining the right conventions, Collins sees his labors to involve the union more in industry activities by working with the Nashville Musicians Assn., the local NARAS chapter and other interested groups. He plans to establish a credit union for the local, probably by merging with an existing credit union. And he is investigating group insurance plans to make one available to the membership.

Bumpy beginning in ’86 for many major artists

Pat Benatar’s “Seven The Hard Way” holds at number 26 for the fourth straight week. Unless it hits, it will be the lowest chart set, since its debut.

James Taylor’s “That’s Why I’m Here” slips to 42, two weeks after peaking at 34. That’s the lowest Taylor has gone down as her lowest-charging album in a career which dates to 1979.

John Mellencamp’s “Dog Eat Dog” drops to 71, after peaking last week at 63. That’s his worst showing since his self-titled 1986 debut album.

James Taylor’s “That’s Why I’m Here” slips to 42, two weeks after peaking at 34. That’s the lowest chart peak of any of Taylor’s Warner Bros. or Columbia albums, which date back to 1970.

Aerosmith’s “Done With Mirrors” falls to 46, after peaking last week at 36. That’s the group’s lowest-charting album, excluding a 1980 greatest hits set, since 1974’s “Get Your Wings.”

Stevie Wonder’s “Souls” tumbles to 97, several weeks after peaking at 29. That was his worst showing since 1977’s “Makin’ A Good Thing Better.”

Kenny Rogers’ “The Heart Of The Matter” drops to 63, after peaking the past several weeks at 51. That’s his lowest-charting album, excluding duet and Christmas packages, since 1978’s “Love Or Something Like It.”

Diana Ross’ “Eaten Alive” dives to 135, two months after reaching 45. That was her lowest showing, excluding a 1983 “Anthology,” since 1978’s “Ross.”

And Asia’s third album, “Astra,” drops to 72, after peaking last week at 67. The group’s first album was No. 1 for nine weeks in 1983; its 1985 followup also cracked the top 10.

These results are especially disappointing for two labels: Geffen and RCA. Geffen released the Newton-John, Mitchell, Aerosmith and Asia albums; RCA issued the Manilow, Rogers and Ross collections.

Of course, any of these albums could rebound on a successful follow-up single. It’s happened before (“Chicago 17,” Pointer Sisters’ “Breakout,” REO Speedwagon’s “Wheels Are Turnin’”) and could happen again.

DIONNE & FRIENDS’ “That’s What Friends Are For” jumps to No. 1 on this week’s Hot 100, becoming Dionne Warwick’s second No. 1 pop hit. This collaboration with Stevie Wonder, Elton John and Gladys Knight follows another collaboration, “Then Came You,” which she sang with the Spinners in 1974.

Warwick hits No. 1 just 12 weeks after her first cousin and Aria labelmate Whitney Houston topped the chart with “Saving All My Love For You.”

That’s What Friends Are For,” which first appeared a few years ago as the “Night Shift” soundtrack in a version by Rod Stewart, is the fifth No. 1 pop hit for composer Burt Bacharach. It follows Herb Alpert’s “This Guy’s In Love With You,” B.J. Thomas’ “Raindrops Keep Falling On My Head,” the Osmonds’ “Close Up You,” and Christopher Cross’ “Arthur’s Theme.”

That’s means that “Friends” is the first Bacharach/Warwick collaboration to top the Hot 100. In fact, even though Bacharach, lyricist Hal David and Warwick are among the most successful composer/vocalist teams in pop music history, only one of their previous collaborations cracked the top five: 1967’s “I Say A Little Prayer,” which peaked at number four.

Warwick’s “Friends” album is also on the move this week, jumping 11 notches to number 29. It’s all but certain to become War- rick’s first top 20 album since her 1979 Arista debut, “Dionne,” peaked at 12.

FAX FACTS: The Miami Vice” soundtrack holds at No. 1 for an 11th week, which makes it MCA’s longest-running No. 1 album of the past 30 years. It tops two albums which had 10 weeks on top: “Elton John’s Greatest Hits” in 1974-75 and the “Around The World In 80 Days” soundtrack (on RCA’s former runner, Decca) in 1967.

Sade this week scores a second top 10 album in less than nine months, as “Promise” jumps four notches to number seven. Next week the album should top the number five peak of its predecessors, “Diamond Life.” That album, incidentally, has regained 44 notches in two weeks, and is now bulleted at number 8.

Stevie Wonder is enjoying his second straight No. 1 dance hit as “Go Home” follows “Part-Time Lover.” Wonder first topped the dance chart in 1982 with “Do I Do.”

And make that six consecutive top hits since Bryan Adams smash album, “Reckless,” as his duet with Tina Turner, “It’s Only Love,” jumps a notch to 15.
Andrew Lloyd Webber Takes Firm Public
RUG Valued at $50 Million

BY PETER JONES
LONDON Andrew Lloyd Webber, composer of "Cats," "Starlight Express," "Evita" and other massive hit musicals over the past 15 years, stands to net $13 million personally as a result of the Stock Market flotation of his company, The Really Useful Group.

The public offering of company shares, announced last week, values the business at over $50 million. Company is not only based on handling exploitation of its musical copyrights, as it also owns and manages the Palace Theatre in London's West End. Group is headed by chairman Lord Goere, recently minister of arts in the Margaret Thatcher government.

Webber is raising some $12 million by selling part of his controlling 70% shareholding. Retained interest is valued at some $19 million. He is raising roughly another $1.5 million by selling his half share in the Palace Theatre to the RUG organization.

The offer share has dominated headlines in virtually all national newspapers of the British media, backed by four- and five-page offer-for-tender advertisement supplements in the 'quality' national newspapers. Offering bases its forecasts of a $6 million-plus pre-tax profit for the year to June, 1986, against just under $4 million in the previous fiscal year. About four-fifths of this came from worldwide rights to the production of "Cats" worldwide.

The group's main existing copyrights will be augmented by "The Phantom of the Opera," a film/ stage classic now newly dressed up as a Webber musical, which is expected to bow in London and/or New York next year.

Webber is contracted to the Really Useful Group for the next seven years and will assign the group worldwide copyright on all new works which he completes in that period in return for fixed rates of royalty. Lyricist Tim Rice, who worked with Webber on "Jesus Christ Superstar," "Evita" and other shows is a non-executive director of the Really Useful Group.

The offer for sale specifies that Webber's earnings, to arrive in the form of vesting shares, do not form part of the group's net income and go through his own private companies. The RUG shares will be allotted on an offer basis to the public this week in London.

The "Financial Times" here says of the offer: "While some investors may be loath to back a company for which the reviews of phlegmatic art critics are price sensitive information, others, bolder by the title name of Lloyd Webber, will doubtlessly carry the day and ensure the issue is well over-subscribed."

LONDON The campaign for reform of the copyright law in South Korea has taken a significant step following the change of Seoul as the setting for the 1988 Olympic Games.

This is the verdict of British composer and lawyer Trevor Lyttleton, who recently returned from a visit to Korea with the North of England Development Council Trade Mission.

Lyttleton explains that the new impetus toward copyright law reform is part of a general initiative in Korea to enhance its international image in cultural and commercial fields. This was encouraged by the merchandising opportunities afforded by the Olympic Games.

According to Lyttleton, the copyright law which has been in force in Korea since 1957 gives totally inadequate protection to foreign repertoire as far as Hong Kong is concerned. The law has been lobbied since the late 1950s for the last serious effort at introducing a serious copyright law revision bill will be introduced this year, and South Korea will become a signatory to the Universal Copyright Convention.

Lyttleton says that according to Ok-Yoon Khil, chairman of the Korean Music Copyright Assn., only 70% of all recordings sold in Korea are pirated product from which writers receive no royalties.

Composers do receive fees for public performance. The Korean copyright law of 1957 should take full advantage of the more positive reaction to copyright reform that seems to be developing in Korea and should take steps to ensure that the new copyright law gives full protection to foreign copyright owners.

He called upon music rights groups CISAC, IFPI, ASCAP, BMI, GEMA, SACEM, the PRS, the Publishers Assn., and the Society of Authors to form a single negotiating body to lobby for copyright reform. A Korean copy right law has been introduced which gives the public performance right to composers and has been passed with the strong support of the Ministry of Culture and Information and the famous pop group "The Palace" who has been an outspoken proponent of the copyright law revision bill under the leadership of Lloyd Webber, who has so far been the most prominent chart group, according to previous weeks' sessions.

The offer for sale of this group of companies to the public this week will be the "Financial Times" here says of the offer: "While some investors may be loath to back a company for which the reviews of phlegmatic art critics are price sensitive information, others, bolder by the title name of Lloyd Webber, will doubtlessly carry the day and ensure the issue is well over-subscribed."

Dutch Fighting Piracy Surge
Society Calls for Tougher Penalties

BY WILLEM HOOS
AMSTERDAM Dutch rights organization BUMA/STEMRA is calling for stiffer penalties to combat an upward trend in pirate publications. Some illegal tape compilations have even featured in a Dutch Top 40 chart.

The problem, which BUMA/STEMRA says is costing this industry hundreds of thousands of dollars, appears to have worsened rapidly. An estimated 100-100 pirate producers are currently active, notably in the industrialized regions around Rotterdam and The Hague.

Tapes include compilations of chart hits by national and international artists, and products from prominent local acts such as Gerard Joling, Andre Hazes and Roes Albers. Average retail price is between $4.50 and $4.50, about 50% below the cost of legitimate releases.

According to BUMA/STEMRA spokesman George Knops, high quality equipment is used and audio is of best international standard from legal product. It's "A kind of piracy very hard to tackle," he adds.

We're not so much interested in the people selling the tapes as in those producing them." First official action against offenders occurred Dec. 3 last year when police, supported by employ-
Denying Grammy Justice

What Does ‘New Artist’ Really Mean?

BY CLIVE DAVIS

How is it that a recording artist can be voted Favorite New Female Artist by the readers of Rolling Stone, named Newcomer of the Year by Billboard, and Entertainment Tonight, “Top New Artist” (in both pop and r&b) by Billboard, sell nearly four million copies worldwide of her first album, and not be considered a candidate for Best New Artist by the National Academy of Recording Arts & Sciences (NARAS)?

It seems impossible, but that’s just what will occur unless a potently serious injustice is corrected.

Upon hearing that Whitney Houston would be denied the opportunity to compete in the Best New Artist category for 1985, I sent a letter to Michael Greene, the president of NARAS. I had been told that Whitney was disqualiﬁed from the circle of newcomers because she had appeared as a duet guest vocalist on one song on Jermaine Jackson’s album, and one on the comeback album by Teddy Pendergrass, both in the preceding year.

As I wrote to Mr. Greene: “To disqualify Whitney on this basis is either a misapprehension of the literal-meaning, or at least a misapprehension of the essence of the board of trustees’ rules. In each of these instances, Whitney was simply an unknown vocalist making a cameo appearance on just one of eight or nine songs contained on a major artist’s album. She was not even a member of a continuing artistic duo. With respect to those two songs, Whitney was merely a feature, not the artistry, certainly not the focal point of the song.”

It continues to be my contention that these performances should not disqualify her from the recognition that is due her when she steps into the spotlight and emerges on her own. Indeed, Billboards’s Chart Beat column of Sept. 7 spoke for the general consensus of the record industry by stating, with respect to the Grammys, “Houston is the current betting favorite to be crowned best new artist.”

Well, all bets are off. Without making this sound like a case of sour grapes, the race for that particular honor has now diminished in validity now that Whitney can’t even qualify as a contender.

NARAS’ reply to my complaint was polite and straightforward. “The rule that disqualified Whitney,” Greene wrote, “is perfectly clear. It reads: An artist is not eligible in the best new artist category if the artist has had more than one record that has charted separately on Billboard during the same calendar year.”

“A reasonable interpretation of these facts is that Whitney has, it’ll be said, two records: 1, All the Man That I Need and 2, The Power of Love.”

“But NARAS has never really grown up in recent years, beginning to truly acknowledge contemporary music and artists. The Grammys are becoming much more reflective of what is really happening on the street and in the air.

“Here is a man who has come along and makes an impact such as Whitney will not be getting his shot. When someone is coming along and makes an impact such as Whitney has, it’ll come as a big surprise to everyone. And I believe that that has, according to the rules of NARAS, sometimes new isn’t new.”

Clive Davis is president of Arista Records.

Letters to the Editor

Promotional Overkill

We’ve all heard it voiced by radio music directors over and over, at every seminar and on the phone. Why are there five or six, or even more promoters, put on a record? Why do I get so many calls telling the same story? Do the promoters themselves think that are they are doing some kind of promotion job’s simply point out trends, give background, and provide radio with information relative to a given record. And how do the facts have to be repeated?

Why use MDS’s valuable call-in time to repeat the same story? And why put on hold or get a busy signal so often because so many people are calling the stations on the same records?

Ralph Bivens

Director of Promotion A.M. Records Hendersonville, Tenn.

A False Vision

I was disheartened by Kip Kirby’s comment (Billboard, Nov. 30) that the Nashville braintrust’s prediction that the term “country music” would become obsolete appears to be coming true. This is not vision, but self-fulfilling prophecy.

For months, the winds from Music Row have indicated that the industry was about to twist itself into a miserable knot, if necessary, in an effort to recapture the glory days of “Urban Cowboy.” How transcending the music could be seen as the need to salvation in the face of the recent successes of such true country artists as the Judds, Ricky Skaggs, George Strait, Reba McEntire, et al., is beyond my comprehension.

Country music doesn’t need drum machines to go platinum again. It needs good songs in exciting, youth-oriented movies.

Jack Littlejohn Fairvew, N.J.

INTEGRATING TOP 40

I couldn’t help but notice the proliferation of integrated acts currently in the top 40. Not too long ago, black music and white music seemed miles apart.

Currently listed are Aretha Franklin & the Eurythmics, Jackson Browne & Clarence Clemons, Artists United Against Apartheid, the Byrds, and Steve Martin & the Steep Canyon Rangers.

All of these acts have both black and white members.

Michael Horowitz

New York

Letters to the Editor

MYTHS & REALITIES

I’d like to address some of the “realities” and “myths” Morris Ballen cites in his recent commentary regarding the strengths and weaknesses of the various recording configurations (Dec. 21).

The fact is that Compact Discs are much better than records and cassettes in sound quality and durability. Cassettes will stay around because of their accessibility and economy.

I’m afraid the vinyl record is doomed. Like the dinosaur, it will become extinct. Conspicuously absent from Ballen’s commentary was any listing of the advantages of the LP. The reality is that in terms of current technology there is nothing.

Richard Fusco

Program Director, WDS
t Woodstock, N.Y.

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JANUARY 25TH

EUGENE WILDE

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NRMA INC.'s anticipated purchase of New York-based DIS Broadcast- casting was made official last week. Specifics of the transaction have not been disclosed, although NRMA says the purchase price "potentially could exceed $10 million." As a major producer of long-form music programming, DIS is the King Biscuit Flower Hour, "Scott Muni's Ticket To Ride," "Rock Radio Awards," "The Inside Track," "The American Eagle Country Music Show" and others. Collectively, DIS's product is carried by more than 1,600 outlets in the U.S. DIS also has produced tv specials for HBO and Cinemax.

BROADCASTING VETERANS Mike Harrison and Al Herskovitz have joined forces to form H&B Broadcasting and have bought their first property, WSPR-AM Springfield, Mass. The acquisition marks the beginning of H&B's plans to implement and market new concepts for AM radio, says Harrison, a former director of Marketing for KMFC-FM, Los Angeles. Harrison is head of Goodphone Communications, a Los Angeles-based consultancy and radio and tv production firm. Herskovitz, who serves as H&B's executive vice president, was a manager of Metro- com, WIP-AM Philadelphia and Capital Cities' KOLAM-FM Los Angeles.

PETER MCCARTN

 дорогой Константин Ливанов. Иностранцы и иностранцы, например, разговаривают на английском языке, а англоговоряющие, например, разговаривают на русском языке. Это важный вопрос, который требует дальнейшего изучения.

Программы радио, которые предлагают разные междуречия, могут быть интересны для слушателей, которые ищут новые направления в музыке. Однако важным является также вопрос о том, каким образом эти междуречия могут быть расширены и развиты. Это может быть вопросом о создании новых форматов или о расширении предложений существующих форматов.

Кроме того, важно помнить о том, что междуречия могут быть использованы и для создания новых форматов радио, которые могут быть интересны для слушателей. Например, форматы, которые объединяют элементы разных жанров, могут быть интересны для тех, кто ищет что-то новое и интересное в музыкальных направлениях.

Однако, несмотря на все эти вопросы, важным остается то, что радио является важным элементом в жизни любого общества. Поэтому важно, чтобы радио продолжало развиваться и расширяться, чтобы оно могло удовлетворять потребности слушателей и оставаться интересным для них.

Константин Ливанов, 2023 год
FALL ’85 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

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COPIES OF WEEKLY CHARTS are available from Billboard’s Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. $3.50 per chart. Call or write:

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THE FCC NO LONGER REQUIRES that stations file annual financial reports, and so the only financial data available is from the NAB’s annual station report. The 1985 NAB voluntary survey had a 20% response rate, and shows in its 90-table by station type, market and revenue size that, for example, 76.1% of revenues came from local advertising, 22.4% from national and regional ads, and that larger revenue stations had a better chance at showing pre-tax profit. Full report available from NAB Senior Executive Director Gary Davis. For members, $80 for non-members.

SEN. JOHN DAVITOFTH (R-Mo.), president of the Senate Commerce Committee, will address the annual NAB State Assn. Presidents and Executive Directors Conference held in the opening day luncheon Feb. 26 at the Hyatt Regency Capitol Hill here. It will be his first address to a broadcasters’ group since he became chairman of the committee.

COMMENTS ARE IN and reply comments are due Friday (17) on the FCC proposal to modify its EEO reporting requirements. The Commission intends to "refocus" EEO efforts rather than numerical compliance by eliminating the five-point program report filed by applicants, and replacing it with a 10-point program report filed by stations at renewal time with a four-part report to be filed with renewal applications. Also, the Form 385 will be revised to reflect EEOC forms.

TUNE-IN PUBLICATIONS (Continued from page 10)

sales packages. Tune-In’s offerings also give radio access to cigarette and hard liquor ad budgets.

WAVY’s program director, Keith Kolodin, substantiates Frcke’s claims on the value of Air Play. Frcke, who has licen-
sure, Kolodin calls the magazine “another avenue to say, ‘Hey, here we are.’” In its two months as an Air Play licensee, WAVY’s been running its pages to introduce its new morning team (Billboard, Jan. 11), and will shortly send a message from the Doubleday executive who recently named new program director, says Kolodin. “It’s a way to make everybody who comes in line with what’s going on here,” she adds.

Initially, WAVY ordered 10,000 copies of Air Play, but Kolodin said that figure should jump to 30,000 within three months, and eventually to 100,000. The promotion director also has plans to distribute a large margin of WAVY’s Air Play in the near future, possibly through local beauty salons.

Frcke, a country programming veteran and former executive for Warner Bros. Nashville, launched Tune-In in March, 1988, with partner Ron Frank that says WAVY’s move into Air Play from a magazine background and now serves as co-publisher and edi-
tor of the morning show. WAVY’s six license-
sure, Tuned-In with Frcke, which now has an affiliate list of roughly 30 country stations, says Frcke. The yearling WAVY has eight stations, while the four-month-old Rhythm & News has six, reports Frcke.

According to the publisher, Rhythm & News is being embraced by urban outlets at a fast pace. Air Play, however, presented a problem to Tune-In, as it strikes Frcke as service both top 40 and adult contemporary stations.

The problem was recently solved, says Frcke, by offering Air Play af-
filiates a dual cover alternative. For example, Frcke says, Air Play clients may choose between a Phil Col-
sins or a David Lee Roth, depending on which artist fits the station’s image best.

The move puts well-known KMGG morning man Robert W. Morgan, general manager Don Nelson and program director Rick Rodriguez on the loose. Of all three, Smulyan says, “They did an excellent job for us, and I would hire them all again.” Smulyan is now looking for a PD and GM, while Erma regional vice president Doyle Rose and program-
ing vice president Rich Cum-
gings will oversee the transfor-
mation. As for the on-air lineup, Smulyan says, “Our first priority is to try our own jocks.”

JAY THOMAS is “not going to be here anymore,” says WAXR New York general manager Tom Chiusano of the station’s long-
time morning host. Thomas, who last week left his post as the coach Chip “the Coach” Cipola left with him. The decision made Monday (6).

The story from Thomas is a bit different. “It’s impossible to know what they want,” Thomas says. “(In the same day time (afternoon talent) Howard Stern did his ‘Les-
bian Dial-A-Date,’ I was told I couldn’t say my ‘If you don’t be-
lieve it, stuff it’ bit.”

Referring to Chiusano’s rat-
ting-based explanation, the talent says, “I feel like I’m being plugging a new video show he’ll be hosting for U-68, a New York ca-
ble channel. NNEW is simulcast-
ing the show’s on the air premier Fri-
da.m.”

TED EDWARDS leaves his assis-
tant PD/music director post at San Diego’s top rocker KGB for the PDship at WYYT Baltimore. The move elevates WYYT Pro-
gram director Chuck DuCoty to station manager … Lee Michaels sets about the task of tackling the giant he spent five years creating while programming urban Chicag-
Go leader WBBM. Michaels left his position last year, and last week cropped up at his former urban challenger WGG-
F Chicago, where he replaced Armstrong at the Gannett outlet.

Five-year WBIR-AM Baltimore midday talent Bob Moke steps up into the program director chair for the full-service AC out-
et. Moke (pronounced “just like Coke,” says the receptionist) replaces Dale Andrews, who joined the Key Market Broadcasting group recently.

