Digital Tape Conspicuous
By Its Absence at CES

BY SAM SUTHERLAND

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

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

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

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

(Continued on page 73)

Oscar Twist: Screening via Video Rental

BY JIM MCCULLAUGH

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

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

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

(Continued on page 73)

Crossover Acceptance Broadening
MAJORS SEE BLACK MUSIC BOOM

This story prepared by Nelson George and Fred Goodman.

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

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

"We're not limiting the scope of our music," says Jerome Gasper, vice president of black music a&r at PolyGram Records. "On most of the black albums we have, I'm looking for two or three cuts to cover the base and then looking for music that can generate Michael Jackson, Lionel Richie or Prince numbers. The industry can no longer deal with a narrow-minded mentality in making and marketing music."

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

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

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

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

(Continued on page 72)

Abrams Tells AORs: Let's Jazz it Up

BY DENIS McMAMARA

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

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

At the 12th annual Superstars Radio Convention here last week (14-17), Abrams told his stations to play more jazz and "new age" music. "It reminds me of progressive rock in 1969," said Abrams.

The convention was sponsored by
Something To Talk About

The brand new album by

Anne Murray

Produced by: David Foster/Jack White/Keith Diamond

Featuring the hit single:

Now And Forever (You And Me)

Written by: David Foster/Jim Vallance/Randy Goodrum
Produced and Arranged by: David Foster for Chartmaker, Inc.
CD Finds Warm Welcome at Video Outlets

High-Tech Customers Support Audio/Video Marriage

By Sam Sutherland

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

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

While increases estimated at 8% or 9% were signaled by some key suppliers sourced from Japan, their effect on CD hardware is likely to be counteracted by general introductions. Current fluctuations have thus been factored into the list for new play-

ers sold at sticker prices.

that BSD has been 15 years as a－way of doing business. The West Hall had housed home computer hardware and software exhibits for the past several years, but that segment of the consumer electronics industry will open up significant exhibit space.

The 5% to 9% fall in the dollar's value against the yen.

As prices are pegged in yen.

So far as the need to adjust exchange rates, the current fluctuation has been factored into the list for new players.

By Alan Burtchell of Videorama, 312/387-8970.

LAS VEGAS The Electronic Industries Associations, sponsors of the Winter Consumer Electronics Show, are promoting the home video segment of the show, hoping to de-

velop into a major consumer electronics market.

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By Alan Burtchell of Videorama, 312/387-8970.
Fall Arbitrons Show Solid Urban Renewal
Format Setting Strong Pace in Major Markets

BY KIM FREEMAN

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

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

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

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

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

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

WHUR’s soft-tones fare is a “mixture of the best ballads, old and new,” says Fax, outlining the artist-oriented playlist that is heavily keyed to artists like Luther Vandross, Jeffrey Osborne, Phyllis Hyman and Pati LaBelle. Additionally, Fax incorporates a fair amount of instrumentals and jazz fusion products.

WHUR’s triumph is doubly significant because “Quiet Storm” originator Melvin Lindsay left WHUR for WKYS several months back. Fax, a big admirer surrounding Lindsay’s departure to work for WHUR. When Mansy Pulelen, WKYS assistant program director, used “soft-tones” teasers in Lindsay’s vacated night slot, which he says brought a new core of listeners throughout the day.

In a market less likely to spawn strong urban outlets, XHRM San Diego jumped to a 4.5 share for the 10th spot in the ratings. The station’s newly promoted general manager Darryl Cox says the gain is attributable to the station’s new motto, “Nobody plays better music than 92.5.”

With heavy competition from A&Cs and CHR’s, Cox notes that “the abundance of black music getting played in the market, occasionally even on AOR.” Referring to the Arbitron report, Cox said, “It puts the emphasis on the quality of music selections. Some programming XHRM specifies reflect in the fall numbers include 33-minute continuous music blocks every hour, a tightened up playlist and ‘adding raps back on the air’ says Cox.

While XHRM did especially well in pulling teens, WAMO-FM Pittsburgh jumped two whole shares to a 6.7 by “servicing one market very well, the 25 to 49s,” says Chuck Woodson, who began programming the outlet in September. Risking the loss of teens to top pop outlet WBZZ, WAMO lured the adults by putting the emphasis on soft music, which has crossover potential, whether it actually crosses or not.

XHRM has lightened up on the hard raps and moved toward consistency in all-on-air elements, Woodson explains. Getting back to the crossovers, Woodson says, “The bottom line is that we have the hottest music,” no matter which direction a record may be crossing. (Continued on page 70)

Executive Turntable

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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


Lorimar Publishing in Trust-Worthy Hands
Ex-ATV Head Ready to Create New Industry Force

BY IRV LICHTMAN

NEW YORK—In taking over the music activities of Lorimar Productions, the ATO/TV music producer, Sam Trust says he’s ready to create a new force on the music publishing scene.

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

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

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

To Trust, extending his acquisition-mindedness to a deep-pocketed catalog publisher is not likely, although he concedes that the Compact Disc has become a source of renewed vigor in established copy-right usage. He is sharply critical of labels who, in his view, have shown a "tremendous lack of commitment to artist development," which, he adds, is greatly inhibited by failure to sell a through "'Cure' or four albums, as was the case with John Denver. It’s difficult to build an act on the basis of one album."

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

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

"Yet Trust suggests that once this deal has run its course, all major music publishing functions will be an internal matter. "My past is in business and TV/film production," he insists.

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

Geffen, WEA International Link
For Worldwide Distribution

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

The move, reported by Nesushi Entertainment News (Jan. 18), national, marks a return of global distribution of the David Geffen label to WEA, which originally handled the label overseas as after it was established in 1980.

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

"WEA at the time conceded it could not match CBS’s offer," Geffen’s roster of artists now channeled through WEA International includes Sammy Hagar, Don Henley, Jennifer Holliday, Rickie Lee Jones, Ray Parker, Neil Young, Bill Cosby, Lone Justice and the Verbz. Also released in the first quarter of this year will feature Jimmy Barnes, Tommy Keene, the Models, Pat Metheny and Lyle Mays.

IRV LICHTMAN

(Continued on page 73)
A lot has been leading up to "Manic Monday."
Over 100 magazine, newspaper and broadcast critics loved the Bangles debut album. In fact, BAM Magazine selected it as "Best Album Of The Year!"
That album was a smash at alternative radio...
No. 1 on the Gavin Reports' alternative chart for six weeks!
And their three-month tour opening for Cyndi Lauper has made the Bangles one of the most talked-about new groups in years!
Now "Manic Monday" is here, and everybody's ready! Two weeks after release it's already generating significant airplay at CHR and AOR radio!
EVERYBODY'S BANGLES!
"MANIC MONDAY" IS THE FIRST SMASH SINGLE FROM THE NEW BANGLES ALBUM, "DIFFERENT LIGHT." ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
New CD Package to Face Pop Market Test
Island Begins Widespread Use of Digi-Pak Design

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

The package, an Album Graphics Inc. fabrication, was actually launched last Christmas via American Express's "Made in America Christmas" set, and Island Records' CD version of veteran rocker Robby's new "Kiptide" album is similarly housed. Plans call for all future Island CD product to use the design.