A NEW MORNING TEAM to keep your eyes and ears on is WDLZ Ft. Worth Lonnie Tay-
lor and Michelle Madison. That’s right … two women as the major players in the market morning show. Taylor had been handling the urban outlet’s afternoon shift.
FALL ARBITRION RATINGS

Following are 12 plus, average quarter-hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

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BMI TOP 100 R&B/POPP SINGLES 1986 - 1987

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Radio Networks, including the Westwood One and Radio Networks, have a significant presence in the radio industry. The Westwood One program, for example, features a weekly series hosted by John Landers. This series, titled "The Story of Country Music," has been a staple of the radio landscape for many years. The program is currently hosted by John Landers, who has been a long-time host of the show.

Another notable program is the "Family Radio Network," which features a variety of shows and formats. The network is known for its programming that caters to both adults and children, with a focus on family-friendly entertainment. The network's programming includes a range of genres, from music to talk shows.

In addition to these networks, there are numerous smaller radio stations that have their own unique programming. These stations often feature local talent and community events, providing a platform for emerging artists and offering a diverse range of programming to their listeners.

Radio programming plays a crucial role in the music industry, providing a platform for emerging artists and established performers alike. With the rise of digital streaming services, radio remains a significant channel for promoting new music and connecting with fans.

The radio landscape continues to evolve, with new technologies and formats emerging to meet the changing needs of listeners. As the industry adapts to these changes, it is likely that the role of radio in the music industry will continue to evolve as well.
From Concerts to Selling Records
Salzer a Legend in Ventura

VENTURA, Calif. Though just entering his 40s, record retailer Jim Salzer is already a local music legend.

A former vocalist in Milwaukee and Chicago rock groups, Salzer moved with his parents to Southern California in the early ’60s. Before getting involved in retailing, he established a reputation as a manager and promoter of rock acts in this coastal city north of Los Angeles, shortly after settling here in 1961.

An example of the record dealer as community figure

Salzer estimates he did more than 300 concerts in a variety of local venues through 1972. Included were the Doors, the Seeds and Buffalo Springfield, at fees well under $500—sometimes as low as $50. Often he’d be managing as many as 12 local groups simultaneously. His best gig or a Led Zeppelin and Jethro Tull arena show that grossed more than $25,000 with a $3 ticket price.

“Bill Graham fixed me up,” Salzer recalls. “I visited him personally several times in the Bay area, watching his every technique. His sound and lighting ideas made me successful.”

Salzer’s success with concerts prompted him to test the waters of music retailing.

“I opened my first record store, the Arcade, in South Oxnard in 1966. I really didn’t want to, but it was so much part of my music. I had worked records in the family’s craft and hobby store on Chicago’s South Side when I was in my teens. So I turned the used end of the record store, the basement, into the Arcade. It took $1,100 in 1965 and will do $1.3 million in 1986.

His two-story operation, originally called Mercantile, was bankrolled in 1972 at a cost under $250,000 for the land and construction—and has become a local landmark. He owns three of the four corners on which the store is located. One of them will soon be the site of his new $1.1 million video retail store. He did well enough with video as an adjunct to a gas station he has on the other corner that he decided to expand to the new high-tech building.

With his wife Nancy, Salzer has honed what was once a two-story record shop into a mini-department store, catering to sophisticated young adults. When car stereo installations dipped, Nancy and right arm Sandy Ferris introduced a chic women’s wear boutique early in 1986. That inventory, ranging from personal jewelry to personal jewelry and clothing, is estimated at $23,000.

(Continued on page 20)

Ad Agency Enjoys ‘Complete’ Success
Michigan Firm Works on One-Stops, Dealers, Labels

BY JOHN SIPPEL

LOS ANGELES Yet another signal that the home entertainment software retail business is rebounding is the continuing success of the small advertising agencies that serve it. A case in point is Complete Advertising of Birmingham, Mich.

Working as a liaison between one of their retail customers and the record labels is Lee Norris, who heads the nearly three-year-old firm. He expects last year’s gross billing of around $500,000 to rise to more than $650,000 in calendar 1986.

Norris entered the industry in the fall of 1982 with a three-promo job with United Artists and ABC Records.

In 1979, Norris went to work for Simpson’s Wholesale in Detroit as ad chief for the six Bad Records stores that Calvin Simpson operated in Detroit. In 1982, Simpson and Norris received the NARM “Gift of Music” tv award for spots they created supporting the CBS and Motown budget album programs.

Norris decided to go independent almost a year before Simpson left the industry. His chief competitor with 12 Detroit Audio Systems stores, was Complete Advertising’s first client.

Burns still subscribes to Norris’ services, along with three of the major area one-stops: Statewide Distributors, Charlotte, Mich., operated by Norm Martens, with 125 accounts; Angott Record Sales, Detroit, operated by Ken Walker, with 200 accounts; and Vinyl Vendors, Kalamazoo, run by Jeff Boyd, with 400 accounts.

In addition to the one-stops, he serves the seven Doug Severson Boogie and Full Moon stores of Rochester, Mich., and Abbots and Soul’s three stores in the Toledo area, owned by Bob Sobczak.

Norris’s forte is going to record labels with cross-promotional biggies like Coca-Cola in month-long campaigns. For the past two years, he tied in principally Angott-supplied stores with Black Music Month campaigns. The promotion has the beverage vendor supplying two-liter bottles of Coke at discount price, with the stores giving away a bottle when a customer buys two albums.

Gotham’s Orpheus Unloads LPs
Store Stages ‘Death of Vinyl Sale’

NEW YORK For Orpheus Remarkable Recordings, a retail shop in Manhattan’s affluent silk-stocking district, the days of LP are numbered—and the number is small.

The store, which specializes in classical and “evergreen” music on Compact Disc and cassette, is unloading all its remaining LP inventory in a “Death of Vinyl Sale” that prices every disk at $2.50. Included are used “collector’s” items, as well as factory sealed new copies.

Co-manager Pierre Bourdais places his remaining LP stock at ap proximately 1,000. While that isn’t sold in a reasonable time, he says, will be donated to a college radio station.

Orpheus was one of the earliest area retailers to commit to Compact Disc, more than two years ago. The outlet has developed a reputation as a full-line source for domestic and imported CDs of classical product.

Bourdais, most recently an artist representative, held executive positions at Peters International and CBS Masterworks. His co-manager is Remy Van Wyck Parks, former classical a&r chief at London Records. The former Zager of Zager and Evans, David Hunt, is no longer associated with the store.

On Target
by Mike Shallett

WHILE IT SEEMED every artist on tour had a corporate sponsor, each time you walked into a concert hall you saw huge banners out for beverages, or cars or electronics.

Today there’s a more business-like attitude towards sponsorship by major corporations and their advertising agencies. The idea of simply aligning your product with any band has passed on. It’s no longer viable to simply be involved with an act on an institutional advertising basis, except for the strongest of superstars.

Focusing on venues rather than spokesmen

because most companies want to see an incremental increase in the sale of their product.

The Street Pulse Group has conducted surveys to analyze product and brand name recognition among music consumers and includes the participation of the client. A consumer research group.

In the case of the chocolate study, the audience was indeed right, but it was cross-promotional for the program. Happily, the one mentioned most often was indeed the client’s product. Thus concert advertising there would have strong impact.

In another recently conducted survey for Image Consultants of Los Angeles, we wanted to find out if there was a potential correlation of a particular artist were frequent airline fliers. This information would be helpful in several areas, letting us know if advertising in-flight airline magazines would reach our target audience. Was an airline a potential corporate sponsor for our artist? What airlines were the most popular among our respondents?

For proprietary reasons, we can’t disclose the artist or respondent scores in regard to their airline use—but we can say the numbers will be very helpful for the areas we outlined previously. We can also tell you that of all the respondents who had taken a commercial airline flight in the past twelve months, 20% had taken more than three flights and almost 25% had taken more than eight. Right artist, right product. It is now evident that many different sponsors are trying out venues and markets rather than tours. This type of target-marketing in the wave of the corporate sponsor future.


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BOB DYLAN'S "BIOGRAPH" ANTHOLOGY

"Bigfoot" was certainly of special problem for Columbia Records when they released the Compact Disc version of this lavish "coffee table" recording. As a five-leaf boxed set, the album comes with a 36-page booklet, augmented by individual liner sleeve essays for all five disks. "To house those materials using a conventional jewel box would have been impossible," notes CBS CD chief Jerry Shulman, "so instead we've come with a unique package for Compact Disc—a 12- by 12-inch box, the same used for the black vinyl disks, with three CDs the booklet and additional sheets reproducing the inner sleeves." The cassette version also shares the LP-sized box, and while CBS admits some consumers have fretted over whether to store their jewel-boxed Dylan CDs separately from the outer box, most fans will likely applaud this elegantly simple solution to the problem. Elektra has likewise used that format for tape versions of its ongoing label anthology series ("Bleecker & McDougal," "Elettrock" and other sets honoring Jac Holzman's years as driving force there), but this is the first known use of the format with CDs. Shulman notes that the "Biograph" package has also turned into an unexpected hit on CD, thus far selling "one to one in CD against the LP and cassette." What had been "envisioned strictly as a limited edition set" has already substantially exceeded early projections, he reports.

Apart from the likely appeal of such a package to the majority of CD hardware owners, whose overall demographic slant makes them ripe targets for Dylan's generation, it's equally likely the lavish package has helped close the sales.

Changing Partners: Ed Koepp has departed from Los Angeles-based Coproplex to set up his own company, Matrix Associates Inc., in nearby Pacific Palisades. In leaving, Koepp takes along client CTA Ltd., the Japanese manufacturer, which last year began offering Compact Disc pressing to outside accounts. Other clients include Wilming- for 18,000 Sunet Blvd., Suite A, Pacific Palisades, Calif. 90072. Meanwhile, Coproplex is being helmed by Koepp's former partner, Tony Canna... Mobile Fidelity has a new audiophile CD ready by Aretta Franklin, "Live At The Fillmore West," originally issued on Atlantic in 1971.
**New Releases**

**ALBUMS**

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

**POP/ROCK**

**BARNES, JIMMY**
P.L. Gutter-Groh 24109/MCA/55.98
RC J 1998/55.98

**BLUE OYSTER CULT**
Club Ninja
LP Columbia 41065/CBS/55.98
CA CFT 39799/nm

**FACE TIME**
Controverse
LP Columbia 41052/CBS/55.98
CA CFT 39799/nm

**FASTWAY**
Watcher For The Roar
LP Columbia M 41066/CBS/55.98
CA CFT 40373/nm

**FLIP**
LP Rhapsody IR 2 403 55.98
CA CFT 403 35.98

**MUSIC FROM THE BILL COSBY SHOW**
FEATURING GROOVER WASHINGTON, JR.
A House Full Of Love
LP Columbia 41028/CBS/55.98
CA CFT 39799/nm

**BARRY NELSON/STEE RED NOISE**
Sound On Sound
LP Sire Bell Y 13/58.98

**OSBORNE, OZZY**
The Ultimate Sin
LP CBS Axiom 2 40599/CBS/55.98
CA CFT 40200/nm

**SAXTON Objec**
Ceremonial
LP Sire Bell Y 13/Stereo Good $58.98

**SAVAGE REPUBLIC**
Ceremonial
LP Sire Bell Y 13/Stereo Good $58.98

**SeeING EYE G00DS**
P.E. Sire Bell Y 13/Stereo Good $58.98

**SPAGHETTI WESTERN**
LP CBS Axiom 2 40599/CBS/55.98
CA CFT 40200/nm

**URE, MIDDE**
LP Columbia 41015/CBS/55.98
CA CFT 41509/nm

**GAP BAND**
GAP Band VII
LP Columbia 41028/CBS/55.98
CA CFT 39799/nm

**YABROUGH & PEOPLE**
Guilty
LP Total Experience TEL-5715/REX/55.98
CA TEL-57155/55.98

**JAZZ**

**THE RAY BROWN ALL STARS**
Don't Forget The Blues
LP Gordon CJ 29936/CBS/55.98

**D'IVERA, PAQUITO**
Explosion
LP Columbia FC 40154/CBS/55.98
CA CFT 40154/nm

**SHEARING, GEORGE, & MEL TORME**
At Last
LP Columbia CJ 29955/CBS/55.98
CA CFT 40201/nm

**CLASSICAL**

**BEETHOVEN**
Sonatas For Piano and Violin
Eugene Istomin, Isaac Stern
LP Columbia M 41060/CBS/55.98
CA CFT 40373/nm

**Dvorak**
Slavonic Dances
Philharmonia Orchestra
CJ 39910/CBS/55.98

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The firm has what Ellis calls “our own demolition and construction division.” He says many sites are typically “bulldozed off” with construction beginning from the foundation up. Counting extra holiday help, Mov- ies To Go has around 352 employees, in a chain tightly centered in the metro here.

In fact, centralization and market dominance have worked against the chain in one subtle way. According to Ellis, the chain has always innovated and would have liked trying variations on its basic formula. “So many of our customers visit a great number of our stores. We never wanted to create confusion. We’ve considered stores under another name but rejected that. It feels like we are just now going to open a store downtown at 9th & Olive. It will be our first downtown, and we know already we will have to have a different schedule, different weekend hours, sever.

(Continued on page 23)
More Surveillance at Wherehouse

New Sensormatic System Incorporates Separate Devices

LOS ANGELES Wherehouse Entertain here claims it is using the first articles surveillance system that incorporates separate devices for video and audio. Both are state-of-the-art Sensormatic devices, according to Kenneth Leonard, the chain's vice president for loss prevention and sales. As Leonard outlines the equipment, shoppers can wander from video rental to Compact Disc or prerecorded audioscette departments without one system interfering with the other. The units operate in the chain's newest stores, come in the wake of reportedly high shrinkage losses.

According to Leonard, the requirement for retailers to open openly displays high ticket merchandise is fueling the market for articles surveillance devices. Wherehouse went to Sensormatic two years ago seeking a video rental security setup that was subsequently made for the 156-store chain, according to chairmain, president and CEO Lew Kwikle, in an October discussion with analysts.

Once again, Leonard says, Sensormatic has provided what it calls its "streamline" unit for product other than video.

The tag affixed to goods is easier to apply and "more esthetically pleasing," Leonard states. It is three-quarters of an inch wide and two and a half inches long. "It's a hotter strip," he says, adding that desensitizing is affected at the checkout point by use of a wand.

Desensitization is not required for rental videocassettes, unlike other product, because rental tapes are returned and Wherehouse pegs that tag remains sensitized permanently. Thus a "pass-around" system that allows for constant sensitization was developed. Customers hand over "live-wired" tapes to checkout clerks who literally pass them around a magnetized gateway which the customers pass through before once again taking possession of the product.

Wherehouse Moving to New HQ

LOS ANGELES As part of its continuing expansion, Wherehouse Entertainment will shortly move its corporate headquarters from Gardner to Torrance in a new 60,000-square-foot facility. The firm has also changed its fiscal year calendar.

Commenting on the move, Richard Chapin, senior vice president and chief financial officer, says, "We are in seven different facilities within a two-mile radius of us. This will allow a consolidation."

Stockholders at a recent meeting to discuss expansion plans were also told of 30 new openings, in calendar 1986 for the firm, which currently has 156 stores.

The fiscal change was suggested by analysts, Chapin says, adding that many major retail firms report on a calendar year basis. The chain's previous fiscal year concluded June 30.
Bill Would Ban Violent Porn

BY GEOFF MAYFIELD

NEW YORK Legislation proposed by the attorney general’s office in British Columbia would seek to limit the sale and rental of some X-rated video fare in that Canadian province.

Spearheaded by Brian Smith, attorney general of British Columbia, the proposal would ban all video-cassettes that feature child-porn, bestiality and violent sex.

The action follows a series of seven public forums for concerned citizens and video retailers, held throughout the province by the attorney general’s office to determine community standards. Those forums were spurred in part by raids on some area dealers under existing Canadian criminal law.

“We are proud of the owners who took this stand”

Hal Yacowar, director of planning and policy for the Criminal Justice Bureau-Ministry of the Attorney General, says that his office received several complaints and letters from the public. "It has been more than 10 years since we have been able to do this," he says.

There was also a concern from video retailers that guidelines concerning adult video are too vague in the Canadian Criminal Code.

Yacowar points out that other provinces have formulated legislation which would call for the screening of all home video product by each province’s Film Classification office, which also screen movies for theatrical release. "But Smith’s B.C. Columbia bill would differ, by focusing its attention strictly on adult video fare."

“Brian Smith is saying that there’s no justification to regulating all video. There would be no need for Film Classification if we screened ‘Bambi’ or ‘Back To The Future.’ He believes that the public concern is adult video,” explains Yacowar.

At least one retailer, National Video, Inc. (NVI), has thrown its support behind Smith’s effort.

“National Video’s position has always been that we support the right of individuals to watch what they want in their homes,” says Bob Fell, NVI general manager for Western Canada. “But that does not mean that we approve of X-rated videos or believe that they have a place in family entertainment centers like National Video. We support the attorney general’s bid to remove the worst of these videos from those stores that carry them."

Fell, whose franchise operates 18 stores in British Columbia, says the chain stopped carrying X-rated videos following a mass media assault on them two years ago. Prior to the ban, NVI only carried such titles in “two or three stores.”

“For that reason,” says Fell, “we’re family entertainment stores.”

Fell’s position on the issue is consistent with the policies of NVI’s Oregon-based chairman, Ron Berger, whose operation encompasses 620 stores in the U.S., Canada and the Virgin Islands.

“We are proud of the owners who took this stand,” says Berger. “We are certain that this kind of commitment to family-oriented stores is not only right, it is also the right marketing decision."

Mary-Louise McCausland, of the British Columbia Film Classification bureau, attended Smith’s forums, and indicated that NVI is not the only dealer concerned with this issue.

“Retailers are telling us ‘Give us some clear guidelines. Tell us what we can and cannot do.’” says McCausland. “It’s obvious that they are concerned about the implications of the issue, and don’t want to risk a law suit at some point.”

Retailers initially were concerned about the change in censorship, but McCausland says those fears have been lessened as they get a clearer understanding of the proposed legislation.

“Their biggest concern was that the province develops fair legislation that balances the public interest with the freedom of the press.”

McCausland has also been working closely with retailers to ensure that they understand the proposed legislation.

FOR WEEK ENDING JANUARY 18, 1986

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<td>1985</td>
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Video Update #9 in Maplewood, Minn., is one of four of the franchiser’s outlets located in former gas stations. Advantages of the sites include corner locations, numerous entrances and plenty of parking. 

Video Update, which provides fixtures and floor plans for all franchisers, hasn’t found any special problems in laying out their plans in stations. “Expansion and floor space is the most critical point,” says Carlson. “You don’t have the correct floor space when you start, and you have to paint and add false ceilings throughout. But this can be a positive, because the higher ceilings do give a sense of more space.” Counters are placed in the rear of all Video Updates to encourage walk-through. 

The outlet is looking to open 150-200 stores in the next year, and would like to have 15-20% of those in former service stations. “We’re buying land that was formerly used for gas stations and developing lease-back plans,” says Carlson. “We’d like to own the land and lease it to franchisers.” He says his biggest competition in obtaining the locations he wants comes from auto parts stores, convenience markets and other video stores. 

Carlson also says the higher conversion price for the locations is in line with the kind of franchisers he wants to attract. “I think the number of independent start-ups are decreasing because of the greater stock requirements and conversion costs,” he says. “I think the more franchisers who can make the investment will be the retailers of the future. For this kind of location, we’re looking for investors who are willing to spend more in start-up costs for a long-term investment.”

**MOVIES TO GO ADDS A NEW LINK**

Outside of stores in suburban Eu- reka, O’Fallon, Atonlad and St. Charles, most Movies To Go are in St. Louis County.

The need to test new concepts will be possible in the Fort Worth outlet.

The store is located on what Ellis calls a hot five-street intersection in Fort Worth’s Northland Hills. Neighboring stores include a Safeway and a top car dealer insurance traffic.

The 3,000-square-foot site is fairly typical of the chain’s latest configuration stores. Ellis explains that over a five-year period, different size stores have evolved so that store depth varies 1,500-5,000. “We put around 3,500 in Ft. Worth, and then the extra purchases for the holidays.”

What headquarters people will be watching closely are two experiments—computerized operation and pay upon return. There are, no doubt, other components, but Ellis isn’t telling everything.

Also somewhat new, there will be no hardware.

Movies To Go has decided to phase out of what was a fairly vibrant and promising involvement in VCRs. “From October 1984 until this past November, we were pretty heavy in VCRs. We got into it basically to service our customers and to promote new club memberships.”

Hardware was profitable, Ellis says, “but it took a lot of space, time and energy. We had to redesign some stores because of it. It came to a point where we had to make a decision, were we going to remain in both or specialize in software?”

Initially, Movies To Go was tying in hardware to club membership sales which it offers at $25 on a one-time basis. For new stores, such as Fort Worth, the chain typically offers free sign-ups for two weeks. Typically, too, are membership drives. “What we’ve been observing,” explains Ellis, “is that we were selling a lot of memberships without the hardware. There are so many new VCR owners entering the marketplace. This propelled us into our decision to go software exclusively.”

Next: Probing the contrasts in Fort Worth.
Music Titles Reap Quantity, Sales Surge
Stereo, Distribution and Price Help Double Excitement

BY JIM MCCULLAUGH

LOS ANGELES  Music video is becoming one of the most rapidly expanding areas of home video product. Company movement into music areas is booming, with some program suppliers doubling their anticipated first quarter 1986 output compared to the same period a year ago.

Reasons for the heightened activity in both long-form and video clip programs, according to industry executives, include:

- A growing hi-fi stereo VCR population;
- New mass market distribution channels;
- Sell-through price points: most new titles list at $14.95 to $29.95;
- Heightened awareness and interest in the home market by artists, managers and labels;
- Added pre-planning and strategy for near-simultaneous release of video and album; and
- Record label and home video company cross-promotion.

Video firms are also increasing their reliance on MTV as a promotional vehicle for their product via segment clips. Observers also claim that as they find a shortage of new movie releases and fresh television material available to them, music programs stand to fill an important consumer void as alternative and original programming.

“It’s arrived,” says Ken Ross, director of music programming for CBS/Fox Video Music, who, like others queried, suggests that while significant gains will be made this year, the real “quantum leap” will come in 1987.

“The last quarter was breathing-taking,” says Russ Bach, senior vice president of WEA. “We’ve seen that there is a sales market. Consumers are collecting. We’re looking at 100%-200% gains in 1986. Sure, that sounds like a lot since music video is not yet a sizable portion of the home video market, but the numbers are increasing rapidly compared to last year and the year before.

“We’re looking at it as another configuration, similar to LPs, CDs or album-oriented video,” he continues. “That’s a key reason we streamlined our returns policy on music video product (Billboard, Jan. 13).

Bach notes an interesting phenomenon is that music video product appears to have long legs, selling well even after an album has peaked. Near simultaneous release may not always be critical,” he says.

Andy Schofer, national marketing manager at Sony Video Software, illustrates his sales are up nearly 900% for the last several months. Sony is also doubling its releases this quarter compared to the same period last year.

“We’ll be doubling our activity,” says Suzie Peterson, MCA Home Video’s director of new product development. “And we’ll also try to make as many conceptual advances as we can.”

Among some of MCA’s near-future releases are four “concept, story-line shows” featuring Motown music; Tom Petty’s first home video release, “the enhanced concert” long-form called “Pack Up The Plantation—Live,” using the award-winning “Don’t Come Around Here No More” short; a “Jimmy Buffet—Live By The Bay” concert; and an Olivia Newton-John clip compilation.

The four new CBS/Fox Video Music releases are the most his company has issued at one time, says Ross. The first quarter of 1985 saw only one release, a “Prime Cut” cassette, how the company plans to keep its programming schedule as strong as MCA.

“This is a product line,” says Ross, “and not just a one-off. A major difference between this year and last is that the product is well thought out, no haphazard releases. More artists and managers are involved, and they’re putting their input into the programming. The biggest keys are product and distribution. It’s finally coming together.”

Sony’s new flagship release is its John Lennon concert (also available on 8mm), which will be heavily marketed and substantially cross-promoted by Capitol. The label is issuing a live LP at the same time with the audio taken from the original video recording.

Sony’s activity in the first quarter will offer long, clip and Video 15 product from Stevie Ray, Van Morrison, Mar- tin Briley, Henry Mancini, Tony Bennett, Bananarama, Peter Tosh, The Everly Brothers, the Gap Band, B.B. King and others. Also, two volumes called “Don’t Watch That, Watch This” with artists such as Dire Straits, Big Country, Tears For Fears, Band Aid and the Boomtown Rats are due this quarter.

Among other titles slated for the retail market are MGM/UA’s “Portrait Of An Album” with Frank Sinatra and Quincy Jones; Vestron Video/Music’s Eric Clapton concert; and three Elvis Presley concert tapes from Media Home Entertainment.

Upcoming from Warner Music Video are Depeche Mode and Dream Academy long forms, while Atlantic Video is offering a Twisted Sister title.

Another music video leader, RCA/Columbia Pictures Home Video’s MusicVision, maintains its aggressive posture with three additions to its sizable catalog. New titles include “The Patriotic Pop Quiz” for Fears, Hall & Oates and U2.
VIDEO MUSIC

Better Sound Needed for Club Performance

Pool Requirements Reflect Technological Advances

BY JIM BESSMAN

NEW YORK Despite indications of sound quality improvement in promotional music videos (Billboard, Nov. 10), some video pool leaders maintain that, at least from their perspective, there are still more bad clips being served than good.

Blame for continued poor sound in video is generally laid at the doors of the duplicating facilities. However, record labels under come fire also for being either lax in their quality control policies or for remaining unsophisticated in recognizing adequate sound for the strict requirements of the pools and their customers.

These deficiencies, spokesmen say, exacerbate a major sore point of the pools. They note that technical advancements in club systems and the proliferation of venues are making for more sound-sophisticated clubgoers. Thus it becomes all the more important for the videos they distribute to be spanning clean soundwise.

"Disappointed in the music industry as a whole," is the way that Ed Steinberg, president of New York's Rockamania, sums up his extreme frustrations with the "travesty" of having to spend time and money upgrading the sound quality of videos to the level his customers demand. "If record companies are concerned, why don't they pay more attention?" he asks. "A few of them care, but most aren't directly involved in quality control. The labels should quality control their video masters, because duplication houses don't pay any attention to the dub masters.

Here Steinberg addresses what is frequently perceived to be the weakest link in the video distribution chain—duplication. "The duplication houses butcher tapes," he claims, citing what he calls a "no one cares about the sound" attitude. "We have to go back to the labels and scream in order to get the master, and sometimes even they aren't great, just good."

Christopher Russo, head of the New York-based Telegenesia pool, traces the roots of his sound-in-video problems to the same source. "It's definitely in duplication," he agrees, citing one label which had been doing acceptable in-house production work until it reverted to outside duplication. Since then it has gone "steadily downhill again."

Russo says that for his January reel he was forced to spend $4,000 "re- EQ-ing every damn cut and re-tracking some of them. The terms this figure "low end" for his monthly average. Steinberg says that his audio enhancement costs can reach $5,000 at that amount, since up to 40% of the 62 clips he services monthly are not up to audio snuff.

Reportin Steinberg, "Of those tapes, maybe two or three are actually very good and ten are reasonable, though everything has to be tweaked a bit. But between 30% and 40 need a lot of work, and a few are simply terrible. So we probably reject 70% straight away. We still get a master or another dub."

At Milwaukee's Wolfram Video, president Wolf Zimmerman says he buys two or three copies of a video single "as a matter of course," just to make sure he has one clean copy for audio retracking purposes. "In my opinion," states Zimmerman, "the single sound quality is 80% of the video clip. The picture may be something sought after by a few clubs, but audio is what's at stake."

"Clubs are different from TV," says Zimmerman, and to his clientele, "sound is really the primary consideration." So, he complains, "just about all of the clips he services have to be redone, sometimes because of label "screw-ups" such as submission of Dolby encoded videos "when we use non-Dolby," but mostly because the soundtracks "just don't have the punch" to satisfy demanding club patrons who "just want them to sound like the record."

To get that sound, "we dox-master everything," continues Zimmerman, noting that this allows an 85 decibel signal-to-noise ratio. "Since we got 45 db signal-to-noise if we're lucky, we have to reconstruct the soundtrack to get the sound back up. He adds that the new Panasonic AG-6810 industrial hi-fi duplicating machine is then used in duplication. "The days of a video pool just duping tapes are gone," he concludes.

Russo reports that Telegenesia will shortly build its one-inch production facility to ensure tighter control and greater cost effectiveness, and Steinberg is building a new referral line with "greatly enhanced features [in light of the] advances in the needs of our users. Steinberg is also considering sending to record companies the "confidential" in-house audio and video grades Rockefeller gives each submitted clip. He also hopes to enact a policy whereby labels bring tapes directly to pool headquarters so their representatives can see and hear them on Rockamania's own equipment and better understand its standards.

It should be noted that not all pool (Continued on page 47)

modules in order to highlight label artists for only 15 minutes per hour, instead of "ramming it all down their throats." Cerrone observed the "excitement" first-hand at Chicago's Cabaret Metro. He's currently awaiting results from the field to see whether the video night had any effect on sales.

In explaining the extension of the promotion to the four new markets, Cerrone states that because of the late go-ahead for the initial round of events, there wasn't enough promotion time to get the word out and affect the record people," especially here and in Los Angeles, where "it's not done right, it doesn't matter how well it works anywhere else.

Cerrone hopes to get video station UTW involved in the New York date. He also has his sights set on TVs in Houston and V66 in Boston, with the L.A. event to be made into an "industry night."

This report does not include videos in recurrent or old rotation. AS OF JANUARY 8, 1986

9:00
11:00
1:00

AT HIDE OF LEGS Chrysalis NEW
BLACKWELL PROJECT SWITCHFIRE EMERGENCY NEW
COCK ROBIN PROMISE YOU MADE Columbia LIGHT
CUCUMBERS MY BOYFRIEND False Dawn NEW
THE COLD SHOE Warner Bros. NEW
DARK SISTERS BROTHERS IN ARMS Warner Bros. POWER
EJREDLORDS CAN'T WAIT TO SEE YOU Columbia LIGHT
FALCO ROCK ME AMERICAN A&M LIGHT
ELTON JOHN NIKKI LIGHT
LLOYD COLE THE COMMISSIONS LOST WEEKEND Geffen BREAKOUT
MARILYN MARTIN NIGHT MOVES Atlantic BREAKOUT
ROBERT PALMER ADDICTED TO DOUDE Island POWER
PRETZEL SPRUTT APPETITE Epc POWER
QUARTERFLASH WALKING ON ICE Geffen BREAKOUT
FARRISH SHACKLE A GOOD HEART POWER
SIMPLE MINDS SANCTUARY YESSelf A&M POWER
MICKEY THOMAS STAND IN FIRE RCA MEDIUM
THOMPSON TUNES AND FOR A DAY Arista W.A.S.P. WILD CHILD Capitol MEDIUM

ROGER DALTREY LET ME DOWN EASY Atlantic MEDIUM
EYETHRICKS IT'S ALRIGHT RCA MEDIUM
MR MISTER KYRE RCA MEDIUM
STEVE INGERS TALK TO ME Atlantic MEDIUM
STARSHIP SARA RCA MEDIUM

BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M MEDIUM
PAT BENATAR SEAS AND A WEAH Chrysalis MEDIUM
"CARS TONIGHT SHE COMES Elektra MEDIUM
"MC LAREN SHAME PLEASE ME YOU'RE A FRIEND OF MINE Columbia MEDIUM
"ONE STRAITS WALK OF LIFE Warner Bros. MEDIUM
SHEILA E. THE LOVE EZRAIRE Paisley Park/Warner Bros. MEDIUM
"MOTORS DAY BY DAY Columbia MEDIUM
PAUL McCARTNEY SPECS LIKE A Capitl MEDIUM
"JOHN COUGAR MELLENCAMP SMALL TOWN Risa/PolyGram MEDIUM
MIKE & THE MECHANICS SILENT RUNNING Atlantic MEDIUM
"NIGHT HANGING OUT GEORGIA Columbia MEDIUM
TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA MEDIUM
"BRUCE SPRINGSTEEN MY HOMETOWN Columbia MEDIUM
"SUPERHEMAN MUSICAL HEARTS Columbia MEDIUM
PETE TOWNSHEND FACE THE FATE Atco MEDIUM
"TWISTED SISTER LEADER OF THE PACK Atlantic MEDIUM
"DIANG WARRIORS & FRIENDS THAT'S WHAT FRIENDS ARE FOR Aria MEDIUM
"WAMU I'M YOUR MAN Columbia MEDIUM

"AHA THE SUN ALWAYS SHINES ON TV Warner Bros. MEDIUM
"ASA GOFOR DigWILLS PLEASURE MD PARF Chrysalis MEDIUM
"SHIRL-AKEDA LIFE IN A SOUTHERN TOWN Warner Bros. MEDIUM
"COREY HART EVERYTHING IN MY HEART EM MEDIUM
"LOVERBOY DANGEROUS Columbia MEDIUM
"BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista MEDIUM
"CHARLIE SEXTON BEATS SO LONELY MCA MEDIUM
"STING RUSKANS A&M MEDIUM
"STEVE WONDER GROOVE Mottown MEDIUM

BON JOUR SILENT NIGHT Mercury MEDIUM
JAMES BROWN LIVING IN AMERICA BMG MEDIUM
PHIL COLLINS TAKE ME HOME Atlantic MEDIUM
WHITNEY HOUSTON HOW WILL I KNOW Arista MEDIUM
"WHAT YOU WANTED TO BE VENUS MEDIUM
MOTLEY CRUE HOME SWEET HOME EMI MEDIUM
QUEEN VISION Capitol MEDIUM
"PAUL SHARKING THINGS MUST CHANGE Columbia MEDIUM

ABC HOW TO BE A MILLIONAIRE Mercury MEDIUM
"BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia MEDIUM
CRUZADOS HANGING OUT IN CALIFORNIA Arista MEDIUM
"THE CURE IN BETWEEN DAYS Elektra MEDIUM
"DOORKNOCK THE DOOR Elektra MEDIUM
"KISS ALL NIGHT Mercury MEDIUM
ALSO MY SWINGING BOOK OF You EMI MEDIUM
"ONGOING JUST ANOTHER DAY MCA MEDIUM
SADIE THE SWEETEST TOAD Portrait MEDIUM
"WATERBOYS THE HOUR OF THE MOON Island MEDIUM
"KURTIS BLOOM AMERICA Mercury MEDIUM
"CHRIS MONKER BURNING SUN RCA MEDIUM
"CHEECH & CHONG IM NOT HOME RIGHT NOW MCA MEDIUM
"LONG FORDS LOOKING FOR LEWIS & CLARK Island MEDIUM
"MARLON LAVINER Capitol MEDIUM
"MASS DO YOU KNOW ME YESSelf MEDIUM
"OMD SECRETS A&M MEDIUM
"R.E.M. WOOF CAPITLC media MEDIUM
"RICHARD THOMPSON YOU DON'T SAW Mercury MEDIUM
"MID MUSE IF I WAS Chrysalis MEDIUM

JON ANDERSON EASIER SAID THAN DONE Elektra MEDIUM
"TISHBONE PARTY AT ZCENTRAL Zero Columbia MEDIUM
"HERMAN ZE ROOSHEE I CAN'T TELL YOU EVERYTHING Capitol MEDIUM
"HAKUERU KU MAKES NO SENSE AT ALL SSG MEDIUM
"IN PURSUIT LOSING CONTROL MMT MEDIUM
"MIND DEVIIL I MUST BE DRIVING Atlantic MEDIUM
"SAXON BROKEN HEROES Capitol MEDIUM
"STRIPER SOLDIERS UNDER COMMAND Enigma MEDIUM

* Denotes sneak Premiere Recurrent. ** MTV Exclusive. For additional information, contact James Todd, director of music programming, MTV, 11133 Americas Avenue, the New York, N.Y. 10036.
MGM/UA, Embassy Plan Price Cuts for Selected Top Titles

BY TONY SEIDEMAN
NEW YORK MGM/UA Home Video and Embassy Home Entertainment have joined Warner Home Video in slating major price promotions for the beginning of 1986. RCA/Columbia Pictures Home Video appears to have a similar program in the works.

The MGM/UA promotion, titled "Movies, Great Movies," reduces 12 of the company's top titles to $29.95. Ship date for the program is Feb 4; final sale date May 1.

Embassy's program is themed "It's In The Stars," and will run Jan. 29 to April 4, with 25 titles cut priced.

"RCA/Columbia Pictures has pulled 25 programs from its feature film catalog and "Magic Window" children's video sublabel, a sure sign that a promotion is in the offing, something distributors think will happen toward the end of the first quarter.


Three of the titles, "Poltergeist," "Victor/Victoria," and "The Beastmaster," will have soundtracks recorded via MGM/UA's Videaphonic Sound Process for the first time; "2001" and "Red Dawn" were already released using the system. MGM/UA will be backing the promotion with a mix of trade and consumer advertising.

"This program would be typical of the marketing support that we put behind" the company's price promotions, says MGM/UA Home Video vice president of sales and marketing Michael Meyer. Minimizing the consumer advertising will be print-oriented, he says.

Heavy pre-support will also be available. "What's needed to make it work will be there, and we will make it work," Melnick says.

The level of support achieved during the holidays had a major impact, Melnick says. "Sales are coming on and growing and becoming more important part of the business."

Why did MGM/UA Home Video go with 12 titles rather than the customary 20 or more? Says Melnick, "A dozen's a nice number. I think 12 is very manageable for stores.

Video distributors are enthusiastic about the depth of titles in Embassy's program. "I think it's a great move," says VTR Distributors Andy Kairay. "They all have the possibility of doing extremely well," says Sound Video Unlimited vice president Stan Meyers; he says the one problem he sees is that the executives of the video specialty stores who tried sell-through for the first time during the holiday season and are still rather unfamiliar with the idea.

"They're going to do well with the intelligent larger retailers, the ones who have done well previously on promotions," says Meyers on the manufacturers' chances.

List price for the Embassy promotion is also $29.95. Among the titles are "The Cotton Club," "Silkwood," "Torchlight," "Children Of The Corn," and "The Exterminator."

Retailers will be able to get an extra 10% discount on the product if they also buy a pre-pack which includes all 20 of the programs in the promotion. They'll also get a free standing display rack.

An added advantage of the cut-price programs will be the slowing down of the used tape market, claims VTR's Andy Kairay, with brokers unable to compete with the low prices of the manufacturers themselves.

The executives saw little chance of a logjam of promotionally priced product, feeling that the sell-through strength demonstrated over Christmas can be carried through all year round.

"If we indoctrinate a sale-through mentality, we can carry it all the way through '86, and therefore people like Vestron with their video gift program will see their programs work all the way through as well," Kairay comments.

3M Sets Multiple Campaigns
Fronted by New 'Freeviews'

NEW YORK 3M is flexing its product and marketing muscle in new directions spearheaded by release of the second volume of "Freeviews," a vehicle for home video program suppliers to preview their latest movies.

Among the corporation's developments are:

Introduction of 8mm metal particle videocassettes

Creation of a new Memory Technologies unit called the Magnetic Media Division to merge audio, video and data recording products (formerly the Magnetic Audio/Video Products Division).

Release of a multi-million dollar promotion for video, audio and personal computer products May 1 to continue for the rest of the year.

Orchestration of the "Winning Cards" spring promotion (Billboard, Jan. 11).

Introduction of a second "Freeviews" Entertainment Preview Videocassette with up to an hour of ersatz preview programming recorded on Scotch EXG blank cassettes.

The marketing concept aims to whet consumer appetite for prerecorded home video and to expose those same consumers to the company's extra high grade blanks. These carry a $9.99 suggested list, which the company feels is an edge in the competitive blank tape market.

This time around, the "Freeviews" videocassette will be included as the free fifth videocassette in special five-packs of Scotch EG and EG+ videocassettes to be sold for the low retail price of five standard EG or high grade EG+ videocassettes.

Program suppliers participating in the new edition of "Freeviews" include Prism, Republic, Embassy, RCA/Columbia Pictures Home Video, Karl-Lorimar, MGM/UA, ParaLand Vestron. Excerpts from such films as "The Wizard Of Oz," "Ghostbusters" and "The Emerald Forest" will be featured.

Promotionally, more than 20 million specially marked Scotch video cassette packages will carry coupons worth $10 good for purchases of Scotch products including video cassette, headcleaners, floppy disks and audiocassettes.

Top Music Videocassettes

Compiled from a national sample of retail store sales reports.

<table>
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<th>WEEK ENDING</th>
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<td>6 7 MOTOWN 25: YESTERDAY, TODAY, FOREVER</td>
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<td>Various Artists</td>
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<td>4</td>
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<td>5</td>
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<td>17 9 WINDHAM HILL'S WATER'S PATH</td>
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</tr>
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Tom Hanks and John Sign 'em up and ship Vo
Candy are back.
Tip ‘em out.

The pair that made "Splash" a huge success are at it again.
Thorn EMI/HBO Video is pleased to announce that "Volunteers," the hilarious smash comedy movie, is now available on videocassette. Grossing over $20 million at the theaters, it's still going strong.

"... a good, smart comedy." Time Magazine
"It hits every target it takes on." People

The fun begins when the Peace Corps sends one spoiled brat, a dedicated engineer and a beautiful volunteer to a primitive village in Thailand to build a bridge no one wants. There they find deception, romance, chaos and lots of fun.

Will the Peace Corps ever be the same? Your customers will line up to find out. Sign up for lots and lots of "Volunteers" on videocassette and ship ‘em out!


ANOTHER THORN EMI/HBO BLOCKBUSTER VIDEOCASSETTE.
EXERCISE VIDEO

The Shape of the Eighties

A BILLBOARD SPOTLIGHT
ISSUE DATE FEB 22
AD DEADLINE JAN 29

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

A RETAILER'S GUIDE to Exercise Video that sells health and fitness
• from losing weight to lifting weights
• from yoga to aerobics
• from pregnancy to motherhood

FOR AD DETAILS CONTACT:
In New York
Eugene T. Smith, Assoc. Pub. (212) 764-7514
Ron Willman (212) 764-7350

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

www.americanradiohistory.com
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<td>Molly Ringwald, Anthony Michael Hall</td>
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<td>Raymond Burr</td>
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<td>Chevy Chase</td>
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Continental Video offers price tags aiming kids’ line at chains.
Seven Releases, Two Gold, in First Half-Year

Atlantic's Division Leaps into Marketing

BY LINDA MOLESKI

NEW YORK—Atlantic Record's home video division is only six months old, yet it has already released seven music video titles, two of which were certified RIAA gold. And the unit, says vice president of advertising and video Mark Schulman, has at least four more projects underway.

"It all started with promotional clips," he says of the department. With the clip budget usually in the $50,000-$60,000 range, he says, "We realized we might have just as well have gotten into sales to recoup some of those costs." So the video division was "tightened up" and a home video wing was formed.

Schulman says the label "saw the potential" for this type of product through its sister company Warner Bros. Records, which has released long-form music videos for artists such as Prince, Madonna and Dio.