Designated Digi-Pak by AGI, the one-piece package is composed of six panels, one of them a remodeled version of the familiar plastic tray into which the CD is inserted. For a single CD release, there are five additional panels, made of cardboard, for front and back covers, linear notes and other information. With the Palmer CD, Digi-Pak is inserted in the standard 12 x 4 3/4-inch outer box.

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

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

(Fortune's 'Love' Honored
Big Music City News Award Winner

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

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

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

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

Consumer, Dealer Prizes Offered
Sony Sets Vid Sweepstakes

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

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

The same time, consumers will become eligible in two ways. First, customers can fill out entry forms at participating Sony tape dealers even if they don't make a purchase. Also, any combination purchase of 10 Sony premium grade HF-S, UCX, UCX-S, or Metal-Es 90-minute audio cassettes entitles the customer to a free copy of Fred Bronson's "The Billboard Book Of Numbers" plus a coupon to receive the $14.58 valued publication automatically entered that consumer into the music video/vacation drawing.

Other consumer sweepstakes prizes include Sony CD players to 10 first place winners, 20 Sony WM-10 Walkman personal cassette players to second place winners, 30 Sony FM Walkman personal radios to third place winners, 40 Sony headphones for fourth place winners and 50 Sony UCXS 90-minute premium grade audio cassettes for fifth place winners.

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

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

"If that audio tape tax legislation goes through (Billboard, Jan 18), it would slow down their sales considerably. For videotape, record stores have been third or fourth in volume, a major distribution factor for us there as well." — JIM McCULLOUGH
THE AIR FORCE OF 1986 IS READY FOR TAKE OFF.

Featuring Direct Hits By

QUEEN / ONE VISION
Produced by Queen, Mack

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

ERIC MARTIN / THESE ARE THE GOOD TIMES
Produced by Riche Zito

HELIX / IT'S TOO LATE
Produced by Tom Tremath

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

GEORGE CLINTON / INTENSE
Produced by George Clinton

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ANYWHERE YOU GO
the new album
the first single
"PROVE ME WRONG"
from the current Columbia motion picture "White Nights"

WATCH FOR THE VIDEO ON MTV

U.K. to Meet the ‘New Age’

**Beggar Banquet Sets National Push**

**BY NICK ROBERTS**

**LONDON** The “New Age” music phenomenon has been largely confined to the U.S., being introduced to British consumers. First seen in the U.S., this movement finally breaks here, and a launch into other major European markets will follow before spring.

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

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

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

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

“Also, after complaints of a big hit for New Age, because it has been proven by people like Windham Hill and Andreas Vollenweider,” he says, “we have decided to launch a”

**The scene in Cannes:**

Midem coverage begins on page 56.

**Italian Home Video Exec Sees Boom on the Way**

**BY VITTORIO CASTELLI**

**MILAN** Italy, for so long the backward infant of European video markets, could soon be headed for a home video boom. That at least is the prediction of Roberto Capparo, managing director Cinemoheddie Cinemoheddie here, which claims a 20% share of the current B17 million annual software business.

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

"Earnings were not reinvested into improving product and technical quality; movie theatres haven’t changed much since the ’50s and ’60s, so the market preferred to stay home and watch one of the many TV programs on offer.

"The abundance of feature films being shown on television, plus lack of consumer education about contemporary VCR systems, has meant a hardly the popular Home Video stops ships splitting them, but it’s the customer who is going to lose out. It’s a two-sided coin."

**Scene Drumming Rogerherd**

This month, and next, RCA/Ariola are launching a promotion drum throughout North and South America for continental Europe. According to Ariola in the U.S., the campaign could be an important development.

Austin, who hopes to tie up distribution through continental Europe, says he can supply a product as a long-term seller, quite unlike contemporary pop with its emphasis on single and six-week shelf life.

“Before we go up a pop-type response,” he says. “We’ll be happy to ship out 2,000 units or so. But if you scale down the U.S. sales figures, over two years you might sell between 100,000 and 290,000 copies of your major titles in the U.K. market.”

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

But he adds: “The material is the key to the whole thing. As ever, the success or failure of a format, in this case, is the unsuccessful is going to be what’s in the groove.”

**BP Mule Chart Changes On Double-Packed Singles**

**LONDON** The British Phonographic Industry (BPI) is considering the issue of double-packed singles to Letters to the Editor and radio executives that they produce a misleading impression in the official U.K. charts.

But the BPI has been considering the position of the single market, and it’s possible that the extension will be limited to releases on a smaller scale.”

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

EMI artist development manager David Murray notes: “It’s vague question when one single is still high in the charts, and acceptable only if both singles are doing nothing. It would be possible, sale should be for sale in its own right.”

Double-record companies have reportedly benefited from double-pack by splitting the package and selling the two discs separately. Says London producer Peter Thorgan: “I’m one of the few sellers I know who don’t split them. If Gallup is not the popular Home Video stops ships splitting them, it’s the customer who is going to lose out. It’s a two-sided coin.”

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BY FREDERICK C. BOUCHER

In a recent Billboard commentary (Dec. 28), ASCAP President Hal Davidd called on the music industry to oppose H.R. 3521, a bill which mandates the collection of all payment for music used in syndicated television programs. Mr. David characterized the bill as a threat both to the music industry and to the copyright system.

As the author of H.R. 3521, I strongly disagree with Mr. David's attack on my reform legislation. It may be true that this bill threatens a system in which a very few individuals and corporations monopolize tv music, but H.R. 3521 hardly threatens the survival of the copyright system or the music industry.

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

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

Mr. David's defense of the blanket licenses for tv recites four famous names in music—Gershwin, Rodgers, Richie and Springsteen—and tries to blame their incentive that helped produce the likes of these composers will all but have disappeared.

The result of tv music today, however, is that most of the music in syndicated shows is created by "composer-filers." The music of Springsteen, Richie and Rodgers is heard frequently on records, in films and in concert, but rarely on tv.

The facts are that although ASCAP and BMI represent collectively over 60,000 composers and lyricists, only an infinitesimally small percentage of these creators see more than a token payment for music on syndicated tv programs and commercials. In fact, ASCAP distributes 75% of its television revenue to less than 3% of its composer/lyricist members and BMI distributes 88% of its revenue to less than 2% of its composer/lyricist affiliates and less than 1% of its publishers.