All of Atlantic's titles feature artists signed to the label, and most are a compilation of promotional clips with storylines, interviews and/or concert footage tied in.

The division's first two releases, "Ratt—The Video" and Phil Collins' "No Jacket Required," sold over 25,000 units, which is the RIAA's gold mark for non-theatrical material.

Other titles currently available are AC/DC's "Fly On The Wall," the Manhattan Transfer's "Vocalise," "Yes—9012Live," "INXS—The Swing And Other Stories," and Twisted Sister's "Come Out And Play." All carry a suggested list price of $19.98 with the exception of Yes and INXS, which are $23.98 and $24.98, respectively.

Schulman says the "available product and ability to negotiate" determine what will receive home video release.

The "cross-marketing of videos with current albums is a very important promotional tool for our groups," says Schulman. Consumers are made aware of the releases through album inserts, notifications on sleeves and in promotions with album advertising.

The bulk of the division's sales are through record and video retail outlets, he says, with record stores accounting for 65% and video stores only 35%. Some of the videos are available through direct mail.

"Video stores don't have the mentality right now to sell music videos," he states. "The industry is geared toward rental and this product ain't really meant to be rented."

"SPOTLIGHTS of the Atlantic Record's MOLESKI vice has NARM (fixtures) CANADA RATINGs rud potential" for long-form through home video wing was "The survivors" mark for Schulman says the label has gotten its "first prime" renting players. Entry deadlines go out June 17; entry blanks must be received by MCA by March 27, and the drawing will be April 10.

MUSICAL PARODY CHARACTER P.D. Q. Bach is getting his first home video exposure, with Video Arts international releasing the better-known composer's first full-length opera, "The Abduction Of Figaro." P.D. Q. Bach creator Prof. Peter Schickele dug up the music, the premiere was given in 1984 by The Minnesota Opera in Minneapolis. Characters include Susanna Sussanadanna, Schlepporello, and Donna Donna. Schickele's P.D.Q. Bach work has been popular on records for more than 20 years.

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

A HOME VIDEO YELLOW PAGES has been created by Wiscott Enterprises of Youngstown, Ohio. Unsurprisingly titled "The 1986 Yellow Pages Of Video," the guide contains more than 1,800 sources of video and video-related products in North America. Running 165 pages long, the guide retails for $24.95, and lists manufacturers, distributors, information sources, and home video trivia. Contact Wiscott at P.O. Box 3139, Youngstown, Ohio, 44512. (216) 729-6697.

"LAST HOUSE ON THE LEFT" will be released in an unedited version by Vestron. The video original version of the seminal shocker was significantly edited in order to get an MPAA "R" rating. The home video company found the missing footage, and restored it to the version it will be releasing in late February.

TONY SIDEMAN

VAI Banking on Culture's Marketability

BY MOIRA MCCORMICK

CHICAGO—Ernest Gilbert, president of New York-based Video Arts International (VAI), expects cultural programs to be among the survivors this year in the face of a shakeout in the video software market.

Gilbert, whose RCA-distributed firm issues only fine arts programming, predicts: "With everything ever committed to celluloid now on video, the market will bottom out. And what will fall out will be soft, horror and slash films—the market for X-rated films is already softening."

However, Gilbert says, "blockbuster movies, how to aid cultural videos will stay strong."

VAI was established in 1983—four years after Gilbert founded Ernest Gilbert & Associates, the public relations firm which still functions as in-house PR for VAI. He claims VAI is the only independent video manufacturer currently distributed by a major.

Gilbert, whose backyard ground includes a stint as director of marketing for RCA's classical Red Seal label from 1975-78, approached RCA when he wanted to expand VAI's distribution. The deal was finalized in September.

He says it's too early to determine what impact RCA distribution has had on VAI sales, but he expects video store sales, already 70% of the company's business, to increase. "The record division's sales force has had years of experience selling classical product," he notes. "It's no secret that the classical market share is only 37.5%, and that pop will sell out of the box more quickly than classical."

VAI's biggest hit to date is the Strauss opera "Der Rosenkavalier," a Salzburg Festival production from the '60s, directed by dance and opera film pioneer Paul Czinner, featuring the Vienna Philharmonic conducted by Herbert von Karajan, and starring Elisabeth Schwarzkopf. The three-hour, two-cassette package sold 3,000 copies at $89.95 list between Christmas and New Year's Day. "Which gives the lie to the idea that people won't pay for things that they want," says Gilbert.

"We have been looking at putting out VAI's first classical in-store to coincide with the cassette's release, with diva Schwarzkopf appearing at Tower Records. 'She's been retired for 30 years, and yet 500 people showed up to see her,' marvels Gilbert. Other top VAI titles, which have sold "a couple of thousand copies apiece," are a 1956 "Swan Lake" featuring ballerina Maya Plisetskaya for $59.95, a 1964 "Romeo And Juliet" with ballerina Galina Ulanova for $64.95, and "Ludmilla de Lammermoor" with soprano Anna Moffo, which, according to Gilbert, sold 2,000 units in six months following its October '84 release.

VAI's 22 titles are "all theatrical, but have never been shown on U.S. tv," notes Gilbert. "We don't have to be concerned about them being shown on PBS or major cable networks." VAI often stipulates a two-year window of exclusivity when acquiring properties.

Much of VAI's collection is older theatrical films, many from Russia's Bolshoi and Kirov ballets. "We have some current programs as well," says Gilbert, citing Erenata Scotto's "Prima Donna Recital. "Anna Russell's "First Christmas Recital," P.D. Q. Bach's first complete opera, "The Abduction Of Figaro," and the film "Trumbo's Kiss." February's Mozart Recital will bring the total to six.
Lack of Adventurousness Seen Despite Production Boom

BY WOLFGANG SPAHR

HAMBURG—Despite a production resurgence which has seen a growing
number of foreign acts choosing to record in West Germany, studio
owners say they are still lacking in adventurousness on the part
of this country’s own record companies.

Says Peter Hauke, of Hotline Studios
in Frankfurt: “German record companies expect international pro-
duction quality, which costs on average maybe $200,000, but are not pre-
pared to pay anything like that amount of money for it. We have
had several albums and singles in the U.S. charts since 1982, but all
our successful international productions we financed completely by
ourselves and were made for $90,000.”

Hotlines success has prompted
artists from New York, Los Ange-
les and other U.S. cities to come to
Frankfurt to record. Other studios
have benefited from the competition
of the international business. Publisher
Andreas Budde, who operates a digital
24-track facility in Berlin, says:
“Most German studios are still adjust-
ed to the international standard,”
arguing that they have played a ma-

JOHNNY VISION/STAFF

ror role in the success of German
product outside Germany. Hotline
charges $1,100 for nine hours, and
Budde’s studio $800. Record company
and staff responsibility for studio bookings look first at rates,
and studio heads are openly critical of their lack of commitment
to new projects.

Jenny Arnie of Star Musik
in Hamburg blames record company
bureaucracy, while Hans Schnitzler at Recordland in Berlin charges:
“People are not prepared to invest and
take risks, and there’s also a lack of know-how.”

Budde notes merely that “Ger-
man record companies are insecure
because of the English-speaking
trends, but I’m sure they will soon change their attitudes.”

Other longterm problems remain,
notably the shortages of skilled staff
and the growing trend to home
studio production. Of the latter
development, Hauke notes: “Some of
our customers are coming to us with
tapes pre-produced on semi-profes-
sional equipment, which they over-
dub and mix here. The consequence
is that we have less bookings from
smaller customers, although major acts still book a studio for the whole
recording process.”

Muller adds: “There will still be
recording studios 10 years from now,
but many productions will be
done on a lower level. In order to
survive, the big studios are going to
have to offer very exclusive and
expensive equipment.”

As for staff, engineers and
producers are in particularly short
supply in Germany. “We are constantly
looking for new assistant engineers
as well as young producers whom
we’d like to advise and support fr-
om the start,” says Hauke. But unfor-
tunately our search has not been
very successful.”

Audio Track

NEW YORK

ANDREW LLOYD WEBER’S
Broadway musical, “Song & Dance,” was digitally recorded
at RCA Studios on SM 32-track equip-
ment from Digital by Dickinson.
Paul Goodman engineered, Tom
Sheppard produced. Dual 32-track
digital editing was done on the pre-
mises by D. Another recent RCA digital project was a location
recording at Rochester, N.Y.’s
Eastman School of Music on flutist
James Galway. Goodman, Joe
Marino and Frank Dickinson engi-
nerned.

Chet Jankel was at Blank Tapes
producing a solo project for East-
cote Productions/A&M Records.
Bob Blank engineered. There too
were, John Morales and Sergio
Munizabi producing mixes for Val
Young, Young Harris for Motown
and Lushus Daim for Conceived
Records. Joe Arlotta was at the
board. Also, composer Elizabeth
Swados has been recording a new
musical piece, “Jerusalem,” for

WBAL radio, John Bradley and Ar-
lotta at the controls.

At RPM Studios, Swedish bassist
Jonas Hellborg has completed re-
cording and starting mixing his lat-
est album for Important with Bob
Musso engineering, assisted by
Mike Krowiak. Also there, Ornette
Coleman and Robin Harvey are pro-
ducing post Johnny Dolphin for
“The Dolphin Project,” with Jeff
Lippay engineering.

Steven Remote was at Quadra-
sonic engineering and producing
vocals and mix for the Bad Brains’
video, “Rock For Light” and “Re-

ception.” Assisting was Peter
Lewis. Also there, The Fat Boys
recorded and mixed their recently-re-
leased rap 12-inch about Refrigera-
tor Perry called “Chillinn’ With The
Refrigerator.” Producer was Chris
Williamson, engineer was Steven
Remote. And, Eric Calvi produced
and engineered Afrika Bambaa-
taa’s upcoming Tommy Boy release,
“Beware (The Funk Is Every-
where).”

Chuck Hammer has been work-

ing at Sync Sound, digitally sam-
pling electric guitar for Kurzweil
Music Systems. The sounds will be
published as part of a new Resident
Sound Block for the Kurzweil 250.

LOS ANGELES

SOTTO BRO/B. ARTIST LaMarca
at Santa Monica Sound Rec-
corders recently, mixing tracks for
his debut album. Producing was
Larry Lee, at the board were Tony
Papa and Steve Bates, assisted by
Jamey Dell.

At Monterey Sound, vocalist
Gonzales was in mix with a Latin
Dennis C. Brown, produced Phil
Brown engineered.

At John Hudson, of May-
fair Studios in London, is planning
a trip to L.A. to record a Pepsi-Cola
ad with Tina Turner.

OTHER CITIES

RICK JAMES IS back in his Buffa-
lo, N.Y., studio working on a new al-
Continued on page 32

Video Track

EDITEL/NY recently wrapped
post-production work on MCA re-
cording artist Patti LaBelle’s
newest video, “Stir It Up.” Clip fea-
tures the singer and her band per-
forming “live” at a local radio sta-
tion while hordes of fans dance
their way through the streets of
New York. It was produced by Joe
Nardelli and Tom Dugan. Doug Nicho-
las directed and photographed for
Screen Productions.

Stephanie Mills recently com-
pleted a performance video for
“Scared Back,” which was filmed
on location in a New York City
club. It was directed by Peter Israelson and produced by Jon Small of Pic-
ture Station. Stephanie and her
team worked on the project was
performed at Windsor Total Video.

Ken Walz of Ken Walz Produc-
tions, producer of music videos for
artists such as Cyndi Lauper, Huey
Lewis and Billy Joel, recently added
a new division to his company.
Wing will concentrate on production
of corporate films. “The music video
look we helped create has influ-
ted television programs, commer-
cials and feature films,” says Walz.

LOS ANGELES

A “MIAMI VICE”-like motif is
used in Stevie Wonder’s video for
“Go Home,” the latest single from
Motown’s “The Electric Lady.” The
theme revolves around the sale of
high-tech micro-chip secrets and
was lensed over a three day period
at L.A. Airpark. Director Stan-
ley Gold portrays a detective. Karolyn
All and Peter Allen produced the
project; Bill Parker directs. Her-
bie Hancock makes a cameo ap-
pearance with Wonder.
**UNIQUE audio/video**

**UNIQUE UNVEILS IMPROVED ‘STUDIO A’**

NEW YORK Unique Recording has reopened its Studio A after a complete overhaul and redesign based largely on the facility’s recently constructed lower-cost upstarts MIDI City studio.

“We’ve received great response to MIDI City’s concept of the expanded control room,” says co-owner Bob Nathan. “So we felt the need to offer a high-end version to our clientele. At Unique, we do a great deal of electronic music and it makes sense to allow everything to fit in one area near the console and machines.”

Studio A’s greatly enlarged control room houses a 48-input Solid State Logic 4000 Series E console with Total Recall, as it did before. But the board now shares the room with a diverse selection of outboard processors, digital synthesizers and computer gear.

According to Unique co-owner Jeanne George-Nathan, Studio A’s base rates include a choice of eight different digital reverbs, eight digital delays, two sampling delays, vintage tube equalizers and compressor limiters, Neve mic and EQ modules and a host of other MIDI, synchronization and other specialty gear.

Studio A’s recorders are twin Otari MTR-90 MK II 24-tracks, Studer A-80 half-inch two-tracks, Sony BVU-800 three-quarter-inch and Beta and VHS Hi Fi video decks. To aid in audio for video work, an eight-foot diagonal video projection system has been added.

**AUDIO TRACK**

(Continued from page 25)

bum for the Mary Jane Girls. The singer/songwriter/producer is also handling the second album for another of his protégés, Process and the Doo Rags. Finally, James is planning to produce and record the third album on his longtime backup group, the Stone City Band.

Producers David Cole and Andrew Hinton of Colton Productions are working on tracks at Reel Platinum in Lodi, N.J., for an upcoming C-Bank release on Next Plateau Records.

The Hurt Brothers Band, based in Amarillo, Texas, is currently laying tracks for an upcoming single at Ockander Sound Productions in that city. Engineering are Bill Ockander and David Short, with Kevin O’Neal producing.

MCA act Windjammer is working on a new album at Ultrasonic Studios in New Orleans with producer Kevin McLin. A digital project for the New Orleans Saxophone Quartet was recently completed there.

Atlantic artist Mario has been tracking his debut album with producers Eric Morgeson and Luis Resto for EMP Productions Ltd. Morgeson also engineered.

New Jersey band Getty Sett recently completed their debut single for Ultra Records at Trax East in New Jersey. Erin Gardner engineered and produced.

Down under at Platinum Australia, the Little River Band is set to begin recording their new album with British producer Richard Dodd and engineer Chris Corr.

And, LRB’s lead singer, John Farnham, will start work on his solo project sometime in February. That album to be produced by Ross Fraser and Ian “Mack” McKenzie.

Sylvestor has been tracking his latest at Starlight Studio, Richmond, Calif. Ken Kessie is co-producing and engineering. Joining Sylvestor on vocals are Jeannie Tracy, Tremaine and Lynnette Hawkins and the Edwin Hawkins Love Center Choir.

At Golden Apple Media in Marmonooke, N.Y., producer Joe Ferry has finished the tracks for artist Christopher Robbins’ debut dance single, “Heart ‘n Soul.” Co-producer Andy Bloch also engineered.

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

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NEW YORK Looking to own or rent a top-flight recording studio in an exotic locale that also offers attractive financial incentives? The West African Republic of Togo may have the answer.

The Togolese government is considering “all serious offers” to lease or buy a fully equipped 24-track recording facility and record pressing plant based in the capital city of Lome, and valued at $5.2 million.

 Designed by British audio specialists East Lake, the recording operation features 3M 24- and two-track recorders, a 32-input console, two Revox A-700 two-track recorders, Aphex flangers and analog delays and other signal processing gear. Included are also a number of musical instruments, such as a Hammond organ, Rhodes piano and several electric guitars.

The studio's former client list includes King Sunny Ade, among other international artists.

The most recent figures available on the facility's record pressing operation show that in 1983, the studio produced more than 110 long-playing masters, from which 325,400 albums were printed on the premises. Record pressing costs at that time ranged from 31 to 81 cents for quantities under 500, and 15 to 56 cents for quantities of 100,000 or more.

According to a spokesman for the Togolese Information Service, the studio is just one of a number of facilities for sale or lease in an “aggressive” governmental effort to “support private enterprise and attract foreign investors.” Further, the U.S. State Dept., Togo’s “liberal investment code, providing new capital with customs duty and tax exemptions, as well as the right to profit expatriation,” makes the country attractive to potential foreign investors.

**Pendergrass, Goldfarb Link**

NEW YORK Teddy Pendergrass and Kajem Recording engineer Mitch Goldfarb have pacted to form E-MO, a “mix/remix” team based out of Pendergrass' Teddy Bear Enterprises in Bala Cynwyd, Pa.

The deal was finalized at the beginning of December, just after the duo completed work on an album on Tenita Jordan for the CBS-associated Top Priority label, recently formed by Pendergrass. Goldfarb, based out of Philadelphia's Kajem Recording, says that CBS's positive reaction to their 12-inch version of Jordan's single was so strong that "it seemed only natural to join together in this endeavor."

According to Pendergrass, Goldfarb's technical skill and Kajem's SSL board and large arsenal of outboard gear allow him to translate his creative desires into sonic reality. "My ideas get a little crazy sometimes," he says, "but I enjoy putting squares into circles and making pieces fit into puzzles. It takes another weird scientist like Mitch to make those ideas happen on the board."

E-MO's latest project was mastering Jordan's new album.

Digital Debut. West Oak Recorders of Westlake Village, Calif., claims to be the first commercial facility in the U.S. to use Sony's new 1630 digital audio processor on a session. Remixed from CMS Digital Inc., the unit was utilized in a project featuring a 75-piece orchestra with Sarah Vaughan singing translations of the poetry of Pope John Paul II. Pictured from left are West Oak owner Bill Cobb, production consultant Jeff Weber, John "Bronco" Cadenhead and Gene Shively, both of CMS.
SPARS Sets L.A. Date for Second Annual Business Meet

NEW YORK The second annual Society of Professional Audio Recording Studios (SPARS) studio business conference will take place March 22-23 at UCLA's Graduate School of Management in Los Angeles.

According to a SPARS spokesman, the seminar will be patterned after the debut conference held this year at 3M World Headquarters in Minneapolis. The agenda includes seminars on six topics: obedience training for bankers, insurance costs, effective cash control, investment analysis and cash flow, overview of the economy, and developing areas of business for studios. Both evenings of the conference will conclude with a reception featuring demonstrations of studio business software by leading vendors in the field.

Registration fees for SPARS members are $380 before March 1, and $425 after. Non-SPARS members can register for $530 and $575, respectively. Registration fees include admission to all sessions, breakfast and lunch each day, three nights' hotel accommodations in Westwood, and transportation between the airport, hotel and conference site.

Participation is limited to 70 registrants. Call SPARS at (213) 466-1244 for further information.

Public Access Studio Stages MIDI Workshop

NEW YORK The Public Access Synthesizer Studio (PASS) here is running a new series of ongoing workshops and seminars designed to help working musicians and engineers learn more about the Musical Instrument Digital Interface (MIDI) and computer musical instruments.

The first of these was an introductory seminar on MIDI called "MIDI Basics," held last Saturday (11). Future one-day MIDI seminars will be held monthly, with each featuring "well-known guest speakers."

Also on the agenda are three regularly scheduled workshops in synthesizer technology. The "Sequencers and Drum Machines" workshop will be run for four evenings beginning Monday (13) at 7 p.m. On Saturday (18), the Fairlight CMI and E-mu Systems Emulator II will be examined in a two-day workshop titled "Digital Sampling Techniques."

Finally, on Tuesday (21), a six-evening workshop covering the Yamaha DX7 and TX816 synths will start.

PASS is located at 16 West 22nd St. Call (212) 206-1680 for enrollment information.

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AGFA PEM 469
Producers Turn to Talent Management

‘Artists in Their Own Right,’ They Seek Representation

BY PAUL GREIN

LOS ANGELES Five years ago, few record producers were represented by managers. Most handled their own affairs, possibly with the help of an attorney. But now, a growing number of producers are taking on management, largely in response to the increased choices and complications of today’s record business.

One leader in representing producers is Los Angeles-based Michael Lippman Management, which oversees the careers of five producers: Ron Nevison, producer of Heart’s recent No. 1 album; Peter Wolf, co-producer of Starship’s recent No. 1 single “We Built This City”; Robbie Buchanan, arranger of Phil Collins & Marilyn Martin’s No. 1 single “Separate Lives”; Richie Zito, who has produced the Motels and Animation; and Gordon Fordyce, who has produced Lindsey Buckingham and the Romantics.

Several other managers have assembled client rosters of top producers. Bob Buzziak represents Keith Olsen and Don Gehman, among others; Ned Shankman and Ron DeBlasio manage David Foster, Gregg Mathieson and more; and London-based Zomba Management’s Robert “Mutt” Lang, among others.

“The producers of today are artists in their own right,” says Lippman, in explaining why so many producers have taken on management. “They have much more creative control than they’ve ever had before. They’re catalysts in making an album happen. They get paid more than the artists in a lot of cases, so it’s a group situation.

“A lot of career decisions have to be made for producers. Should they produce their own artists? Is it right compatibility? Should they do a whole album with this artist, or two songs with that one? This often is a clearing house for everything a producer does.”

Lippman says there are obvious differences in the handling of artist and producer clients. “When you handle a touring act, you’ve got a lot more to deal with in terms of the road and the band and its image. Dealing with producers you’re more concerned with the proper deal, the record being treated properly, and working with the right artist.”

This has been a productive period for many of Lippman’s clients, who also include Bernie Taupin and Allee Willis. Taupin is co-writer of three current singles: Elton John’s “Nikita”; Animation’s “I, Engineer”; and Heart’s “These Dreams.” Willis co-wrote (with Thomas Dolby) the music for George Lucas’ new film, “Howard The Duck.” She also produced, wrote, arranged and sang a forthcoming duet with comedian Pee Wee Herman on Warner Bros.

Peter Wolf and Robbie Buchanan will work on the upcoming El DeBarge solo album; Richie Zito is producing Eddie Money; and Gordon Fordyce is in the studio working on a solo album by Andy Taylor of Duran Duran.

While most of Lippman’s activities are with producers and writers, his flagship client is singer Melissa Manchester. She was one of his first clients when he launched his company seven years ago, along with Nevison and Taupin. Under Lippman’s direction, Manchester scored five top five singles, “You Should Hear How She Talks About You,” which brought her a Grammy Award three years ago. But Manchester has since cooled on the record charts, a situation not helped by her flirtation with techno-pop on her 1985 MCA debut, “Emergency.” The album, which followed a decade-long association with Arista Records, was one of last year’s bigger chart disappointments.

“The record we made was inappropriate,” Lippman concedes. “We simply sat down to make the record, everyone said ‘Cyndi (Lauper) has just happened and Madonna is happening’ and you’ve got to get into that world.”

“But it just wasn’t an appropriate kind of music for her. She was trying to do things that weren’t really her, to capitalize on a trend, and it didn’t work.”

Radio won’t believe her doing that kind of stuff, because it’s not her and it’s not real. She’s got to make her own records.”

“It’s a shame, because we were looking forward to a great relationship with Sony and I think we do have a great relationship with MCA—but it’s a shame that it was an unsuccessful first go-round.”

Lippman says that he’s trying to figure out who should produce Manchester’s next album. “In the meantime, she and Al Jareau have recorded the theme from ‘Out Of Africa,’ produced by Richie Buchanan.” The lyrics (not used in the movie) were written by Alan & Marilyn Bergman; the video will be directed by Sydney Pollack, who also directed the film.

‘Leader Of The Pack’ Given Humorous Treatment

Fun Vids Broaden Twisted Sister’s Appeal

BY LINDA MOLESKI

NEW YORK After a decade of trial and tribulation, Twisted Sister has finally discovered its key to success—music videos. With its cartoon-like clips such as “We’re Not Gonna Take It,” the Long Island-based rockers managed to bring momentum and “Stay Hungry,” to double platinum status.

The group is now using the same technique for its Atlantic followup album “Come Out And Play,” which has already sold a reported 900,000 units.

“Video was a godsend for the band,” states vocalist and frontman Dee Snider. “We’re a visual band, so it worked to our advantage,” he says, adding that “bands who couldn’t cut it out video, like Air Supply and Joe Jackson, haven’t made it.”

“Film knows no boundaries,” he explains. “If you’re doing a good video, you’ll watch it for its film value.”

So, besides boosting record sales, Snider says, the clips also become a way to broaden the group’s audience base to include even those who claim “they hate heavy metal.”

But video isn’t the group’s only game plan for expanding its audience, according to Snider, who says their latest album “covers all types of material” ranging from hard to pop.

In addition to a rendition of the Shangri-Las 1964 hit “Leader Of The Pack” and several covers of the Beach Boys’ classic, “Be True To Your School,” the album features several guest performers, including Allee Willis, Mike Porcaro and Brian Setzer.

When Snider contacted the artists for the project, many were “apprehensive” about it. Snider says that his “ debt ran heavy metal band, and the Senate hearings were in full force at the time of recording,” says Snider. “But everyone came down to hear the songs and liked them.”

“Come Out And Play” was “contracted for $60,000,” states Snider, “but the final figure was over $300,000.” The album was recorded over an eight week period—four weeks in New York and four at the Recore Plant in Los Angeles—with producer Dieter Diekers, best known for his work with the Scorpions and Accept.

Though Tom Werman produced “Stay Hungry,” the band opted for a change this time around with Werman and his engineer Geoff Workman split up.

Diekers “called our management office and expressed an interest in us,” Snider continues. “We’ve all ways respected him, so we decided to move that way.”

Snider, who writes all music and lyrics, claims the album has the “potential to go five singles deep, if radio allows it to.” The first single from the album is “Leader Of The Pack,” a song that—along with others—would include Eddie Ojeda, Mark Mendoza, A.J. Pero and Jay Jay French—played in its early club days.

So far radio’s response to it “has (Continued on page 38)
Randy Newman Richard Thompson Beverly Hills, Calif. Tickets: $15, $10

The Beverly was the perfect place for a cynic to ring in 1986 as the house presented an evening with the kings of rock's a-droll, Randy Newman and Richard Thompson. Talk about your casual New Year's Eve. At midnight, Newman merely paused in the middle of his funny "The Girls In My Life (Part 1)" to lead the crowd in "Auld Lang Syne," and then returned his attention to finishing off his song. Low-key or not, these two performers still provided plenty worth celebrating.

A notorious shy guy, opener Thompson was surprisingly animat ed and expansive. He even went as far as leading a call-and-response sing-along on Nellie Lutcher's chestnut "He's A Real Gone Guy." Ultimately, though, it was his in-comparable songs and guitar playing that carried the show. Whether dealing up pain and regret ("Withered And Died") or cynical pop (the as-yet-unreleased "Valerie"—the hit he's never had!), Thompson invari-ably laid bare his Celtic soul. And once again, he proved that as a gui-tarist there are none who can touch him. Even longtime fans, used to his miracles, were amazed by his instru mental display on "When The Spell Is Broken." At 20 minutes to 1986, Randy Newman strode onstage unceremo-niously, and proceeded to present virtually the same set he did last July at the crosstown Universal Amphitheatre. (Was that the same Hawaiian shirt?) Even his seemingly off-handed humorous running commentary varied little from that previous appearance.

That complaint aside, Newman came through with the expected high level of intelligent entertainment, playing a virtual catalog of his songwriting career and styles, from 1969's "Simon Smith And The Amazing Dancing Bear" through 1988's "Christmas In Capetown," though he offered not one new song. While the promised-but-not-delivered accompanying from syn-thesizer player Michael Boddicker would have added some sonic vari-ety, the casual format of Newman alone at the piano emphasized the strength and depth of his songs. And even on second hearing, Newman's quips were witty. It must be pointed out that the evening's two shows were far from sold out, most likely due to the steep ticket price. For $45 one should expect more than two solo performers, some decorative balloons and a commemorative poster. Some free champagne and manchures—or at least hats and noisemakers—would have been in order. Steve Hochman

General Public Universal Amphitheatre Universal City, Calif. Tickets: $17.50, $15

Bankrolling General Public's Jan. 3 show wouldn't have seemed to be wise investments. The IRS had no current product out, and their youthful fans aren't noted for long memories. It was two days after New Year's, so everyone had already blown their entertainment allowance for the month. On top of all that, it raised, which in Southern California means no walk-up business.

Nonetheless, General Public sold out the 6,250-seat Amphitheatre and even sold out their next night's performance in San Diego. General Public is built around Ranking Roger and Dave Wakeling, the vocal core of British ska heavy-weights the English Beat. While the pair's interesting harmonies and integrating stage presence remain in- tact, there's something missing from the old Beat days. While one could hardly call the earlier incarnation dark or angry, the Beat at least had a few rough edges. General Public is unreasonably holy and frothy; call them the Beatbeat.

But it's hard to be too offended by a group whose biggest flaw is that it's inoffensive, and the laugh-ing, jumping, dancing, singing audi-ence was more than satisfied by the 105-minute show. From the first notes of "Hot You're Cool!" to the closing signature tune "General Public," the crowd was on its feet, cheering wildly. Fans gave a warm welcome to the new songs the band is preparing for its upcoming al-bum, though they were most enthused about the Beat oldies.

Wakeling and Roger offered pleasant chat between songs, and a low-tech stage set enhanced the feeling of informality. A nod to so-cial responsibility came when the bi-racial duo thanked "young Ameri- can" for standing against apartheid. But even when the protest lyrics professed them to be "I'm--angry," you couldn't believe that smiling bald Wakeling was ever really upset.

One-name-only Stoker provided the best musical moments, with his energetic drumbeat enlivening tunes (like the single "Tenderness") that otherwise slip into feather-weight pop. The necessary saxophone licks were given an odd, slow delay—kind of an audio version of Saxa's mental attitude. The veteran Rasta man seemed to be earning ap-plause for seniority as much as for skill; his unexpected solo encore of "Auld Lang Syne") had some listeners open-mouthed, waiting for a vaudvillian hook.

One-man Band "Never You Done That," "Where's The Line?" and "A Matter Of Fact" empha-sized General Public's vocal strength. Not only do Wakeling and Roger harmonize like a two-man Pe-rce, Paul & Mary, but keyboardist Mickey Billingham and guitarist Kevin White sing along. Backing vocals from two members of opening act the Bletics were added on top of that.

General Public has matured into a smooth, polished pop band, earning squeals to rival Duran Duran. Now they need to remember a little more of their gloves-off youth.

Ethel Ann Vare

THE BILLBOARD BOOK OF NUMBER ONE HITS by BILLBOARD

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TOP CONCERT GROSSES

www.americanradiohistory.com
BY ETHLIE ANN VARE

LOS ANGELES—Considering the claim of punk bands that they played short songs because they expected to be dead within the hour, it's now a source of amazement that the Damned is marking its 10th anniversary this year. Also amazing is that the punk archetype is celebrating the event with the act's first album on a major label: MCA's "Phantasmagoria.

The Damned has released eight albums to date, only one of them (IRS' "The Black Album") domestically. Yet, the Damned has remained one of the best-known names in its genre. "This is the first proper record deal we've had," says drummer Rat Scabies (nee Chris Miller). "None of the other organizations—Stiff, Chiswick, Bronze—really had any sort of clout internationally. Even IRS was only beginning then."

Claiming "has absolutely no idea" how many units the Damned has sold throughout its career, Scabies says his band has maintained a profile via live performances. Before a December mini-tour of the U.S., the group did 40 dates in the U.K., generally playing 3,000-capacity halls. "All we had was our audience," says Scabies. "In England, the band that sells records isn't necessarily the band that has an audience. In fact, these "flavor of the week" groups can top the charts and find they're playing empty halls."

"Phantasmagoria," however, entered the British chart at number 11, and has shown sales strength in such distant places as New Zealand. Scabies, vocalist Dave Vanian, guitarist Roman Jugg and bassist Bryn are aware that the biggest hurdle they face in promoting the moody, ethereal album is their own notoriety. "People think we're still a three-chord punk band," complains Scabies.

Other problems have plagued the Damned in the past, notably an attrition of original band members. Brian James left the group to re-found Lords of the New Church and the irreverent Captain Sensible departed for a solo career. "Captain's leaving was inevitable," explains vocalist Vanian. "He already had a solo career started and separate management. He had money. We had the choice of playing a gig or selling the tape recorder, and Captain would be going off on holiday."

The first time Sensible (nee Ray Burns) left the band, in 1979, Scabies and Vanian toured as the Damned, "just in case we fell on our faces," says Scabies. This time, they decided to remain the Damned—the world seems to have no inherent jinx.

"Anyone who dismisses you because of your name is narrow-minded," says Scabies, who claims he quite enjoys being called "Rat."

The Damned is scheduled to return to the U.S. in February for the first leg of a 14-week tour. "We'll go coast to coast," says Scabies, and they're off to Australia, Japan and wherever else we end up." The drummer adds that upcoming performances won't be as hectic as those in the band's early days, when "it was pretty dangerous for the first two rows." Says Scabies, "We've learned to control ourselves. You can't help growing up."

MCA Album Tops 10th Year of the Damned
Major Release, Tour to Highlight Musical Departure

NASHVILLE—Nashville is slated to get its first major outdoor concert facility next summer when Houston-based Pace Productions convinced the city to sponsor a project on a multi-million-dollar amphitheatre to be called Starwood.

Starwood Amphitheatre will seat 17,000, with 5,000 reserved seats under cover, and the remainder of general admission seats available on nearby grassy areas. A partner Bel Investments own the 75-acre site in Nashville at the intersection of Old Hickory Blvd. and Murfreeboro Rd.

All structures on the grounds, including the stage and a sweeping plaza area adjacent to it, will be permanent. Starwood will become the summer home of the Nashville facility, as well as the site of the annual Charlie Daniels Volunteer Jam scheduled next year for July 12. Also scheduled will be major rock shows, touring events and musical productions. Pace now produces a Broadway show series for the Tennessee Performing Arts Center.

Brian Becker, president of Pace Productions, estimates that Starwood will be operating by late May and fully completed by mid-June.

Starwood Amphitheatre will become Pace's third major outdoor musical showcase.

**NIP KIRBY**

**Rattlers Make Noise.** New York-based quartet the Rattlers huddle to make a recording contract with Jem Records official. The label will be marketing and distributing the band's debut album "Ratties" through its PVC arm. Pictured from left are Jem president Marly Scott, group member Billy Baille, group manager Bob Rowland, and group members Dave U. Hall, Mitch Leigh and Matty Quick.

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**ON THE CHARTS**

MELISA MORGAN
Meli'sa Morgan has made impressive moves on the black charts with her Capitol debut album and its Prince-penned title track, "Do Me Baby." This week, the single jumps to number 10.

The Queen's, N.Y., native, whose first name is pronounced "Me-Lee-Sa," got her start in church choirs and local bands. After attending the Juilliard School of Music, she signed with Hush Productions' Charles Huggins, who manages Freddie Jackson, Melva Moore and Paul Laurence. She then became a background singer for Chaka Khan, Melba Moore and Whitney Houston, which eventually led to a Capitol recording contract.

Morgan's album was produced by Paul Laurence, whose credits include Freddie Jackson's hit single "Rock Me Tonight." Her video, "Do Me Baby," was directed by Bill Mason and produced by Eric Meza of Meza Movies. Plans are being made for a spring tour.

Morgan is managed by Hush Productions, 231 W. 55th St., New York, N.Y. 10019; (212) 582-1095.

**Charlie Daniels Band Back in High Gear**

(Continued from page 34)

During a recent visit to the West Coast, Daniels met with various film and television casting directors. His booking agency, ICM, and his manager, Joe Sullivan of Sound Seventy Inc., have decided that acting is a logical extension for Daniels at this juncture in his career.

"Well, I've had roles offered for years," Daniels comments, "but they weren't ones I thought I could do. I have to feel at home with a part to do it well. ICM got the script for 'Lone Star Kid' and thought I ought to do it."

The show is a Ron Howard/Anson Mount production based on the true story of an 11-year-old boy who successfully ran for mayor of a small Texas town. The show airs nationally on PBS stations the week of Feb. 16, with Daniels in a key supporting role.

Daniels also has authored his first book, a series of short stories which he wrote over a period of a year and a half. While there are no cross-marketing plans between the book's publisher and Daniels' record label, the artist does bookstore signing parties in certain markets when he and his group are on tour.

Daniels forecasts no decrease in his active concert schedule, nor does he foresee a time when he might consider giving up his annual Volunteer Jam despite the fact that he often ends up paying for expenses out of his own pocket.

"The Jam began as a live recording session for one of our albums," he recalls, "but now it's become a musical tradition, and I'd hate to see it die. We think by moving it a year to the summer, the Jam could become a big tourist attraction for Nashville."

Volunteer Jam '96 will take place on July 12 at Nashville's new outdoor concert facility, the Starwood Amphitheatre. Next year, the Jam will move to June and kick off the annual Pan Fair festivities.

**Twisted Sister Video**

(Continued from page 33)

well been good," Snider says, "but there's resistance left over from the imaginary heavy metal backlash and the PMRC (Parents Music Resource Center) deal.

"Leader Of The Pack" also serves as the album's first video. Like its predecessors, it's a comic clip and is even rated "R" for "humor." It was directed by Marty Callner and produced by Rabia Dockray, and will be contained in a home video cassette entitled "Come Out And Play" which is a compilation of the group's four videos tied together with a storyline. It's scheduled to be released by Atlantic later this month.

Snider says that the cost of two videos and the connective tissue for the video movie was $500,000.

As for MTV and its cutback on heavy metal, Snider notes that the network is "very smart." "They stopped playing it when there were no big heavy metal bands out with new product," he says.

MTV "developed the metal audience," he continues, "an audience that enjoys both Madonna and Motley Crue. It plays more metal than regular radio." Snider is currently playing host to the network's monthly "Heavy Metal Mania" program, and is also in the midst of Twisted Sister's world tour, which was commenced Jan. 8 in Binghamton, N.Y. Booked by ICM, the tour is set to run through the summer, covering the U.S., Europe, Canada and Japan. Dokken is the opening act.
ASHVILLE SCENE

by Kip Kirby

It was to have been a night to remember, a New Year's Eve that patrons of Dallas' new Park Suite Hotel would recall for years to come. As it turned out, it was—but not for the reasons anyone had planned.

New Year's Eve was the night Rick Nelson and five members of his Stone Canyon Band were killed in a plane crash en route to Dallas. They were scheduled to headline the Park Suite's first New Year's Eve gala. More than $100,000 had been spent on promotion and advertising for the concert package, according to promoter Mike Sullivan, owner of Starforce International Inc. in Atlanta. The date was a tie-in with radio station KLUV, which was setting up a live remote from the hotel at the time of the crash.

"Rick was real excited about this date," says Sullivan. "He said he was really looking forward to it. He taped a special interview at his home in California and mailed it to KLUV Federal Express instead of just doing a phoners, because he wanted it to sound as good as possible."

The interview was used as part of an hour-long Rick Nelson special hosted by KLUV personality Hubcap Carter a few days before the New Year's Eve concert. The show would have been a sellout with almost 2,000 people taking advantage of the Park Suite's package price. For $189 per couple, revelers were offered hotel accommodations, tickets to Nelson's performance, dinner, champagne and a buffet brunch.

"They said they would be late arriving at Love Field in Dallas," Sullivan recalls. "In fact, I was just getting ready to leave for the airport with the limo when one of the phone calls came through."

The third call, according to Sullivan, was a ground-to-air transmission from the cockpit of Nelson's plane approximately a half-hour before the crash. "There was a lot of noise so the tower had to relay the conversation," he says, "but the pilot reported they were having 'additional mechanical problems' and had run into heavy headwinds, so they probably wouldn't get into Dallas until around 6 p.m. I told them I'd meet them there and we'd go straight to the hotel."

News of the plane crash came in shortly afterward. When the announcement went over the airwaves, a decision was made to try to turn the evening into a Rick Nelson tribute.

Sullivan located singer Johnny Lee, who agreed to step in and perform in Nelson's place. Big Deal and the Daddy-O's, openers on the show, learned three of Nelson's songs in an hour before going onstage.

Ticket-holders were offered full refunds if they chose; but Park Suite management said it would donate to Nelson's favorite charity $20 for every paid couple who stayed. The concert was also opened at no charge to a group of people who wanted to come to the hotel to participate in the tribute.

At midnight, there was silence and a toast to Rick Nelson, an artist whose untimely death will remain forever etched in the headlines of New Year's Eve, 1985.

NASHVILLE SCENE

by Edw. Morris

NASHVILLE - The soon-to-be-rechristened Nashville Music Assn. has finalized plans to sponsor three major promotional and fund-raising events during the first quarter of the year. First of these is a two-night showcase of Nashville rock bands for New York and Los Angeles record executives.

Organization's change of name, to be decided this month, is being made to better represent its image as an all-entertainment trade association, according to NMA president, Mary Matthews. A continuing priority, she adds, will be to boost the group's membership beyond its current 850. Between 1984 and 1985, says Matthews, the NMA lost half its membership.

Lynn Gillespie, NMA's new executive director, reports that 11 rock acts have been picked for the Jan. 16-17 showcase that nine out-of-town label reps have confirmed they will be here to assess the talent.

First night performance at the Cannery and its upstairs club, Rooster's, are Rococo, Webb Wilder, the Questionnaires, Raging Fire and others. Following evening will be Bill Lloyd and the December Boys, Shadow 15, Will Rambeaux and the Delta Hurricanes, Seven Keys, the Movement and In Pursuit.

The shows will begin at 9 and will offer a jam session after the Jan. 17 performance. Tickets are $5 for each evening.

Label reps who have accepted invitations to see the showcase include Steve Raibolous, CBS; Howard Thompson, Elektra; Nancy Jefries, A&M; Peter Lubin, PolyGram; Jamie Cohen, Aristi; Michael Gallelli, Atlantic; Michael Goldstone, MCA; and Michael Barackman and John Guarnieri, EMI America.

Bands for the showcase were selected by a special NMA committee, Gillespie says. There were no formal auditions.

On Jan. 26, beginning at 3 p.m., the NMA will co-host Super Bowl Party with the MTM Music Group. Event will be held at Jimmy Kelly's restaurant with Cajun food flown in from New Orleans. Tickets (including food costs) are $50 each. Party-goers will be able to watch the game on big-screen TV.

For the second consecutive year, the NMA will bring members of Nashville's financial and entertainment communities together via a day-long Banking Conference, Feb. 18.

Gillespie says a recipient for the NMA's annual Master's Tribute has been selected but will not be announced yet. Staged both as fund-raisers and appreciation ceremonies, the tributes honor figures of extraordinary significance in the Nashville entertainment industry.

NMA's new executive director says previous winners were guitarist Grady Martin and the Jordainers. This year's ceremony is set for April 21.

Matthes says a principal aim of the NMA is to strengthen its board of directors: "We're asking board members not only to stay on the board but also to financially support the board, so that we'll have the undergirding to continue—for the next millennium, hopefully."

Much of the membership dropout last year, Matthews continued, was due to former board members who work in film and video. "This was the largest portion of our membership," she adds. Matthews adds that contributions from radio stations will help fund the organization.