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

Mr. David's commentary contains a number of other assertions about the music will be bargained for on a case-by-case basis. Music in a program with a strong musical element will command a higher license fee. Weak music will command less.

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

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

The bill will produce a more equitable result. Where music has star billing in a show, it will receive star used in theatrical release of feature films. His answer? A "yes.

I assert that Hal David and other composers like him would, in fact, be far better compensated and protected by the proposed license fee for tv music if the bill is passed. This result will occur because the 50 cents on every dollar windfall study on the copyright system. If the showcase's share of potential royalty for the publisher's share of ASCAP/BMI disbursements will disappear, and the copyright law will be made more from the broadcaster at the syndication bargaining table, there will be a larger share of syndication revenues.

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

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

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

Would Hal David propose up-front payments to scriptwriters and composers for-for the studio gets a script and says that "before they think the Rock'N'Roll Hall of Fame should be located in Nashville. The hall would solidify rock'n'roll's place in the history of American music. After all, many of rock'n'roll's forefathers started their careers here."

Kerry O'Neill Nashville

AN APPROPRIATE HOME

I think the Rock 'N' Roll Hall of Fame should be located in Nashville. The hall would solidify rock'n'roll's place in the history of American music. After all, many of rock'n'roll's forefathers started their careers here."

Kerry O'Neill Nashville

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions may be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10010.}

Letters to the Editor

CLARING THE AIR Hal David's commentary (Dec. 28) attempts to characterize my testimony before a House Subcommittee on the proposed Copyright Reorganization and plus Tribunal as being inconsistent with broadcasters' support of H.R. 3521, a bill to require the inclusion of music performance rights with all other rights conveyed when television stations purchase pre-recorded programs.

My endorsement of the blanket licensing concept referred to its use in motion pictures. This is clear from my statement:

"In the music negotiations, the payment per station generally reflects the size of the stations and the other considerations that result in a "sliding scale" of fees paid by the radio station" (emphasis added). I was addressing the cable argument that under a full copyright liability scheme, cable operators would not be able to clear the plethora of programs they transmit to their subscribers. I was merely pointing out that the cable retransmission question is really no different than radio's situation.

It would be virtually impossible for most radio stations to seek and negotiate with every composer and publisher of the thousands of records they broadcast yearly. Blanket licensing relieves radio stations of that legal necessity. Likewise, the operators under a full copyright liability scheme would be an adaptation of the blanket licensing approach utilized by radio for over 40 years.

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

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

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

Frederick Boucher is the Democratic Congressman from the Ninth District in Virginia.
28th ANNUAL NARM CONVENTION
March 7-11 Century Plaza Hotel, Los Angeles

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- JAN TIMMER, POLYGRAM INTERNATIONAL, ON THE COMPACT DISC
- MANUFACTURING THE COMPACT DISC: A VIDEO
- THE PRODUCT PRESENTATIONS "A NEW LOOK-A NEW LISTEN" by
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KIM FREEMAN

NEW YORK — Industry reaction to the debut of urban-formatted KPWR Los Angeles (Billboard, Jan. 18) is perhaps best described by Motown’s Sheila E., who gives an emphatic “Yahoo.”

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

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

So far, the KPWR playlist is hewing to urban convention, with an emphasis on crossover black and pop. Staple songs to date include the latest from T Rax For Fears,Ready For The World, Stevie Wonder, James Brown, Klymaxx, Sade, Lionel Richie and Isley/Jasper/Isley.

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

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

“I don’t know why it’s taken so long” and what Miller calls the “excellent programming” of PD Jim Maddox.

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

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

THE SESQUICENTENNIAL celebrations abounding in Texas this year will lay the groundwork from some stellar promotions. One of the wackiest we’ve heard of, of course, from KLOL Houston, which recently embarked on its “Claim The Comet” campaign. As a salute to the Big State’s 150th anniversary, KLOL is claiming Halley’s Comet as Tex’s sovereign territory, a move that KLOL public relations director G.J. Murray notes, “This is the official tongue-in-cheek with respect for Texas heritage.”

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

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

KIM FREEMAN

NEW YORK The revived Gavin Report convention is scheduled for Feb. 21-22 at the Fairmont Hotel in San Francisco, home of the multi-format tipsheet. Dubbed the Gavin Seminar for Media Professionals, the event is expected to attract some 300 Miller, who is keeping those from the radio and record communities, says the Gavin Report’s Ron Felentz.

The two-day confab kicks off with a keynote speech from CBS stawlart Charles Osgood, followed by a number of panel sessions, says Charles A. Garfield, author of “Peak Performance.” In addition, WCI Records Group executive Stan Corwin will be making a presentation on Compact Discs titled “Eat Or Be Eaten,” and veteran Gary Owens will host the Gavin Awards ceremony for radio and record reps. Last, but not least, is a series of various format break fasts.

The last Gavin seminar was held in 1974, under the direction of the legendary Jim Burtchel, who was a pro forma radio convention concept. As Feld explains it, this year’s event will mark thebeginning of a “new tradition.”

NO STATION IS AN ISLAND

Long Island Radio Broadcasters Assn.
Contact: Paul Fleishman
“It’s the first time in our history that we’ve all agreed on something,” says LIRBA president and WGSN Huntington general sales manager Paul Fleishman of the 10-year-old association’s collective “Power Of Sound” promotion.

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

NARTY GREENBERG, president and chief operating officer of Daffy Broadcasting, reports two acquisitions: Adult contemporary KONO-FM and top 40 KTTY-FM, both in San Antonio. Combined purchase price is $61 million.

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

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

Promotions

AOR

After boosting his combo to a nine share for the number three slot in Minneapolis, KQRS-AM-FM program director Dave Hamilton alludes to some of his programming philosophies in this week’s add, especially his first pick for the “Firm’s” “Horse Riders” (Atlantic), a song that Hamilton describes as the “essence of AOR. We can own it. CHR won’t touch it.” Besides that, “Paul Rodgers is at his best here,” Hamilton adds. Second is the Alarm’s “Spirit Of 76,” I.R.S., a single that he says is stronger than the group’s last outing, “Strength.” Meanwhile, the Del Fuegos remain hot in Minneapolis, where Hamilton is feeding a demanding audience with the album cut “I Still Want You” (Warner Bros.). We’re offbeat as at KQRS come from Allo Nova, whose “Rumors Of You” (Portrait/CBS) features Fiona singing backup, and Dare Force. The latter is a local act with “Just One Night” out on the independent E.OL label.

COUNTRY

KFKF Kansas City program director Cliff Blake has an interesting description for an unsurprising add this week. It applies to “She & I” (I.R.CA) by format champs Alabama. “I can hear the band branching out here. They’ve learned some lessons from John Cougar Mellencamp and the Police.” observations which Blake pegs to the drum and guitar work on “Just One Night” and another veteran, the pop predicts that Anne Murray’s “You & Me” (Capitol) will be her “Islands In The Stream” for this year. He may have been “Down In The Boondocks” a while back, but Billy Joe Royal is up on the charts with “Burned Like A Rocket” (Atlantic), a trek that has not gone unnoticed by Blake. “It’s another great country do-wop song,” the programmer enthuses. Lastly, Gary Morris “100% Chance Of Rain” (Warner Bros.) gets yet another point on its way to achieving 100% unstoppable success, as Blake adds it easily to KFFK’s format.
The Westwood One Radio Networks and Home Box Office are proud to present the exclusive simulcast premiere of The Best Of Farm Aid: An American Event, airing Saturday, February 8 at 12 p.m. (EST/PST) in digital stereo on Westwood One and HBO outlets throughout North America.

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

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

The simulcast will also feature a special 800-number for listeners and viewers who wish to contribute to the Farm Aid fund, which provides relief for financially-stricken farmers. The Best Of Farm Aid: An American Event makes it possible to relive that moment when music with a message united America's heart and with the world. To make sure you and your listeners are a part of it, call Westwood One now at (812) 294-5000 or Telex 4996015 WWONE.

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!
from the PD post at KNRF for the operations manager shift in Los Angeles. And, veteran broadcaster Norm Epstein ships in from KMPC Seattle as general manager.

ATLANTA also crops up as a mar- ket to keep an eye on with the debut of WERK, an urban contemporary outlet recently unveiled by Trans-World Broadcasting, the folks with stellar track record based on WZAK Cleveland. Lee Zapis is running the outlet as general manager and he projects that "Kiss 104" will be more progressive music-wise than it's neighbors, the toughest of which is urban top- per WVEE.

To ensure this, Zaps has done some impressive local headhunt- ing, highlighting by the recruiting of WVEE's Mitch Faulkner, who joins Kiss 104 as program director and morning driver. Other Zapis recruits include Mary Chitwood from WFOX, Keith Eubanks from WBUS, Tony Scott from WWDM. Radio Harris from WWOK and Verne Sneed from WIGO on the air team. Additionally, WVEE has pulled WVEEers Andrea Bergero and Marvin Whaley in on the sales side.

WIDO-FM Fayetteville, N.C. changes call letters to WDKS and moves under the ownership of its three-year consultant Landleman-Webster Communications. Predictably, company partner Dean Landelman reports that "D-105's" 12-49 urban target will remain the same and says that "promotions will be stepped up tenfold." Bob Stansbury stays as program director and morning man. Staff additions following the transaction include new general manager Herb Wolfe, who ships from in WWIL Wilmington, N.C. Also leaving WWIL for WDKS is Greg Starr in the midday shift, while Toni Collins left a lo- cal tv station to join the air team.

BOB LINDY is uppered to program director at "pure pop" WJXQ Jackson/Lansing, Mich. An air tal- ent there since Oct. 1984, Lindy re- tains his post as VP/GM at the company's other country pair, KNEW/KSAN San Francisco. "We feel the station are in an excellent position for growth," says newly named GM, Rei- skel. "We are going to take the lessons we learned here [San Francisco] and apply them here."

Another outlet you can ex- pect to hear and see more of is Mal- rise's new baby, country combo KLAC/KZLA Los Angeles. Unlike other stations in the market, the combo will be sticking to its for- mat, says newly appointed VP and Chairman, Mairie. "We are going to take the lessons we learned here [San Francisco] and apply them here." KLAC's format will be changing at the Los Angeles properties, says Edwards, in the combo's pro- file. "We are upping our promo- tional budget, to a point that will guarantee us better ratings," notes the executive of a campaign that will canvas tv, outdoor and traffic.

Mairite's acquisition of KZLA/ KLAC from Capital Cities was esta- blished recently, and the Cleave- land-based broadcaster has al- ready brought on two key execu- tives. First, Bob Guerra segues

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

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

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

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

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

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

ARBITRON
(Continued from page 14)

BOUCHER
(Continued from page 10)

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

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

That assurance advances the fundamental purpose of the copyright law: to provide a marketplace reward to creative artists. That is why H.R. 3521 is a needed reform which will strengthen the copyright system and the music business. It will make tv music for the first time a truly marketable commodity. Where his or her contribution is an important element in a program, a composer will command a greater share of syndication revenues. At the syndication bargaining table music will be an issue, no longer something to be paid for by a fixed formula which has no relationship to the quality or importance of the product.

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

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

But those with talent will have a chance to show their stuff. They will win their rightful place at the syndication bargaining table. Good music and the music industry in general will be the winner.
Record Radio Relief. WXRT Chicago staffers and local hero Nicholas Tremulis relax after pulling off a benefit concert for the city's Children's Memorial Hospital which raised $3,300 and 2,000 toys. Shown from left are Myrta Perez, director of the child life center at Children's Memorial, band manager Pete Katsis, the hospital's David Dolton, WEAs Scott Cameron, Tremulis, WXRT program director Norm Winer, Island Records' Brenda Romano and Ron Hamu of the Maxell Corp. The sold-out concert was co-sponsored by WXRT, Maxell and Island Records.

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

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


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

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

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

Larry King Getting Contemporary Boost

By Moira Mccormick

Chicago Adult Contemporary wfyR here has become the first major market contemporary music FM station to carry Mutual Broadcasting's syndicated talk program "Larry King Show." News/talk WIND-AM had broadcast King's show until it switched to a Spanish-language format in mid-December. Most of the 283 stations around the country which carry King's nightly five-hour program are now affiliated to Mutual corporate communications representative Chris Durney. Only 26 FM stations carry the nine-year-old show. Corpus Christi, Texas, was previously the largest market in that category.

The RKO-owned WfyR took an unusual step in picking up a five-hour talk program, admits program director Glen Martin. However, he notes, "King is a proven commodity and he did very well at WIND. "Most of our numbers are between 10 a.m. and 10 p.m.,” Martin says, "and since we tend to skew younger because of our AC/top 40 music, we thought we might transfer some numbers on the upper end. The perception of the show is that it skews older, on the other hand, with Westwood One's purchase of Mutual, they're probably aiming to make the program show more mass appeal."

That is precisely Westwood One's intent, according to Mark Feldman, Mutual's director of corporate communications. "Larry King is Mutual's hallmark program,” he says, "and Westwood One's first programming development" since taking over Mutual. As part of the show's updated format, satellite hookups will enable guests to be interviewed in Westwood One's and Mutual's New York studios as well as those in Mutual's home base of Arlington, Va.