Lynn Gillespie replaced longtime NMA executive director Dale Franklin Cornelius, who resigned in October. Diane Rankin has been named executive assistant and Angela J. Mahoney director of media relations.

"Nashville has become a great deal more than the center of the country music world," says NMA board chairman David Skepner. "There's a major entertainment presence developing here, and I think the NMA is the vehicle to pull all the elements together."
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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Billboard January 18, 1986
Country

Steve Wariner’s MCA Career Flourishing
Latest Product Displays Writer/Player Development

BY EDWARD MORRIS

NASHVILLE Steve Wariner is an artist whose boyish good looks, fluid vocal style and guitar wizardry have had critics long predicting major stardom for him. But star status eluded Wariner until he left RCA, his label of eight years, and signed with MCA in 1982.

Despite five top 10 country hits and a No. 1 (“All Roads Lead To You”), Wariner’s career was in the doldrums at RCA. But with MCA, his first singles have routinely sparked the charts: “What I Didn’t Do” reached three, “Heart Trouble” hit six, and his third effort, “Some Pools Never Learn,” scored a No. 1.

Wariner has newly released his second album for MCA, “Life’s Highway,” one in which half the songs are his own co-compositions.

Don Light says that when he took over Wariner’s management, two of his goals were to show this artist’s talent on guitar and to develop his writing. At RCA, Wariner was discouraged from playing on his own sessions, but under MCA producers Tony Brown and Jimmy Bowen, he picks on virtually every cut.

Light is conservative and cautious in his efforts to break Wariner. He relies on the elements he has seen succeed for other artists, but seeks to avoid all risks of other artists. He sides with Bowen, for example, in being skeptical of music videos: “They haven’t proven that video will sell records, so why should we do them?”

Nor does he want to do regular television without a great deal of control. “We’re not big fans of lip-synching,” says Wariner. “If you’re going to do tv, I think you should really do the music with your own band. You ought to do it the way people would see you out on the road.”

Still, Wariner admits that his appearances on such programs as the “Barbara Mandrell & the Mandrell Sisters” show have helped him feel “comfortable” with tv: “It’s just a matter of choosing the right shows and trying to do them the right way.”

While he acknowledges that “Some Pools Never Learn” was a “good solid country record,” Light points to the star-making power of such crossovers as “Elvira” or “Islands In The Stream” as the sort of transforming song Wariner needs. “There’s nothing that will do for your career what an honest-to-God hit record will do,” he insists.

Wariner says that “One Good Night Deserves Another,” his first MCA album, “practically doubled” the sales of his last album for RCA, According to Light, “One Good Night” video sold over 100,000 copies, and he anticipates better numbers for the new album.

Last year, Wariner did almost 150 dates at concert halls, fairs and clubs, both as a main act and variously packaged with Reba McEntire, Lee Greenwood, Bonnie Milspa, the Oak Ridge Boys, George Jones, the Judds, Exile and Vince Gill. “In 1986,” Light adds, “we want to play the same number of dates and achieve a better balance between clubs and concerts.”

Wariner is represented by Headline International Talent at an average fee of $4,500-$5,500 a date. He has also accumulated a series of product endorsements, among them Converse Shoes, Takamine Guitars, Peavey Electronics and Brown & Sharpe.

“You Can Dream Of Me,” Wariner’s first single from “Life’s Highway,” climbs to number 13 this week. He will begin work on his third MCA album in April.

New Firm Works on Changing Representation Image in N’ville

Lawyers Cite CD, Video, Promo Clauses

BY KIP KIRBY

NASHVILLE Deal-making here has spawned a growing community of promotion law firms, one of the newest being the recently formed partnership of Jim Harris, Charles Leach, Ralph Gordon, Tom Martin and Rusty Jones.

The new group’s clients include Ronnie Milsap, Restless Heart, Sweethearts of the Rodeo, Lee Greenwood, Michael Johnson, Billy Cinnock, Alabama’s manager Dale Morris, David Loggins and Don Schlitz.

With terms of major deals here comparable to those in New York or Los Angeles, Attorney Leach says there is a substantially heavier emphasis in contracts now on video, Compact Disc and promotional cost clauses.

“I’ve seen video sections escalate from a few short phrases to several pages,” affirms Leach, adding that, wherever possible, he attempts to win mutual approval of song, producing, distribution, video company, location and royalty rate on video projects—even for new acts.

“Your leverage depends on how much muscle you are willing to act,” Leach points out, “but we also try to negotiate a video account, separate from the record deal so there won’t be cross-collateralization of monies.”

Leach and partner Harris are concerned about a new policy instituted by one major label where independent promotion costs are charged back to acts. Compounding this, they claim, is that the label won’t allow the act a say in when, where, for how long or whose indie promotion will be used on its records.

“This provision became a standard part of its new contracts with country music television series,” Leach explains, noting that he was unable to alter the clause in recent negotiations for two different acts with the record company. Instead, Leach compromised with a $50 split between label and artist in one situation, and in the other, managed to establish a minimum of $2,500 to be spent by the label to promote the individual act even if promotion expenses can be charged back to the act.

Harris and Leach say they are (Continued on page 41)

FROM PAGE 39

The show’s creator and producer, YNG Inc. of Nashville, reports that “Rocky Mountain Inn” has sold over 1,000 to four European markets but declines to specify which ones until contracts are signed. YNG is headed by Johnna Yurcic and Chuck Glaser. Latzer also serves as talent coordinator.

The second round of programs will begin shooting in February.

EDWARD MORRIS
NEW LEGAL WORRIES
(Continued from page 40)
other Nashville entertainment attorneys handle the majority of their clients’ business dealings in New York, Los Angeles and London. They report no image problems because of geography, except, ironi-

cally, from acts themselves. “Like management firms and booking agencies, I think we suffer from a perception that Nashville is really a stepping stone on the way up—or back,” opines Harris. “Acts sometimes think they need to go outside Nashville for representation once their careers take off. Yet the legal community here is as educated and knowledgeable as in any other music center.”

Diversified negotiations handled by partners in the new firm include a movie chore for songwriter T.J. Seals in “White Nights” (the song was later edited from the finished film when its sequence was cut), a deal for Billy Chinnock, whose song was requested as a title theme for TV’s “Search For Tomorrow”; and efforts by attorney Ralph Gordon in key areas of the ATV Music sale to Michael Jackson.

Harris predicts that contracts will continue to become more involved in areas of CD’s, video rights and film/TV scoring. “It’s inevitable,” he says. “Already we’ve seen the size of an entry level contract increase to 50 or 60 pages. If a superstar, it can run well over 100.”

NASHVILLE: The Nashville Network, the nation’s only country music cable channel and one of the few basic programming services still offered at no cost, will begin charging an affiliate fee this year.

TNN has already reached agreement in principle for the rate hike with a number of its 2,300 affiliates, many of which are owned by such MSOs as Storer Communications, Cox Cable and Times Mirror. According to Group W’s vice president of public relations Cheryl Daly, 60% of TNN’s network affiliate contracts expire in 1986, and renegotiations will include the new fee.

TNN is asking a rate of 10 cents per subscriber per month from affiliates through 1987, and 10 cents per subscriber per month from 1988 through 1989. Discounts will be offered based on system size and subscriber base penetration.

TNN claims it now reaches 24.1 million homes, 29% more households than last year.

FOR WEEK ENDING JANUARY 18, 1986

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- Albums with the greatest sales gains this week (CD) Compact Disc available. 
- Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. 
- RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. 
- CBS Records does not issue a suggested list price for its product.
by Nelson George

OF ALL PLACES, THE SMITHSONIAN Institution will host a much-needed discussion on the roots of rhythm & blues. Set for Friday, Sept. 5, as part of the celebration of Black History Month, the seminars are being organ- ized by musicologist Dr. Portia K. Maultby, chairperson of Indiana University's Afro-American Studies Department. "Rhythm and Blues, 1945-55" is part of the American History Program in Black American Culture at the Washington, D.C., museum. A second seminar, "Rhythm and Blues," during the two-day symposium "performers, scholars, disk jockeys, record producers, promoters and executives will examine the unique history of rhythm and blues. They will review the cultural, social, economic and migratory activity of the post-World War II period, one of the most fertile periods of black musical creation, and discuss how the post-war recording of rhythm and blues gave shape to new kinds of American popular music." On Feb. 7 at 7:30 p.m., a "Black-Owned and Black-Oriented Radio: The Dissemination of Rhythm and Blues" panel will be composed of longtime Nashville radio DJs William "Hoss" Allen III and Jack "The Rapper" Gibson, and Orioles member Albert "Diz" Dickerson.

Panels at the Smithsonian cover black music history

Russell. Discussion will be followed by a performance of the Paul "Huckeck" Williams Band, a pioneering rhythm & blues group of the 1950s.

On Feb. 8 at 9:30 a.m., there will be a lecture on "Rhythm and Blues: Overview of Music Styles," by Maultby. An hour later, a roundtable discussion, "Inside the Studio: Rhythm and Blues Record Production," will feature Paul "Huckeck" Williams, studio drummer David "Panama" Francis and author Arnold Shaw. At 2 p.m., the meeting includes record promoters Dave Clark and Joe Medlin, Evelyn John- son of Duke Peacock and vocalist Ruth Boller. Later, the panel will perform at night as will the Orioles.

Admission is free. For more info call (202) 357-4175 or 357-2700 or 357-1729.

SHORT STUFF: Twenty-five great black entertainers are to be inducted into the Apollo Theater Hall of Fame. Scheduled for inclusion are Cannonball Adderley, Louis Armstrong, Pearl Bailey, Count Basie, James Brown, Nat King Cole, Ralph Cooper, Sammy Davis Jr., Billy Eckstine, Duke Ellington, Ella Fitzgerald, Redd Foxx, Lionel Hampton, Billie Holiday, the Ink Spots, Louis Jordan, Jimmy Rushing, Moms Mabley, Pigmeat Markham, the Nicholas Brothers, Arthur Prysock, Bill Robinson, Bessie Smith, Sarah Vaughan and Dinah Washington. "Reggae: The Beat of the Heart," a four-part radio documentary exploring the development of Jamaican popular music, will be pre-

by JEFF HANNUCH

JACKSON, Miss. George Jackson has abandoned his record contract with Malaco Records, where he provided material to Johnnie Taylor, Denise LaSalle, Bobby "Blue" Bland and others. Jackson's musical career began in 1959 when, as a 14-year-old, he cut "Nobody Wants To Cha-Cha With You." In his 20's, Jackson moved to Memphis, to work as a pianist at clubs on Beale Street. In the mid- 30's he joined the Orations, and had minor success with "It's Wonderful To Be In Love.


"That's when I first looked at myself as a songwriter," he says. "When I started getting those checks from BMI and seeing my name on the charts I began looking in another direction." Among the fine soul compositions to Jackson's credit are "Painter's Wiggity "Doub- le Lovin'" and "Old Friend," Candi Staton's "I'm Just A Pris- oner" and "I'd Rather Be An Old Man's Heartbreakin' Woman." Jackson contends that Jerry Wexler discovered Duane Allman playing on one of my demos" during this pe- riod.

Jackson's biggest commercial success occurred when Bob Seger, cutting at Muscle Shoals during the mid-70's, stubbly, to a tape of ten Jackson songs and "flipped over the last one. I Love That Old Time Rock 'n' Roll. In fact, he didn't even bother recutting it. They just took my voice off the demo and he went in the studio and sang over the track. I really started getting calls after that. Lisa Minnelli, Tina Turner, etc. I was in a different league after that one hit.

Until recently, Jackson stayed in the Muscle Shoals circle, although his material found its way to a number of labels. According to former Motown producer Stewart Madison, "George has always been a top-notch songwriter. Even before we got him to Muscle Shoals Sound last August, we al-

ways had a couple of his songs on our albums. Now we've got an opportunity to work even closer with him." Jackson allows that there's no se- cret to becoming a successful song- writer, "Just hard work and a little luck. I've stayed up all hours drinking hot beer to get one line to fit a song."

He specifies, "I get my ideas from listening to people talk. I like to get a title and the work the rest of the lyrics around it." He says, "I prefer writing with a particular art- ist in mind, but it doesn't always work out that way." A good example is Jackson's best known Malaco composition, "Down Home Blues," which has become one of the best selling blues titles of this decade. "That song was ten years old before Z.Z. Hill ever heard it," Jackson laughs. He notes that producer Tommy Couch heard it, "I'm gonna get some of this song and liked it." The idea itself, though, was inspired by a colorful conversation overheard by Jackson when he was staying in a motel for a few days. "I overheard the maid's talking," he recalls. "One of them said to the other, "You old man's gonna want to fight when he finds out how late I'm getting home tonight. But I'm still gonna get my hot beer and listen to some down home blues." So I just sat down that afternoon with a tape recorder and wrote the whole thing together.

Jackson and his partners seem content with the present Malaco ar- rangement. "I think I can come up with some more hits," he allows. "I think there's some real strong things on the new Bobby Bland and the new Stevie Ray album."

"I'm still enthusiastic about the business, but I can't really see my- self keeping up the pace I did 15 or 20 years ago. Instead of trying to write 20 or 30 songs, now I just want to write one really good one."
| TITLE                        | ARTIST             | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
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| **TOP 30 HOT BLACK SINGLES**|                    |---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|
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| **TOP 30 HOT BLACK SINGLES**|                    |---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|

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**FOR BILLBOARD JANUARY 18, 1986**

**BILLBOARD**
### HOT DANCE/DISCO CLUB PLAY
Compiled from a national sample of dance club playlists.

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### 12 INCH SINGLES SALES
Compiled from a national sample of retail store sales reports.

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For the week ending January 18, 1986.
by Brian Chin

SOME FAST FACTS on the trickle of product out over the holiday period; next week, the remainder of the December avalanche will be dissected. Whistle's "Just Buggin'" (E lect) is another in the line of go-go-infected raps with a good, elaborated B-side dub... Roy Ayers' re-mixed "Hot" (Columbia) is just a little overdone in the dub version; the LP version, added on the 12-inch, is just fine, though... Level 42 always sounded like a real special group to us: "Something About You" (Polydor) is a virtuoso musical gem, with genuine merit and probably lots of places to go on adult-formatted black radio.

IMPORTS: Some of which have been playing and selling regularly over the last month or so: Nu Schooz' "I Can't Wait" (Injection/Holland) is pop-soul in the mold of ManTa's hit of last year; its "Dutch mix" has some deft break passages and extremely familiar sampled moments. Domestic release is expected on Atlantic... Canute's "Discovery," the instrumental B-side of "No Looking Back" (EMI/U.K.), is equal parts sinister and spaced out, with a deep, tugging groove... Sophia George's "Girlie Girly" (Winner/Trama) is a wife-off-Wajami chart-topper, and is currently turning into a British pop hit; it distin-

uously combines high-tech rocking with a country-style song con-

cluding in a tongue-twisting codas. It could be the "Double Dutch Bus" of 1986. Talk of "I Love My Radio" (Ibiza/Isley) is steadily a hit; a rock-disco with the flavor of 1979; it's been recently improved by a more percussive "bongoh" remix... PMRC stay away from the Cramps' frantic slop-rock "Can Your Pussy Do The Dog?" (Big Beat/U.K.); otherwise, it should appeal to dancers from 8 to 8 and play forever in clubs, since the only airable verse is the concluding "Cha-cha-cha."

Some pop picks for the new year: Midge Ure's upcoming Chrysalis album "The Gift" will doublecross to clubs, AOR and new music radio in so many orders, since it's grade-A stuff for any of them. "If I Was" is already playing on import; a very strong backup cut "When The Wind Blows," a subtly stated call to collective effort, b efiting the less heralded half of the duo that co-authored "Do They Know It's Christmas."

Fearpal Sharkey's "A Good Heart," to be released soon on A&M, is a dense techno track written by Lone Justice's Maria McKee and produced by Eurythmics' Dave Stewart, its inspir ing heart-on-your-

sleeve vulnerability favors the Thompson Twins' recent message songs, but with rough edges added... Floy Joy, much praised but barely charted (like Working Week, another of our undiscovered faves), sound like they have the key to both the U.S. and U.K. charts with "Weak In The Presence Of Beauty" (Virgin/U.K.), a Don Was production that's sort of Shannon-meets-"Every Breath You Take." Addic-

tive.

NOTES: We should not have for-

gotten New York's Ted Currier and Detroit's Daune Bradley among DJs-turned-producers in our year-

end column. Our regards, regrets and compliments to them. We promise effusive future coverage.

PROCEDURAL NOTES: In 1986, our resolution, aside from being as exhaustive as possible, is to make the column as timely as possible. Just so everyone realizes what our lead times are, it's at least 10 days. Our column deadline is the Monday preceding the Monday on which Bill-

board appears in the mail or on the www.americanradiohistory.com


VIDEO POOL QUALITY DEMANDS (Continued from page 2)

heads are so unkindly in their re-
gard for current sound quality in video. Tima Surmeligou, who heads New York-based Sound & Vision, finds that while some major record companies' product is deficient, "by and large everyone has responded and things have greatly improved from when we started complaining a couple of years ago." But, he quickly adds, "there's definitely a long way to go."

Steinberg predicts that the ad-

rent of hit VCR sound, "where you can get better than record sound, and if it sounds bad you can really hear it," and the forthcoming widespread stereo television capability will reveal a "major scandal" concerning inadequate video sound quality.

Rush Opens Learning Ties

NEW YORK—PolyGram Records has launched the first in a series of educational and marketing tie-ins with Lifetime Learning Systems Inc., a Fairfield, Conn.-based moti-

vational company.

Rush, Mercury/PolyGram's hit group, is the subject of this initial relationship. Effort begins with dis-

tribution to every public high school in America of "Rush To Creativity," a Lifetime Learning designed free motivational learning kit. This cov-

erage reaches 18,000 institutions with between five and six million students.

The kit centers on a lesson plan for English curriculum, including supplements for creative writing exercises. Latter uses lyrics from the act's latest gold album, "Power Windows."

An "Activity One" lesson plan,

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# Billboard Magazine - January 18, 1986

## Top Jazz Albums

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## Blue Notes

**by Sam Sutherland & Peter Keepnews**

A U.S. HOME VIDEO DEAL is near for "The Trumpet Kings," a documentary tracing the history of the jazz trumpet, which recently received its first U.S. showing at New York's Museum of Broadcasting. The 72-minute program, narrated by Wynton Marsalis, has been released on video in Japan at last spring.

Burrill Crohn, who wrote, produced and directed "The Trumpet Kings," says that he's "maybe two weeks away" from having a domestic distribution deal for Jazz Images Inc., the company he runs with jazz film archivist David Cherot. So far, Jazz Images has two titles in the can: "The Trumpet Kings" and "The Coltrane Legacy," which consists primarily of tv footage of John Coltrane. A third program, offering a historical overview of the jazz piano, is in the works.

"The Trumpet Kings" is an audio/visual treat for connoisseurs and casual fans alike, offering footage, some of it rare, of virtually every major jazz trumpeter. Among the highlights are vintage clips of Louis Armstrong and Dinzy Gillespie, including their only recorded performance together. Those trumpeters for whom no footage could be dug up—including early pioneers like King Oliver and Bix Beiderbecke, as well as a few later figures, notably Fats Navarro and Clifford Brown—are represented by still photos and a few bars on the soundtrack. The program is intelligently organized and proceeds in more or less chronological order, with the final performance offered by Marsalis himself (who, by the way, makes an excellent narrator and, according to Crohn, had considerable input in the writing).

Jazz Images plans eventually to produce 10 titles that will collectively constitute a video history of jazz. So far the first two titles are available only in Japan, where Crohn says they're selling well. The company is currently negotiating for tv rights in other territories, although Crohn says he has no plans to seek a cable or broadcast deal for the U.S.

**Speaking of television,** the Public Broadcasting System set a promising precedent on New Year's Eve when it telecast 90 minutes of live jazz from Baltimore over more than 200 stations nationwide. Live music has, of course, been a New Year's Eve fixture on the networks for years, and occasionally some of it has a jazz flavor to it—for example, Al Jarreau and the Manhattan Transfer could be caught elsewhere on the dial. But the PBS telecast, presented by Maryland's Public Television, was nothing but straight-ahead jazz from start to finish—and, unless our memories fail us, a first for national television.

For the record, the music was a lot of fun, if not exactly the height of inspiration. The repertoire was pre-dictable (newer work by Ellington and other familiar standards), and the playing was, at times, a bit sloppy. But how often does one get to see instrumentalists of the caliber of Milt Jackson, Gerry Mulligan, Phil Woods, Ray Brown, Toots Thielemans, Cedar Walton and Mickey Roker—all with vocalists Joe Williams and Ethel Ennis—in action together, on the tube or elsewhere? Here's hoping live jazz becomes at least an annual PBS tradition.

## Gospel

**by Bob Darden**

DeGARMO & KEY has been one of the premier rock groups in contemporary Christian music since 1978. The band's albums—"This Time Thru" (1978), "Right On" (1979), the Grammy-nominated "This Ain't Hollywood" (1980), "No Turning Back" (1982), "Mission Of Mercy" (1983), "Communication" (1984) and now "Commander Sozo And The Charge Of The Light Brigade" comprise one of the most consistently inventive bodies of work in Christian music.

But that's not been easy for keyboardist Ed DeGarmo and guitarist/vocalist Dana Key. They faced the usual flak from fundamental religious groups for their uncompromising rock attack. And when their controversial video "S.O.S." became the first from a religious label to crack MTV's regular rotation, they caught heat over that.

And finally, just as they were releasing their long-overdue Power Disc album "Commander Sozo," the distributing Benson Co. was going through the throes of top-level management turnover and the resulting sweeping reorganization.