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

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

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

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

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Washington Roundup

By Bill Holland

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

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

Senator Wirth! House Telecommunications Subcommittee chairman Thomas Wirth (D-Colo.) was to announce his plans to enter the 1986 U.S. Senate race for Sen. Gary Hart's current seat at a rally and press conference in West Denver last week. If Wirth pursues the Senate seat (and sources are sure he will), broadcasters will be among those applauding—because Wirth has been a thorn in their sides for years. Among those who might, go for the telecommunications subcommittee chair: Reps. Tom Luken (D-Ohio) and Al Swift (D-Wash.), both authors of broadcast dereg bills.

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

FCC field offices have been given authority to levy fines up to $10,000. That was okayed by the FCC in Washington.

One of the finalists in the NRBA's annual "best of the best" radio programming contest was the WKWZ WMZ Martinsburg, W. Va. The station planned a week-long event, complete with a free Tahiti getaway and a unique listener participation. The event was in humorous commemoration of the inventor of the head shot, Colonel Thomas Crapper. During the city-wide memorial flush, Martinsburg city officials reported a momentary dip in city water pressure. Never underestimate the power of radio.
**Radio**

**Featured Programming**

**ROMANTIC WORDS and music will have a firewire to your Valentine's Day 1986. Here are some programming offerings from various networks and syndicators.**

**Radio International, New York, boats a one-hour independent special entitled “What About Love,” based on the veteran magazine *Heart*’s latest single and starring all five members of the band. The program will feature music of each group member’s favorite rock’s roll love songs. Additionally, select stations will receive promotional packages complete with heart-shaped boxes of chocolates. The special will broadcast between Feb. 8th and 9th.**

Another AOR entry is from New York-based MJ Broadcasting, which is presenting a special “Rock Quiz Valentine’s Celebration” that features two daily one-hour segments. The themes for the week of Feb. 10th are “Rock’s Roll Babys,” “Number One Loved Hits,” and “25 Hits That the Giel’s Band who don’t have Valentines, “Love Stinks.”

**DieHard country music fans will be treated to a multitude of romantic programming. Included is New York-based Narrows Broadcasting’s “Valentines Day Special” on the weekly one-hour “Country Closeup” series. The program will feature love songs and humorous anecdotes about the holiday from numerous recording artists. The special will air the week of Feb. 3rd.**

Available from The Stations Programming Network on the daily “Solid Gold Country” series are three different themes of heartfelt programming. Feb. 12 highlights “Country Music From The Heart,” featuring interviews with top talent. Feb. 13 will be “Elvis Presley’s Love Songs,” including songs from the crooner’s music library by many friends and past co-workers. On Feb. 14, “A Valentine’s Day Salute To Falling In Love” will highlight appropriate music and conversations with stars eager to share insights.

MJ has a romantic offering within its weekly “Country Today” program. Over the weekend of Feb. 14-16, the theme of the one-hour magazine-formatted show will be “Best Love Songs In The Country Today,” featuring major artists and interviews.

From New York’s DIR Broadcasting comes “An American Eagle Valentine,” a special weekend, Feb. 8-9, as a part of the week’s 90-minute series, “The American Eagle.” This country concert special will air this weekend, with excerpts from concerts featuring the biggest names singing love songs live.

Finally, The United Stations’ weekly big band/nostalgia series “The Great Sounds” will play all love songs during its four-hour broadcast the weekend of Feb. 8-9.

The AM radio networks have made a major commitment by adopting the new technology of fiber optic channels for the transmission of program audio between cities. On Jan. 6, regular internal-use was installed with ABC News correspondent Jojo Templeton’s “World News This Morning” program. The fiber optic channels, leased from AT&T Communications, afford ABC Radio operations multiple audio, voice and data channels simultaneously between its two major studio production centers in New York and Washington. According to ABC’s director of satellite systems, Bob Donnelly, ABC will utilize fiber optic technology and plans not to discontinue satellite operations, but to enhance them.

**GYD Productions of Miami is making available to Spanish-language stations in the U.S., a syndicated adult contemporary format, “Musica En Flor.” This new service is available for full or part-time use based on the best of current and standard Spanish ballad music is designed for a broad 18-49 demographic appeal without geographic distinctions.**

**Public interest affiliates of Chicago is opening a New York office this month. The company will utilize a New York service to handle radio advertising and promotion sales. To refresh your memory, PLA made its debut in music programming not long ago, with a special on Pete Townshend. To contact PLA national sales manager Susan Mull, call (212) 714-9500 or write 12 W. 31st St., New York 10001.**

**Off hour rockers comedy productions will begin syndicating the humor of popular comedian “Jackie the Joke Man” M钓ing due to his success on stations across the country. The shows are minute-plus segments of Jackie telling jokes, riddles and rhymes via various roles and characters. The show stemmed from Rick Dees, who had been using taped potions of Jackie’s 922-WINE naughty joke line, and requested a “less risque, more airable version for radio,” the comic says. Dees added Jackie to his United Stations syndicated series “Weekly Top 40” and “The American Music Magazine.”**

**Janice Ginsberg**

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Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>STATION</th>
<th>MUSICIAN</th>
<th>COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 17</td>
<td>8:00</td>
<td>KMBC</td>
<td>The Beatles</td>
<td>ABC Radio</td>
</tr>
<tr>
<td>Feb. 18</td>
<td>9:00</td>
<td>WABC</td>
<td>George Michael</td>
<td>ABC Radio</td>
</tr>
<tr>
<td>Feb. 19</td>
<td>10:00</td>
<td>WOR</td>
<td>Elton John</td>
<td>ABC Radio</td>
</tr>
</tbody>
</table>

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**Billboard**

**ADULT CONTEMPORARY MOST ADDED**

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

1. **Love Always Finds a Way**
   - Artist: ELEKTRA 7-69585
   - Added: 32
   - Stint: 6

2. **Love Is the Seventh Wave**
   - Artist: A&M 7-28376
   - Added: 30
   - Stint: 3

3. **Morning Desire**
   - Artist: RCA 14291
   - Added: 20
   - Stint: 7

4. **New**
   - Artist: Sony 7-41093
   - Added: 15
   - Stint: 2

5. **New**
   - Artist: CBS 14288
   - Added: 10
   - Stint: 4

6. **New**
   - Artist: Warner Bros. 7-28987
   - Added: 10
   - Stint: 2

7. **New**
   - Artist: JVC 7-28984
   - Added: 10
   - Stint: 2

8. **New**
   - Artist: RCA 14289
   - Added: 10
   - Stint: 2

9. **New**
   - Artist: ABC 7-28985
   - Added: 10
   - Stint: 2

**NEW**

Products with the greatest airplay this week. 
Video clip availability. 
Recording Industry Asso. Of America (RIAA) seal for sales of 500,000 units. 
RIAA seal for sales of one million units.
Retailing

Indie Distributor Continues to Prosper

Select-O-Hits Accents Reliability, Personal Service

BY GEOFF MAYFIELD

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

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

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

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

Ironically, the same market conditions that spelled misery for other independent distributors during recent years bolstered Select-O-Hits' success.

As the flight of independent labels to major distribution caused other distributors to shut their doors, new sales territory opened up for the Phillips family operation.

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

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

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

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

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

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

(Continued on page 21)

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

HOBERMAN HOLDING HOMER'S AT PRESENT SIZE

Wants to Sharpen Outlet & Distributor Services

JOHN SIPPEL

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

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

"Despite the six-day-12-hour schedule, I quickly grew to like it. I became the first discoverer in the area, selling 8,000 LPs for $9.92. I finally convinced my father, because his partner in the store, which I called Homer's. She left the operation to open her own store, Je-
and low-ball you that it’s really become a dangerous business. “As a distributor, we own rights to the Mid-South for the labels we carry. You don’t have that kind of security as a one-stop, so we moved out of it—but not completely.

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

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

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

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

In contrast to the hectic life of the one-stop, Johnnie Phillips enjoys the less complicated operation of distribution which allows one to “keep a good inventory, but not have to worry about returns and deep inven-tory.” He attributes Select-O-Hits’ success to good fills and reliable delivery. Most of all, he credits his company’s personal service, characterized by his calling on accounts “two or three times a week.”

Even in a soft retail year, Select-O-Hits posted close to a 10% in-crease. Fantasy’s “Ama-deus” soundtrack and Creedence Clearwater Revival led the way for Compact Disc sales. Tommy Boy’s Force MDs and Choice MCs also contributed to the distributor’s gains.

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

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

FOR WEEK ENDING JANUARY 25, 1986

Billboard TOP COMPUTER SOFTWARE

<table>
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<tr>
<th>NO.</th>
<th>ISBN</th>
<th>TITLE</th>
<th>Publisher</th>
<th>Remarks</th>
<th>SYSTEMS</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>TYPING TUTOR II</td>
<td>Simon &amp; Schuster</td>
<td>Program that develops skill and shows progress</td>
<td></td>
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<tr>
<td>2</td>
<td>3</td>
<td>NEW IMPROVED MASTER TYPE</td>
<td>Scarborough</td>
<td>Educational program that teaches touch typing to ages 7</td>
<td></td>
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<tr>
<td>3</td>
<td>104</td>
<td>MATH BUSTER!</td>
<td>Davidson &amp; Associates</td>
<td>Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>100</td>
<td>MUSIC CONSTRUCTION SET</td>
<td>Electronic Arts</td>
<td>Interactive music composition and learning tool enables user to work with a library of music or compose own</td>
<td></td>
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<tr>
<td>5</td>
<td>7</td>
<td>I AM THE C-64</td>
<td>Creative/Activation</td>
<td>Introduction to the C-64 and keyboard with basic programming language</td>
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<tr>
<td>6</td>
<td>19</td>
<td>SKY TRAVEL</td>
<td>Commodore</td>
<td>An Astronomy Program</td>
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<tr>
<td>7</td>
<td>25</td>
<td>CHARLIE BROWN’S ABC’S</td>
<td>Random House</td>
<td>An introduction to letters and words. Recommended for ages 3 to 7</td>
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<tr>
<td>8</td>
<td>9</td>
<td>CHIPS/WITS</td>
<td>Edu-</td>
<td>Teaches the basics of computer programming. Recommended ages 6 and up</td>
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<tr>
<td>9</td>
<td>36</td>
<td>BUILD A BOOK</td>
<td>Scarborough</td>
<td>Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12</td>
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<tr>
<td>10</td>
<td>15</td>
<td>SPANISH</td>
<td>American Educational</td>
<td>Foreign language program that can be used with any Spanish I course</td>
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FOR WEEK ENDING JANUARY 25, 1986

Billboard HOME MANAGEMENT SOFTWARE

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<td>79</td>
<td>PRINT SHOP</td>
<td>Broderbund</td>
<td>At Home Print Shop</td>
<td></td>
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<tr>
<td>2</td>
<td>40</td>
<td>THE NEWSROOM</td>
<td>Springboard</td>
<td>The program lets you design, illustrate and print your own newsletter. The program has a built-in word processor</td>
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<td>3</td>
<td>9</td>
<td>PRINT SHOP GRAPHICS LIBRARY III</td>
<td>Broderbund</td>
<td>A third disk for use with the “Print Shop”. Supplies 120 more graphics</td>
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<td>42</td>
<td>PRINT SHOP GRAPHICS LIBRARY I</td>
<td>Broderbund</td>
<td>An additional disk for use with the “Print Shop”. Supplies 100 new graphics</td>
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<td>5</td>
<td>121</td>
<td>BANK STREET WRITER</td>
<td>Broderbund</td>
<td>Word Processing Package</td>
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<td>6</td>
<td>55</td>
<td>PAPERCLIP</td>
<td>Batteries Included</td>
<td>Word Processing Package</td>
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<tr>
<td>7</td>
<td>27</td>
<td>PRINT MASTER</td>
<td>Union World</td>
<td>At Home Print Shop</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>29</td>
<td>PRINT SHOP GRAPHICS LIBRARY II</td>
<td>Broderbund</td>
<td>A second disk for use with the “Print Shop”. Supplies 120 more graphics</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>40</td>
<td>HOMEMAK</td>
<td>Batteries Included</td>
<td>Combines word processing, communications and data management in one package</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>24</td>
<td>3 IN 1 BUNDLE</td>
<td>Timeworks</td>
<td>Combination of Word Processing, Data Base and Spreadsheet programs</td>
<td></td>
</tr>
</tbody>
</table>

*Added Locations Being Planned for CD Connection*

BY JOHN SIPPEL

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

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

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

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

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

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

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

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*DISK*  *CARTRIDGE*  *CASSETTE*
HOMER'S TO HOLD
(Continued from page 20)

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

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

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

R&T, occupying 28,500 square-feet, is the industry's only record/tape/accessories one-stop which also operates as a home electronics hardware distributor. Starting with Craig and Pioneer car stereos in 1979, the Omaha firm now sells Sanyo, Goldstar, Cerwin-Vega, Clarion, JVC, Maxell, TDK, Sony Tape, TEAC, Uniden, Phone-Mate and Sansui hardware from VCRs and TV sets to stereo rigs and CD players. Early in 1986, Hoberman became Sanyo distributor for Nebraska, Iowa and Missouri, so he has opened a 5,000-square-foot auxiliary warehouse in Springfield, Mo.