DeGarmo takes it all in stride. "The LP went out in mid-October and is doing pretty well, especially since it is a lot more adventurous than our earlier al-bums," he says. "It was only after the first 20 or so dates on the tour that the audience started responding to the material on the album." Still, 'Commander Sozo' got off to a slow sales start, which 'you'd expect when an album faces a whole new upper echelon at Benson—or any company, for that matter. Fortunately, there's now a sales force that's twice the size of the one under the old regime. And I do know this: In the first month, 'Commander Sozo' was 30% ahead of 'Communication,' which did pretty well.' At year's end rumors were flying furiously about a distribution contract between Benson and a major mainstream distributor, similar to the Word/A&M and Sparrow/Capitol agreements. The talk is es-specially interesting to DeGarmo, who says the band has been approached by secular labels in the past.

"The thing that's interesting about this recent spate of agreements is that the labels are willing, for the first time, to take a contemporary Christian group and market them as a Christian group," he says. "They no longer feel that they have to mold them into some kind of faceless 'crossover' band."

It would be wonderful if it works out, he says, "as long as we can reach as many people as possible. Our plan for being in ministry. And if we can reach more people through college radio than top 40 radio, that's the way we'll go.'

In the beginning, DeGarmo & Key performed strict

## It hasn't been easy for DeGarmo & Key

It hasn't been easy for DeGarmo & Key to break into mainstream audiences in popular venues. In the past decade, they have been performing almost exclusively for Christian audiences.

"Our whole ministry is evangelism-oriented through the church," he says. "Many Christian youth don't know us from Adam. What we try to do is go into every market at least two months ahead of time to meet with the pastors and youth directors and find out how we can work with them.

"What we do then is go into that town and give the kids a good rock show and a chance to make a decision for Jesus Christ."
A WORTHY CAUSE: Due in March from Philips is a new Alfred Brendel album featuring works by Liszt, Berg and Busoni, with all royalties to be donated to Amnesty International, an organization to which the artist has long been dedicated. Joining Brendel in turning over album royalties are Philips, the European radio networks BBC and ORF, and Concert Management Koo of Holland (most of the material comes from broadcast or live concert).

And talking about pianists, perhaps there’s an astrotourger out there who can explain what confluence of heavenly forces accounts for the fact that keyboard superstars Brendel, Arturo Benedetti Michelangeli and Maurizio Pollini all celebrate Jan. 5 as their birth dates.

Pianist Alfred Brendel aids Amnesty International

BACK IN ACTION: With the release last week of an offshore live album, Sonic Arts has returned to the tailwars after a lapse of about a year. An additional six albums in the can and currently in various stages of press, says Leo de Gar Kukla, head of the San Francisco-based label.

Major work on the new Sonic Arts album is"Litany of Tides," a work by once avant-garde composer Henry Brant, who was present at the concert/session to provide the stamp of authenticity. The performers are the San Jose Symphony Orchestra with George Cleve, conductor, and Daniel Kobiaika, solo violin. What helps remove the entry from the routine is its capture of performing groups in various parts of the hall, a sonic variable also exercised by soloist Kobiaika.

Coming soon, says Kukla, is a Chopin and Schumann cello sonata album with Staphan Kates and Carolin Pope-Kohler. Also due is a Beethoven piano sonata disk with Tibor Szasz, and an album of a concert by the California Bach Society conducted by Ted Flash held in memory of Calvin Simmons, the former conductor of the Oakland Symphony who perished in a boating accident. Kukla also sets considerable store in a recording of the Serenade for 13 Winds ("Gran Partita") directed by Cleve, as he cranks up his label’s release mechanism.

All LPs are press in Germany by Telderc. The "overweight" 150 gram disks are said to contain a proprietary additive that inhibits crostakal and static build-up. Kukla says he is currently reviewing new distribution options.

G R A C E N O T E S : Yehudi Menuhin, whose long string of honors includes a Croix de Lorraine, personally delivered to himself by General de Gaulle, has now been elevated to the rank of Grand Officer of the French Legion of Honor . . . Composer Ezra Laderman has been elected president of the National Music Council, the umbrella facility that comprises more than 50 national music organizations . . . The first Soviet artist to appear in the U.S. since the recent resumption of cultural ties are conductor Yuri Temirkanov and pianist Nikolai Petrov. Their dates were with the New York Philharmonic last week.

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Canada

CRIA Pours Out a Torrent of Certifications
Bryan Adams is Nation’s First Diamond Club Member

BY KIRK LaPOINTE
TORONTO Bryan Adams has become the second Canadian to join the exclusive diamond club. He accomplishe\ldots

European Debut for Suite’s ‘Big Prize’

Maple Briefs

PolyGram, already past seven times platinum with “Songs From The Big Chair” (“Hounds Of Love”), is marketing “Scenes From The Big Chair,” a 75-minute video package of the group’s hits, footage, behind\ldots

Sam’s Seeks Sunday Shopping

Sam’s, as a co-signer of a petition filed by the Downtown Business Council, has asked the city to allow Sunday shopping at its Yonge Street store. Three other retailers, including Wal-Mart, World and Cheapskates, exist within one block of Sam’s, while a Mister Stereo store is within two blocks. A ruling is expected shortly.

Michael BYW\ldots
PARIS France’s audio/visual law went into force Jan. 1, introducing a royalty on blank audio and video\ldots

Soyuzpen

Another new society has been formed, within SACEM, to collect neighboring rights, the SCPP (Society for an Equitable Remuneration) is made up of the new record compa\ldots

International Blan tape Royalty Law But No Fixed Rate in France

International Editor

EDITOR PETER JONES, Billboard, 71 Bleecker St., New York, N.Y. 10012-4911.

International Correspondents

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Greece—JOHN CARPENTER, C/Anastasios Konstantinidis 1, 104 51 Athens, Greece. Tel: (3) 260151.

Guatemala—Freddy HERNANDEZ, Apartado 257, Guatemala City, Guatemala.

Italy—VITTORIO CASTELLUCCI, Via Vignot 7, 20122 Milano, Italy. Tel: (3) 564321.

Japan—SHIGEO NAKAMURA, Ofuna-shi, Komaki-shi, Aichi, Japan. Tel: (3) 5654321.

Korea—CHO GHI, 1030-12, Kangrams Road, Seoul, Korea. Tel: (8) 264522.

Mexico—PENelope MIRANDA, Apartado 124-3. Tel: (5) 231576.

New Zealand—JON WHEATLEY, Suite 400, 20-22 Queen St., Auckland, New Zealand. Tel: (6) 23578.


United Kingdom—GREG HAGUE, 2nd Floor, 22-23 St. James’s St., London SW1, United Kingdom. Tel: (3) 4354312.


 meantime, with an achievable potential for open tel\ldots

Philadelphia:

VIA Annette WEBSTER, Suite 1204, 1000 Arch St., Philadelphia, PA 19107.

Philadelphia:

PHILIPPE LAMOUREUX, Suite 320, 1009 Arch St., Philadelphia, PA 19107.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE INFLUENCE OF sales versus airplay on the Hot 100 is boldly illustrated this week at the top of the chart. The new No. 1, "That's What Friends Are For" by Dionne Warwick & Friends (Arista), has the edge in sales points. Lionel Richie's "Say You, Say Me" (Motown), dethroned after four weeks at No. 1, still has the most radio airplay points. When the points are added together, Dionne comes out on top. The real winner this week is AIDS research, which receives all profits from Dionne's single.

THERE WAS a rush of activity this week, as happens at the start of every year. Most of the radio panel greeted 1986 by adding many records to their playlist. Ten records were able to amass enough points to debut on the chart, with the Thompson Twins taking the "Hot Shot Debut" crown. Their "King For A Day" (Arista) was added at more than half of the panel to enter at number 52. Greg Ausham, PD at KCPX-FM in Salt Lake City, added the Twins at number 15. "We've been testing the record on the air for several weeks," he says, "ever since the group played a concert date here. It won the Battle of the Hits against a new opponent every night for three weeks running. It already is the No. 1 requested song on the station, and not just with teens."

THE FLIP SIDE of all this activity is that some records with solid radio airplay gains could take only small jumps due to the extra heavy competition. "A Love Bizarre" by Sheila E. (Warner Bros.) from the movie "Krush Groove" had an outstanding gain of 31 radio reporting stations (almost 20% of our panel), but was able to move up only three positions to number 31. At WKSE-FM in Buffalo, PD Scott Robbins reports "A Love Bizarre" was a No. 1 record for him: "We received a quick phone response, and real good sales in the marketplace followed. It's a very broad-based, mass appeal record." Also gaining strongly at radio but caught in the squeeze were Mike & the Mechanics (Atlantic) with 38 new stations, but only a four-position jump, and Baltimora (Manhattan) with 22 new stations, but only a two-position upward move. All three of these records look strong for next week.

THE UNLIKELY pairing of Bruce Springsteen's sax player Clarence Clemons and rocker Jackson Browne has produced the top 20 hit "You're A Friend Of Mine" (Columbia). While losing some stations this week, the record kept its bullet by continuing to gain sales and moving up strongly on stations where it is being played. It went up three notches to number seven at Z-100 in New York, where PD Scott Shannon comments: "It's a very uptempo, happy record which can be programmed at many types of stations. Helping the record, especially in the New York-New Jersey area, is Clarence's link to Bruce Springsteen. Clarence has done a tremendous amount of promotion on the record in the area... We thought it was such a good-sounding record that it couldn't hurt us even if it hadn't been a big hit."

FOR WEEK ENDING JANUARY 18, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>RECORDS</th>
<th>NEW TOTAL ADDS ON</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE THOMPSON TWINS (COLUMBIA)</td>
<td>135 142</td>
</tr>
<tr>
<td>HEART (MCA)</td>
<td>125 125</td>
</tr>
<tr>
<td>ZZ TOP (ATLANTIC)</td>
<td>100 104</td>
</tr>
<tr>
<td>STING (CBS)</td>
<td>92 97</td>
</tr>
<tr>
<td>ELTON JOHN (COLUMBIA)</td>
<td>89 91</td>
</tr>
</tbody>
</table>

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

RETAIL BREAKOUTS

<table>
<thead>
<tr>
<th>RECORDS</th>
<th>NUMBER REPORTING</th>
</tr>
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<tbody>
<tr>
<td>CHARLIE SEXTON (A&amp;M)</td>
<td>34</td>
</tr>
<tr>
<td>STARSHIP (FROM A LITTLE BEAUTY)</td>
<td>21</td>
</tr>
<tr>
<td>MR. MISTER (Epic)</td>
<td>21</td>
</tr>
<tr>
<td>DREAM ACADEMY (WARWICK BROS)</td>
<td>19</td>
</tr>
<tr>
<td>JAMES BROWN (SCOTTY BROS)</td>
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THE NEW SINGLE AND 12" REMIX FROM SIMPLE MINDS.

PRODUCED BY JIMMY IOVINE AND BOB CLEARMOUNTAIN

AMERICAN RECORDS

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www.americanradiohistory.com
Video Shoot. Starship vocalist Mickey Thomas poses with Rebecca De Mornay after filming the group's latest clip, "Sara," the followup to the No. 1 hit "We Built This City." The actress guest stars in the role of Sara.

Alive and Succeeding. A&M executives present Simple Minds with a gold disk for their current album "Once In A Lifetime" after their recent show at the Universal Amphitheatre in Los Angeles. Pictured backstage are, from left, keyboardist Michael MacNeil, vice president of A&R Jordan Harris, guitarist Charlie Burchill, chairman of the board Jerry Moss, frontman Jim Kerr, drummer Mel Gaynor, president Gil Friesen, percussionist Sue Hadjopolous, vocalist Robin Clark and vice president of East Coast operations Michael Leon.

It's O.K., You Can Listen to It. Atlantic Records' top brass gathers with members of Twisted Sister during a recent in-house listening party for the group's latest release, "Come Out And Play." Shown from left are senior vice president Vince Faraci, band members A.J. Pero and Eddie Ojeda, president Doug Morris, vice president Tunc Erim, band member Dee Snider and executive vice president and general manager Dave Glew.

Island Signing. Island Records founder Chris Blackwell shows off the label's latest acquisition, Thinkman. The group's debut album is scheduled to be released early this year. Standing from left are band members Andy Paris, Leo Hurll and Anders Mayhem. Seated are Rupert Hine and Blackwell.

Good Reading. Quincy Jones, co-producer of the motion picture "The Color Purple," and director Steven Spielberg, right, keep on top of music industry developments while on location in North Carolina. Jones, who also scored the film, will release the soundtrack album on his Qwest label.

Christmas Classic. Capitol Records director of special products Jack Reynolds, left, and CBS senior vice president and general manager of special products Al Shulman, right, present World Communications president Jay Kholos with a double platinum award for the production of "Christmas Classics," said to be the largest selling television Christmas album.

Mellencamp Fans. ASCAP's membership representative Karen Petersen, left, and Eastern regional director of repertory Lisa Schmidt meet with John Cougar Mellencamp backstage after his recent sold-out show at New York's Madison Square Garden.

New Friend for BMI. Saxophonist/songwriter Clarence Clemons celebrates the success of his current single "You're A Friend Of Mine" in New York with BMI's public relations coordinator Barbara Begley, left, and associate public relations director Elizabeth Gravetz.
## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>Title</th>
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## HOT 100 SINGLES BY LABEL

<table>
<thead>
<tr>
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<tr>
<td>WARNER BROS.</td>
<td>13</td>
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<tr>
<td>Geffen</td>
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<tr>
<td>Capitol</td>
<td>9</td>
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<tr>
<td>Manchester</td>
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<tr>
<td>COLUMBIA</td>
<td>11</td>
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<tr>
<td>ATLANTIC</td>
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<tr>
<td>Alco</td>
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<tr>
<td>Modern</td>
<td>1</td>
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<td>MCA</td>
<td>10</td>
</tr>
<tr>
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<tr>
<td>I.R.S.</td>
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<tr>
<td>MCA/Constellation</td>
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<tr>
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<tr>
<td>A&amp;M/Virgin</td>
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<tr>
<td>Aristy</td>
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<tr>
<td>Joe</td>
<td>1</td>
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<td>Riv</td>
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<td>Portrait</td>
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<td>EMJ/America</td>
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<td>Tamla</td>
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<td>Euro</td>
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<tr>
<td>Chrysalis</td>
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<td>Vanguard</td>
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**HOT 100 SALES & AIRPLAY**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Hot 100 Singles</th>
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</thead>
<tbody>
<tr>
<td>JANUARY 18, 1986</td>
<td>Billboard Magazine</td>
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</tbody>
</table>
LE MANS
PRODUCER: Mike Varney
COUNTRY: U.S.

This is the follow-up album to Procol Harum's "A Salty Dog" and it features the same band members, albeit with a different production quality. The album is a mix of rock and blues with some psychedelic influences.

THE LIMITS
PRODUCER: Mike Toth
COUNTRY: U.S.

This album features a mix of pop and rock music with some funk and soul influences. The production is well done, with clear vocals and tight instrumental performances.

JAZZ/FUSION

BILLY PAXTON
In Line
PRODUCER: Dave Edmunds
LABEL: CBS

This album features a mix of jazz and fusion music with some rock and soul influences. The production is well done, with clear vocals and tight instrumental performances.

COUNTRY

MUSCLE TRAIN
PRODUCER: Paul Hardcastle
LABEL: CBS

This album features a mix of country and pop music with some rock and roll influences. The production is well done, with clear vocals and tight instrumental performances.

CLASSICAL

SCHUMANN: Dichterliebe, Op. 48
PERFORMER: Ilse Klink
LABEL: Deutsche Grammophon

This album features Schumann's Dichterliebe, Op. 48, performed by Ilse Klink. The performance is clear and well-paced, with a strong emotional connection to the music.

SINGLES

PICKS

New releases with the greatest chart potential
RECOMMENDED records with potential for significant chart action
NEW & NOTEWORTHY highlights new and developing acts worthy of attention
Records equally appropriate for more than one format and are released to several categories with the broadest audience

All singles commercially available in the U.S. are eligible for review
Sent singles for review to:
Nancy Erlich, Billboard
1350 Avenue of the Americas
New York, N.Y. 10019

Country singles should be sent to:
Rip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37230

BIZET: CARMEN (COMPLETE OPERA)
Marina Biani, Nicolai Gedda
National Theatre Orchestra of Paris, Pedro Aragon CDRC 47312 (2CD)

Evidence continues to mount that some of the choicest CDs released today are digital transfers of vintage analog material. In this 25-year-old recording, long a collector's item, the years fall away swiftly to reveal the unfading beauty and passion of the Callas portrayal. A sound-maker.

BITZ: L'ARLESIENNE SUITES, Nos. 1 & 2
Tokyo Metropolitan Symphony Orchestra, Naoum Deneve
Dennos 7002 (2CD)

Straightforward and disciplined readings of the popular scores, but somewhat short on poetry and color. Still, the expert recording exerts its own magic.

SCHUMANN: THE FOUR SYMPHONIES
Concertgebouw Orchestra, Harlan
Philips 416 129-2 (2CD)

The warm ambience of the Concertgebouw (hall as well as orchestra) is particularly suited to these Romantic scores. And Hazlitt, as expected, in a sympathetic guide. Sound from symphony to symphony, despite a three-year recording span, is consistently fine.

MARLER: SYMPHONY NO. 2
Philharmonic Orchestra, Sopin
Deutsche Grammophon 415 476-2 (1CD)

Sopin's highly charged view of the symphony is given glamorous engineering support in a wide-range and brilliant recording. A strong contender among the several versions that huddle in both the LP and CD catalogs.

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Concertgebouw Orchestra, Harlan
Philips 416 129-2 (2CD)

The warm ambience of the Concertgebouw (hall as well as orchestra) is particularly suited to these Romantic scores. And Hazlitt, as expected, in a sympathetic guide. Sound from symphony to symphony, despite a three-year recording span, is consistently fine.

MARLER: SYMPHONY NO. 2
Philharmonic Orchestra, Sopin
Deutsche Grammophon 415 476-2 (1CD)

Sopin's highly charged view of the symphony is given glamorous engineering support in a wide-range and brilliant recording. A strong contender among the several versions that huddle in both the LP and CD catalogs.
NEW AND NOTEWORTHY

KING DREAM CHOIR & HOLIDAY CREW
King Holiday (4:31)
PRODUCERS: Phil Collins, John Phillips
WRITERS: John Phillips, Phil Collins, Phil Gallery, John Kiel, Robert Stover
PUBLISHERS: Nonesuch/Atlantic, BMG

Robert Tepper
Easy Way Out (6:49)
PRODUCER: Pancho C. G. Tum
WRITERS: Pancho C. G. Tum, Michael Mcdowell
PUBLISHER: Arista

ALIVE
Just Gets Better With Time (3:48)
PRODUCER: Michael Durio
WRITERS: G. C. Shaw, John Joseph
PUBLISHERS: Bette/Screen Gems, BMG

MERLE HAGGARD
I Had A Beautiful Time (3:01)
PRODUCER: Merle Haggard
WRITERS: Merle Haggard
PUBLISHER: A&M

FRED DURBIN
Duty Free (6:28)
PRODUCER: Fred Durbin
WRITERS: Fred Durbin, Jerry L. Lewis, Terry O'Toole
PUBLISHER: Prestige

WARREN ZEVON
Lawyers In Love (3:26)
PRODUCER: Tom Scott
WRITERS: Tom Scott, Warren Zevon
PUBLISHER: Ascap

MATT MIZZAN
One More Night (3:15)
PRODUCER: Matt Mizzan
WRITERS: Matt Mizzan
PUBLISHER: Atlantic

LADY KANE
Why Do I Stay (3:15)
PRODUCER: Larry Green
WRITERS: Larry Green, Joni [illegible]
PUBLISHER: Polygram

DOROTHY MENTZEN
I'm So Lonesome I Could Cry (4:06)
PRODUCER: Dorothy Mentzen
WRITERS: Dorothy Mentzen
PUBLISHER: Ascap

SPECIAL PACKAGES

COUNTRY

HAGGETTS
Hot On The Heels Of Love (2:29)
PRODUCERS: John Collins, Eric Barger
WRITERS: John C. Collins, Eric B. Barger
PUBLISHERS: Cotter/Barnes, BMG/ASCAP

GREAT DUETS

FRED DURBIN
Duty Free (6:28)
PRODUCER: Fred Durbin
WRITERS: Fred Durbin, Jerry L. Lewis, Terry O'Toole
PUBLISHER: Prestige

RICK AUGUST
One More Night (3:15)
PRODUCER: Rick August
WRITERS: Rick August
PUBLISHERS: New York, ASCAP

HECTOR & THE GROOVY GONERS
Dance The Night Away (3:43)
PRODUCER: Hector & The Groovy Gomers
WRITERS: Hector & The Groovy Gomers
PUBLISHER: Ascap

DANCE

KRIS KROSS
Steppin' Out (5:08)
PRODUCER: Mike Dean
WRITERS: Joe L. Jones, Jerry A. Dean
PUBLISHER: Ascap

BILLY JOEL
All The Time (6:27)
PRODUCER: Billy Joel
WRITERS: Billy Joel
PUBLISHERS: New York, ASCAP

BRUCE SPRINGSTEEN
Born In The USA (4:39)
PRODUCER: Bruce Springsteen
WRITERS: Bruce Springsteen
PUBLISHERS: Warner/Chappell, BMG/ASCAP

STIMULATION

SIMON & GARFUNKEL
Mrs. Robinson (3:46)
PRODUCER: Artie Schuff
WRITERS: Paul Simon, Artie Schuff
PUBLISHER: BMI

ALIVE
Just Gets Better With Time (3:48)
PRODUCER: Michael Durio
WRITERS: G. C. Shaw, John Joseph
PUBLISHERS: Bette/Screen Gems, BMG

SHADY
Get Right Next To You (6:05)
PRODUCER: Shady
WRITERS: B. Smith, N. De, Keriyon, M. Rodriguez
PUBLISHER: Shady

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<td>WHAM! © COLUMBIA CRS 2495 (CD)</td>
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Albums with the greatest gains this week. (CD) Compact Disc available. * Recording Industry Assoc. Of America (RIAA) certification for sales of 500,000 units, with each additional million indicated by a numeral following the symbol. *CD5 records does not issue a suggested list price for its product.

www.americanradiohistory.com
...newsline...