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

He estimates that prerecorded product accounts for 45% of his volume, 45% is in home electronics and 10% in accessories ranging from SA
carrying cases through Koss earphones, Canon calculators and Duracell batteries.

Hoberman is cautious about opening more Homer's stores, not wanting to infringe on his present retail customers. He is more interested, he says, in honing his present wholesale and retail operation to its finest cutting edge rather than expanding.
On the Beam

BY SAM SUTHERLAND

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

VEGAS NOTIONS: There were few surprises for Compact Disc watchers at last week’s Winter CES, just ample fresh evidence that CD technology is reviving the audio electronics field from its late ’70s slump. Instead of stand-out products, this year’s Vegas review represented an ensemble triumph: a broad array of new players spread across every market segment and price points was on hand, with noteworthy growth in both personal/portable CD players, car sound units and high-end home CD hardware. Thus, if Sony’s multi-play automotive DiscJockey CD player (Billboard, Jan. 18) offered a glimpse of high-end mobile audio prospects, it was at least as telling to see hybrid hardware aimed at the lower end of the market. Apart from the entry of such popular price forces as Sanyo among conventional car CD players, Sparkomatix was plugging a CD interface module designed to allow auto cassette/CD front-ends to handle the input from a personal player such as Sony’s two Discman portables or the growing array of similar take-alongs from Technics, Panasonic, Pioneer, Sony, Magnavox et al. Similarly, CD-related accessories find mass marketers like Geneva (formerly Nortronics) and Allof offering new Compact Disc products such as cleaners and cases. Their entry accordingly broadens price points in these categories, originally opened by audiophile-oriented vendors like Discwasher and Nagaoka, among others.

The proliferation of CD playback in boom box formats also underscores the configuration’s mass market prospects in the year ahead. Product introductions at the Winter show found smaller, more modestly priced portable combos from a variety of vendors, with Sanyo and Panasonic typifying CD’s trickle-down theory in mass market portals through their designs. Sanyo also unintentionally underscored the configuration’s acceptance as “just another format” with its cosmetic twist on personal CD players, marketing its basic Discman-type player in a variety of trim colors. For as home components, Pioneer has offered an ironic reversal of fortunes between LP and CD by making analog disk turntables an option on two hundred rack component systems that include CD players as standard elements in the package.

Home audio’s rising case of digitization—a semantic disorder in which marketers find their ad copy boldly infected with “digital” as the modifier of choice, however oblique. (Continued on page 25)
Video retailing

Houston Dealer Dinwoodie ‘Goes the Limit’ for Customers

BY EARL PAIGE

HOUSTON Sticking with proven promotions and not offering a confusing variety of one-shot specials has been a key to Video Specialties Inc. (VSI) growth, says the retailer.

‘We see a trend toward the long-term customer,’ says VSI President Bill Dinwoodie. ‘We find that if you give a customer a good deal, they will come back to buy a product.’

Dinwoodie, who recently moved his store to a larger location in Houston, says he has found the key to success is not to offer a wide variety of products but to focus on a few key areas.

‘We carry a limited selection of products, which allows us to give the customer the best deal,’ says Dinwoodie.

Dinwoodie says he has been able to grow his business by offering a wide variety of products, including new releases, classics, and imports.

‘We try to keep our inventory fresh and relevant, and we offer something for everyone,’ says Dinwoodie.

Dinwoodie says he is looking to the future with optimism, and he believes that the video retailing business will continue to grow.

‘I think the video retailing business is only going to get bigger,’ says Dinwoodie.

Dinwoodie says he is excited about the future of the video retailing business and is looking forward to continuing to grow his business.

(Continued on page 26)
Movies To Go Puts New Ideas to the Test

BY EARL PAIGE

(Continued from page 23)

On the Beam

To Go

Inside the box of Premiere, the manufacturer's folder provides a wealth of information.

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories.

All Manner of New video hardware is coming off the line at NEC Home Electronics (Elk Grove, Ill.). The CT-2000A 20-inch television receiver/monitor features a flat, square picture tube, a set of video, left audio and right audio inputs; frequency synchronization tuning with 142-channel reception; true MTSC color bar; color bar, stereo amplifier and stereo speakers; auto color circuit; sleep timer; and full-function wireless remote control; available in May with a suggested retail price of $599.

The same manufacturer offers two high-quality VHS VCRs, said to ensure superior recording, improved VHS Hi-Fi and MTSC stereo reception, easier tuning and programming and remote control and tuning. The N-961U model will retail for $1,149, and the N-861U for $899. Both are available now.

NEC is also offering four new rear-screen projection tv sets that incorporate, among other features, compact chassis, stereo tv reception and a complete set of audio/video inputs. Retail price range for the series (models PJ-5715EN, PJ-4615EN and PJ-4655EN) is from $2,400 to $3,595.

One of NEC's flashiest introductions is a 26-inch tv receiver/monitor with digital signal processing. The DT-2600A boasts an enhanced picture quality (500 lines of resolution), a “picture-in-picture” feature (which enables the simultaneous display of the station tuned in, plus moving pictures from any of three video inputs or color computer graphics), and memory to store three still pictures at a time. Expected to be on the market in May, the device has yet to be priced.

Finally, NEC is introducing a VHS camcorder for full-sized cassette. The one-piece unit (to retail at $1,065) weighs five pounds and nine ounces, without battery pack and cassette, and can shoot up to two hours and 40 minutes on a 1 1/2-hour tape. Life of the supplied battery pack for the V-100U is about 10 hours.

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

Added to Pfanziehl's line of video accessories is a tv set/VCR hookup package that contains a 300 ohm to 75 ohm and a 75 ohm to 300 ohm balun; a three-foot 75 ohm cable; a three-foot section of twin lead cable, and a do-it-yourself guide. The items are blister packaged at a suggested $7.97.

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

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

In May, 3M will begin its multi-million-dollar promotion to generate trial and sales of Scotch video, audio and personal computer products. More than 20 million specially marked Scotch videocassette tapes will be dispensed from Scotch stores, in-store displays, point of purchase at electronics and supercenters, and other in-store channels of distribution. The promotion will run all year.

Based on the concept it debuted last year, 3M is releasing its second version of "Freeviews" — erasable previews in Porta-Writ videotapes — with a substantial expansion of features.

Another video promotion comes from RCA's distributor and special promotions division, Deptford, N.J. It combines the company's premium quality videotapes with a wet system head cassette cleaner in a custom-designed package. The "Tri-Pak" (VT-1200C) consists of two hi fi stereo videotapes, and one erasable video cassette and cleaning track (V009W). Suggested price is $24.95, but during the promotional period which ends April 30, the package holds a coupon good for a $3 rebate from the manufacturer.