MUSICTHON '86, the Aid For AIDS concert being produced by Los Angeles-based RJQ Entertainment, has been moved from the Los Angeles Coliseum to Tampa (Fla.) Stadium for the same date, March 22. Six hours of live entertainment will be broadcast worldwide via satellite.

MTV IN PRINT: Warner Bros. Publications has marketed the "MTV Presents 2nd Annual MTV Music Video Awards" cookbook. The folio, listing at $12.95, contains 18 songs associated with winning video clips by such acts as Don Henley, USA For Africa, Glenn Frey, Philip Bailey/Phil Collins, Tina Turner, Sade and Madonna.

HELEN GURLEY BROWN's best-selling book, "Hanging On, All," has just reached the market on audios. Brown does the narrative, offering her point of view on success, sex, love, marriage and money. Her brunchchild, Cosmopolitan magazine, celebrated its 20th anniversary last year.

FROM EXPERIENCE: Frank O'Donnell, who retired after 38 years with RCA Records in October, 1984, is the writer of the book and lyrics of a new musical, "The World of the Recording Artist and the Record Executive." With music by John Michael Adamo, the work receives a "concert preview" showcase in New York at Upstairs At O'Lier's.

NEW YORK More than 500 video retailers from New York, New Jersey and Connecticut will attend "Variety For Video," a benefit for handicapped and underprivileged children hosted by game show MC Monty Hall.

The event will be staged next Tuesday (21) at the New York Marriott Marquis hotel, with all proceeds going to Variety—The Children's Charity. Monies raised at the event will be announced during the fund's annual telethon, which will air on WNEW-TV here April 6. Last year, a similar effort by the home video industry netted a $100,000 contribution for the charity's first telethon.

Video shack president Arthur Morowits chairs the Video Committee for Telethon '86, and was also a key figure in last year's fundraising effort. Other committee members include: Arthur Bach and Bernard J. Herman (Star Video Entertainment); Sam Weiss (WIN Records & Video); Len White (CBS/Fox Home Video); Linda Rossier (Paramount Home Video); Saul Melnick (MGM/UA Home Video); Mallory Tarcher (RCA/Columbia Pictures Home Video); Nicholas Santoros (Turner/Turner/HBO); and Janice Whiffen (Best Run Video).

The Jan. 21 benefit is expected to raise $250,000 for the children's fund.

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

HERE'S AN OPPORTUNITY to get your boots to the active feet of the aerobics community. It arises via the year-old Aerobic Beat, a monthly newsletter that circulates to roughly 2,000 aerobics instructors internationally. It's the brainchild of club DJ Ken Alan and producer Randy Sills, who review and recommend appropriate workout music to their readers.

In its year-end December issue, Aerobic Beat offered a 100-record chart of the most used exercise songs, a list that includes tracks from Profile, Talyer, Mecca One & Broadway and GWP. It's a fair representation of indie output, although the chart also makes it clear that many independent labels have not made a serious effort to tap this market. The annual chart was compiled from reader response and reports from retailers that specialize in aerobic product.

According to Alan, who is also music editor F for Dance Exercise Today, Aerobic Beat is quite open to reviewing indie releases for possible recommendation. And, he adds, the newsletter's advertising rates are fairly reasonable.

Additionally, Alan says he sees potential in an ongoing series of aerobic music compilations to send to his subscribers. While he imagines it would be complicated from a legal standpoint, Alan says he is open to suggestions. He can be reached at 7856 Santa Monica Blvd., Suite 109, Los Angeles, Calif. 90036.

SEEDS & SPROUTS: Sleeping Bag In New York, has decided to distribute its Fresh logo in the New York metro by itself. That leaves the Sleeping Bag line, and its budget-friendly "Marxton," the company is distributing with Malverne. Also at the label, Michael Scott's efforts over the past year have paid off in the form of a promotion to vice president, dance music marketing and promotion. In Gotham, newly formed Jump Street rolls out its first release with the Russ Brown 12-inch "Gotta Find A Way."

Out of Santa Monica, Calif., a new distributor has been established to channel product from independent European labels throughout North America. Dubbed New West Distri- bution, the company is owned by Randall Wixen, president of Los Angeles-based publishing firm Backlash Enterprises. Initially, New West will place special emphasis on the heavy metal logo, Axial- tion, a line that houses boxes Nix, Ruthless, Dark Angel and World War III. Also in the New West U.S. stable are the Eva and Lolita logos. The former specializes in reissuing product from classic '60s bands, while the latter includes titles by the Plimsouls and the Three O'Clock.

A while back, a missing line made it appear that David Grisman had issued a record on Jennifer Records. The Nov. 30 item should have read that Jennifer act Steppin' Out premiered their new album, "The Moon Is Rising," while opening for Gris- man at a recent Jennifer release party in D.C. Grisman records for his own label, Zebra Acoustical.
Sony, Arista Gear for CD Auto Drive
New DiscJockey Changer Introduced at Winter CES

BY JIM McCULLAUGH

LAS VEGAS DiscJockey, tout-
ed by Sony as the world’s first Compact Disc changer for the automobile, debuted here last week at the Consumer Electronics Show.

Sony and Arista Records are linking a cross-promotional push to launch the new unit and increase the profile of Sony’s other car CD players.

A unique aspect of the Sony CDJ-1000 is that there is no dashboard installation required. Rather, the $999.95 unit fits in a vehicle’s trunk and is operated by a control commander from the front of the vehicle.

10-disc magazine is inserted into the changer which can provide 10 hours of CD music programming without needing re-prompting. The changer also provide random access selection and programmability.

The changer will be offered as a freestanding component in a full integrated AM/FM quartz synthesizer tuner pack. The optional XT-10 quartz synthesizer pack will retail for $129.95, while an optional XA-29 switching box will be $29.95. Additional XA-10 disk magazines will be $19.95 each.

The DiscJockey changer will be configured with an existing tuner/cassette front-end unit.

Purchasers of DiscJockey can receive four free Arista Compact Discs by selected artists if they buy six Arista CDs between April 1 and June 30 to qualify.

The list of Arista artists included in the campaign had not been finalized as of press time.

To further push Sony’s consumer audio digital technology, non-Arista recording artists Stevie Wonder and George Benson will be highly visible in its print ads this year.

Assistance in preparing this story provided by Griff Magid of New York.

VESTRON FILM DIVISION
(Continued from page 1)

What was the first Dutch song to top the Hot 100?

If you don’t know, find out in 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.

BILLYBOARDS JANUARY 18, 1986

www.americanradiohistory.com
| Week Ending | Top Pop Albums | Artist & Label | Position | Title | Label & Number | Distributed Label | Price
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*Note: The list includes albums by various artists, each with their respective positions and prices.*

**Source:** Billboard Magazine, January 18, 1986.
GRAMMY NOMINATIONS
(Continued from page 1)

closer to the trade’s pop-rock center for the past several years, but this is the most convincing display of how far the awards have come from the early years, when they consistently favored middle-of-the-road artists.

Of the year’s finalists, Springsteen’s "Born In The U.S.A." is the title track to the year’s top album on the Billboard chart, while Dire Straits’ "Money For Nothing" and Henley’s "The Boys Of Summer" finished first and second, respectively, on the year-end Top Rock Tracks chart. Lew's "The Power Of Love" and USA For Africa’s "We Are The World" (to raise $100 million) were the No. 1 pop hits, which also received rock radio exposure.

Dire Straits and USA for Africa were the only acts to be represented in all three of the top categories—album, record and song of the year. The other album of the year finalists: Sting’s "The Dream Of The Blue Turtles," Phil Collins’ "No Jacket Required" and Whitney Houston’s "Whitney." Houston’s nomination in this category was the year’s biggest recognition of the sleek adult contemporary sound that the Grammys traditionally favor.

The nomination also served as a nice consolation prize for Houston, who was ruled ineligible in the best new artist category because she had sung on two duets released prior to this eligibility year (see Commentaries, page 8). The new artist finalists are A-Ha, Freddie Jackson, Katrina & The Waves, Julian Lennon and Violent Femmes.

Record of the year finalists: The Boys Of Summer’s "Money For Nothing" and "We Are The World" are nominated for song of the year, along with "Everytime You Go Away" and "I Want To Know What Love Is.

This is the sixth year out of the past eight that Lionel Richie has been nominated for the song of the year award. His nomination for "We Are The World"—which he wrote with Michael Jackson—follows nominations, all for "Hello" (1984), "Long Time," "The Life You Save is Your Own Life" (1986) and "Tell Me I’m Not Dreaming" (1987).

The principal songwriting team of the year is composed of Lionel Richie and Michael Jackson, both of whom are nominated for "We Are The World," "The Life You Save is Your Own Life" and "Tell Me I’m Not Dreaming," respectively.


Springsteen and Huey Lewis & The News were both nominated in this category last year, for "Dancing In The Dark" and "The Heart Of Rock ’n’ Roll," respectively. And Henley was previously in the record of the year category with two Eagles hits, "Lynx’s Eyes" and "Hotel California.

This year’s nominations underscore the extent to which the categories which separate artists are blurring. Eurythmics’ collaboration with Aretha Franklin, "Suster Are Don’t It For Themselves," is nominated in the r & b category, as is Daryl Hall & John Oates’ match up with David Fuffin and Eddie Kendricks, "The Way You Do Things To Me." "My Girl.

Bryan Adams, in concert with Tina Turner, "It’s Only Love." is entered in the record field, while Philip Bailey’s duet with Phil Collins, "Easy Lover," is nominated in the pop category.

The awards ceremony takes place on February 25 at the Shrine Auditorium. The awards will be telecast live from Los Angeles by ABC on February 25.

(Continued on page 65)

LIFETIME ACHIEVEMENT AWARDS
For Goodman, Stones, Segovia

LOS ANGELES: Benny Goodman, the Rolling Stones and Andres Segovia will receive Lifetime Achievement Awards from the National Academy of Recording Arts and Sciences. The awards will be presented at the 30th annual Grammy Awards ceremony on February 13. At that same time, George and Ira Gershwin will be honored with the academy’s Trustees Award.

The lifetime achievement awards are given to the artists whose careers have highlighted an important era in American music. The recipients are expected to be honored at the ceremony.

The ceremony will take place at the Shrine Auditorium on February 13. The awards will be telecast live from Los Angeles by ABC on February 13.

(Continued on page 65)

MTV RATINGs
(Continued from page 1)

and incorrect" by MTV.

In a Dec. 20 letter to MTV Networks president Bob Pittman, Nielson executive vice president William Hamil said, "by allowing you to accent on Pittman’s request that it investigate possible causes of the seeming declines in specific MTV demographic segments over the past six months, particularly in the August-September period.

Pittman has also refused to comment on the situation.

Says one Nielsen staffer: "This is the second time in my knowledge of Nielsen that fluctuations like this have occurred in any viewer sample." The staffer also says that no other basic cable service was affected by any problems of this severity in compiling the fourth quarter ratings. A Nielsen executive confirms this, saying that, as far as he knows, "This is the first time a demographic fluctuation like this has happened.

After fluctuations do occur in our sample," Hamil’s letter reads, "we have not seen dramatic changes in any individual demographic segment as large as these for MTV."
music decisions. In Lawrence, programming vice president at the respected Drake-Chenault firm in Los Angeles, sees a larger trend. "There's a new and unusual amount of AC—soft rock music, as opposed by playing lots of cur- rents." These soft ACs target the 25 to 54 demographic, notes Lawrence, "because that's where the 25 to 54 audi- ence. That demographic "has been a gigantic and obvious hole" in the past," he says.

Mike McCay, a successful, Cleveland-based AC consultant pegs the format's muscle to "superserving and supersaling," a trend that "has split itself into three different formats: music-intensive CHR/AC hybrids, personality-in- tense outlets and oldies-based sta- tions.

"AC programmers learned a lot from the now-failed Lite-FM," McCay says. "There was a time when top 40 got a lot of 25 to 34's it didn't deserve because AC was about as exciting as watch- ing paint dry," Lawrence cites WLWT New York, which jumped from a 3 share to 5.5, as exemplary of AC filling the gap for 25 to 34's. Referring to the Club Med "antidote for civilization" ad campaign, program director Phil Redo says, "I like to think of WLWT as the antidote for the hectic pace of New York.

"AC is the most mature we've decided in the business, but we've been very consistent," says Redo, who has programmed the Viacom outlet since it dropped the country format for AC in January, 1984. "Comfortable" is a word that crops up often in Redo's explanation of Lite-FM's status. "We've certainly evolved over the last two years. Our air talents have become comfortable, our format (and have) just enough personality to come across very warm and friendly. Our research shows that our listeners have picked up on that, which is unusual, because we are not a high-profile station."

Redo says that tv and billboard advertising for WBT's promotional campaign this fall. As far as on-air promotions, he says WLWT's "are not a lot of razz- mataze. Things that are very relatable to our target audience." Most of these promotions are community fund raisers or benefit cam- paign for missing children.

KVIL Dallas program manager Ron Chapman reopened the station's new format in November, reaching from 7.5 to 10.6 share. In the sum- mer book, KVIL lost out to urban station KD KDA, which still holds a strong second Dallas position with an 8.7 share. Recalling the AC outlet's "soft spring" and "disastrous summer," Chapman says a major part of KVIL's return to the top can be pegged to a music mix correction. "We had updated our musical approach in the spring, and it became clear that we didn't need any tempo- rary shortterm fixes," he says. "We pulled the playlist back to "very careful adds," and he says the 25- 34's have "come back to their natu- ral home."

The popularity of KVIL's morn- ing team and an expansion of pro- gramm ing to the midday spot left just primetime drive shifts, also aid- ed the station's ascent, says Chap- man. KVIL's commitment to tv and outdoor advertising was "minimal," he says, but the outlet did drop a "massive investment into a massive direct mail" on a prize catalog promo- tion, which Chapman says was very effective.

"We're not an old fogey, old line AM station," says a modestly胀胀张张, program director of full- service AC outlet WBZ Boston, which leap frogged from a 4.7 to an 8.6 share to dislodge rocker WBCN from the top spot. While the station puts more emphasis on news, information, talk and personal- ities than on music, Pahigian says the key to WZB's success is its image as a both "contemporary" and "hometown" Boston station. Stress- ing the former, the PD cites a series of humorous tv spots, which the sta- tion supports with thematically tied outdoor ad campaigns. "People call the tv stations to ask when our spots will run," claims Pahigian. Consultant McCay adds that AC's demographic, the post-war baby boomers, constitute a larger part of the population than ever before. And, Drake-Chenault's Lawrence notes that there's been a "resur- gence of interest in oldies," and esti- mates that these records constitute roughly 75% of all AC playlists, indicating that the format owes a lot of that audience preference to oldies.

Other AC outlets to post great gains in the fall book include KFMB-AM, KFMB-FM and KLZZ in San Diego, WWFM and KVKF in Seattle, WAXY Miami, WSJN-FM Philadelphia and WPX New York. One of the biggest success stories on the country front is KSON San Diego, where program director Mike Shepard credits the outlet's climb from a 3.2 share to 4.5 to "a steady building trend. He says "A lot of listeners had given up on us after the 'Urban Cowboy' phase. The music was homogenized, and radio got laid back," adds Shepard, who now sees Nashville's output greatly improved of late. Shepard has received that prod- uct with little regard for terms like "modern" or "traditional" country music. "There's a real appetite for blonder crossovers here, but we al- low the audience to determine what fits the format and what doesn't.

To support KSON's carefully monitored programming, the sta- tion has boosted its profile through outdoor ads and a direct mail "lot- tery" that went to one-third of the market, says Shepard. "It's a heck of a competitive mar- ket," notes Gary Herron, program director of KCBQ-FM, who more than doubled the station's share to a 3.0. Like Shepard, Herron credits Nashville, saying "The product has improved dramatically." Herron says he has used that music to implement a "more music presentation at KBCQ, an approach set in motion with new morning man Sunny West. Other stations with ratings gains that bode well for the country format include KSAN and KNEW in San Francisco, WWW-DT Detroit, WIL-FM St. Louis, WPOC and WCAB in Baltimore, WQKS Miami, WQYK Tampa and WBOS Boston. Urban outlets logging dramatic increases across the country are highlighted by WHUR Washington, which flew from a 7.8 to an 8.6 share for the top 10.5 share. KSOL San Francisco and XHRM San Diego's jumps to 4.5 market shares further bolster the urban format, as do WZAK and WDMT in Cleveland and WILD Boston.------
New York Businessman Pleads Guilty in Tax Fraud

BY RICH WILNER

NEW YORK—A Manhattan businessman has pleaded guilty in Federal Court here last week to marketing master recordings of major musicians to create phony income tax shelters.

Stanley Pearson, who ran IFC Licensing Inc., defrauded the government of over $9 million in taxes over two years, according to prosecutors.

Under the scheme, IFC acquired more than 160 master recordings from third parties for $25,000 apiece or less, and then artificially inflated their prices to make them attractive for tax shelters, court papers say.

IFC, which also did business under the name of Music Leasing, reaped $4 million in cash from investors, four times its original outlay, according to assistant U.S. attorney David M. Zornow.

Among the artists whose tapes were bought, the complaint says, were David Allan Coe, Olivia Newton-John, the Who, Lene Horne, Billy Joel and Cat Stevens. Investors who later sold master recordings from Pearson were able to claim investment tax credits amounting to 10% of the lease price.

The 10-page indictment charges Pearson with assisting Barbara E. Productions, a company he helped create, to acquire the master recording from unnamed third parties, according to Pearson and Barbara E. Productions for little more than the original purchase price plus a large note.

The notes, which racked up the price of the tapes so they could be marketed at a higher value, were then said to be meant to be repaid, according to prosecution papers and Pearson would not have the tapes fraudulently appraised at whatever price he requested.

Investors, after paying a small part of the inflated price in cash and the remainder in notes, were then able to claim the tax credit at a rate of 10% of the artificially inflated price.

Pearson also pleaded guilty to evading about $100,000 in personal income taxes for 1981, according to the indictment. Court papers say he was able to evade the taxes by claiming an investment tax credit of $64,000 by leasing from IFC a master recording of the tapes.

The indictment says claiming the investment tax credit, was purchased for $3,200 but was valued on Pearson’s records for tax purposes at $30,000, or 10 times its original price.

Pearson faces a maximum sentence of 13 years in prison and a $115,000 fine.

No one was subject to criminal charges, prosecutors say, but are subject to repayment of the back taxes.

INDIE DISTRIBUTION gets a huge shot in the arm as Eric Paulson’s Crystal, Minnesota-based Navarre Distribution has appointed its peers to handle "The Minesota Genius," a collection of 1957-77 recordings featuring Prince, along with Pepe Willie and Andre Cymone.

Paulson worked out the deal with Hot Pink, whose labels of interest include Mirror Image, Third Eye, Xtra-Reach and the independent label, Inspired.

Navarre’s distributors include Associated, Phoenix; Encore, New York; Select-A-Hit, Melbourne; Aquarius, East Ham; Rocket, Rock Bottom, Atlanta; Rock Bottom, Atlanta, covering Florida; Jim, Dallas; Action, Cleveland; and California Record Distributors, Los Angeles.

Navarre is also setting international distribution through Time Records and Bobby Greenberg’s Mirage Records, distributed through Atlantic, is reportedly getting a heavy cash infusion from United Artists Corp., whose executive chairman Jerry Weintraub has bought the Greensberg's label. Weintraub is a former booking agent, personal manager and concert promoter.

ALL’S QUIET on the “porn rock” front, at least in the ears of the major labels. An informal survey finds no plans for lyric reprints due to potentially objectionable content, with many record company attorneys and marketing people saying they’ve yet to encounter scheduled product requiring consumer safeguards approved among RIAA member firms.

Whether those labels declaring to participate in the compromise will also issue “safe” product is another question. ... Mike Shab is starting to franchise his 20/20 Video itself, has a CD release in the works in the mainstream market.

A jury in the 1976 federal suit in which Paulson worked for Leo Pearson and the film "Mail Order Wife" returned a $350,000 verdict in Paulson’s favor.

ON CRUICKSHANK resigned last Tuesday as president and CEO of Record Bar, effective Feb. 1. Barrie Bergman will assume both positions while retaining his present role as chairman of the Durham, N.C.-based retail chain. In a prepared statement, Bergman credited Cruickshank with making “a wonderful contribution to the success of Record Bar.”

He also wished him all the success in the future that he so richly deserves.”

Cruickshank had been under fire within the company since late summer, when an internal cash crunch caused home office layoffs and the shedding of nine outlets in the St. Louis and Chicago markets.

FORMER ATV MUSIC CHIEF Sam Strutt’s ascension to president of Lorimar’s music publishing activity means the tv conglomerate’s putting its blue chips into greater tune industry penetration — ... Laurens has published a new book, "Litigation, The Art & Practice," co-authored with his Jan. 12 departure from Cherry Lane Music’s presidency, Keiser, with the Mill Okun music publishing setup since its 1976 formation, forms his own production company. Cherry Lane vet Jean Dingier replaces him.

COUNTRY SINGER JOHNNY PAYCHECK has been indicted by a jury on charges he shot a man during a Dec. 19 tavern dispute in Hillborea, Ohio. He is charged with federal felony, punishable by up to 20 years in prison and a $250,000 fine.

COURTNEY CRAMPS the jazz band on CD CD
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