The Electronics Group (formerly Nortronics, Eden Prairie, Minn.) is marketing an 8mm version of their FD0023, their cassette head cleaner. The non-abrasive, wet-type cleaner retails for $29.95.
MOVIES TO GO
(Continued from page 25)

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

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

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

HOUSTON DEALER JOHN DINWOODIE
(Continued from page 24)

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

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

don't allow their children to eat sweets."

Dinwoodie preaches the use of point-of-purchase material. He makes available to Re-Man soared too many custom-
er who are carefully planned. An experience with Re-Man soared too many cus-
tomers who were not able to get autographs, Dinwoodie recalls. "We had 1,000 people in a two-hour event."

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

Net surprisingly, Dinwoodie is busy organizing a Video Software Dealers Assn. chapter here, working in close cooperation with Lou Berg of Audio Video Plus. Din-
woodie has served on the national VSDA national board, and Berg was a candidate at last year's national convention in Washington.

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<th>TITLE</th>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million ($300,000 or $1.2 million for non-theatrical made-for-home video product; 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 or suggested list price income of $6 million ($600,000 or $2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). Films certificated prior to Oct. 1, 1983 were certified under different criteria. * International Tape Disc Assn. certification for gross label revenue of $1 million after return or stock balancing.
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Seminar Poll Predicts a Year of Diversities
Changes Seen in Product, Price, Distribution, Marketing

BY JIM McCULLAUGH

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

The software seminar anticipated these changes:

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

• Video specialty dealers will remain a force in the home video market, despite earlier predictions that the broad incursion of mass merchandisers into video rental would displace smaller "mom-and-pop" outlets. A major concern of video dealers was still left as an open question, this panel de-emphasized that scenario to stress survival for the more strategically positioned in lines.

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

• Beta format product will continue to vie in market share, but vendors and dealers remain divided over how quickly VHS will absorb the competing configuration's sales base. Most vendors continued to release titles in both formats, with some variation in ratio depending upon title or price point. As for some home video, major home video vendors are likely to begin issuing prerecorded tapes for the new format by mid-year.

Central to most of these predictions was the panel consensus that home video is a "national" phenomenon, not limited to a few market areas. The expansion of retail businesses increasingly takes product into true mass marketing arenas. Note: Video stores are becoming a common sight near home shopping centers.

In the next year, VHS will continue its rise to dominance, threat level to be announced. Home video will remain a "must have" product, with the market maturing into a "must own" market. The push from home video manufacturers and retailers to increase competition and create opportunities for market growth will continues.

Los Angeles: "Little Mike," a 25-minute tape focusing on the life of an autistic child, was the perfect prize of the American Film Institute's "Visions Of U.S." home video competition here.

The second annual "Visions Of U.S." was sponsored by the Sony Corp. of America and The Movie Channel, and administered by the AFI. Other first place winners: Andre Bullock, "49th"; "Friends"; and "Suburban Queen"; "Last Days Of Mojay Lake"; and Bill Bath Bohmalk, music video for "Talkin' White." "Visions Of U.S." was a new category that attracted 150 entries. The winner, Bohmalk, a New Orleans comedienne, created a tongue-in-cheek look at yuppies trying to make it into the jazz-rock scene, original music performed by fellow bartenders. Presenters and attendances included actress Shelley Duvall, David Letterman, Francis Ford Coppola, David Byrne, Tom Shales, Gene Shalit and last year's grand prize winner, Christmas Souza.

AFI Honors `Visions Of U.S.'

FOR WEEK ENDING JANUARY 25, 1986

Compiled from a national sample of retail store sales reports.

| TITLE | Copyright Owner, Distributor, Catalog Number | Principal Performers | Retail Price | Format | Fiscal
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- International Tape Assn. certification for gross label revenue of $1 million after returns or stock balancing.
SEMINAR POLL
(Continued from page 28)

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

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

Agreed Prism's Montgomery: "Chain store merchandisers will nev- er offer video product in real depth. They don't have the stock space." Consumers' need for broad inven- tory, she added, will enable record/ tape stores to evolve successfully into true home entertainment software markets, a trend already evident na- tionally.

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

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

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

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

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

WHOLESALE. AND THEN SOME.

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

Filmed entirely in Israel.

The Gospel Road has entertained millions of moviegoers all across the country. The Gospel Road, along with three other titles—The Hiding Place, Shiokari Pass and His Land—have been carefully chosen as the first four releases on a brand new label, Inspiration Video. Dedicated to providing wholesome entertainment for the whole family.
Who's the psychiatrist and who's the psycho?

How can you cure others when you're being attacked by their illness? It isn't easy for Colonel Kane (Stacy Keach of "Mike Hammer"). Equally strange is the place the good (and bad) doctor works. A top secret Pentagon installation deep in a pine forest. "Center Eighteen" is filled with Kane's patients, high-ranking militia suffering from severe mental breakdowns. If you think the reasons for their illnesses are mysterious, then wait 'til you see Kane's therapy techniques. When this doctor gives you guidance, you better look both ways.

Scott Wilson of "The Right Stuff" and Jason Miller of "The Exorcist" also star. Written and directed by William Peter Blatty of "Exorcist" fame.

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

"THE FILM IS A MASTERPIECE"
—THE CINCINNATI POST

STARRING STACY KEACH ("MIKE HAMMER")
SCOTT WILSON ("THE RIGHT STUFF")
JASON MILLER ("THE EXORCIST")
ED FLANDERS ("ST. ELSEWHERE")

Now on videocassette.
### Top Videocassettes

**Compiled from a national sample of retail store sales reports.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Initial Release</th>
<th>Rating</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures, Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>1985</td>
<td>R</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>JANINE FONDA’S NEW WORKOUT</td>
<td>KVC-RCA Video Prod., Karl Lorimer Home Video 069</td>
<td>Jane Fonda</td>
<td>1985</td>
<td>NR</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
<td>Animated</td>
<td>1940</td>
<td>G</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>THE BEST OF JOHN BELUSHI</td>
<td>Broadway Video, Warner Home Video 34078</td>
<td>John Belushi</td>
<td>1985</td>
<td>NR</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>GHOSTBUSTERS</td>
<td>MGM/UA Home Video 60001</td>
<td>Judy Garland, Ray Brigger</td>
<td>1983</td>
<td>G</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>WHITE CHRISTMAS</td>
<td>Paramount Pictures, Paramount Home Video 6104</td>
<td>Bing Crosby, Danny Kaye</td>
<td>1954</td>
<td>NR</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>JANINE FONDA’S WORKOUT</td>
<td>KVC-RCA Video Prod., Karl Lorimer Home Video 042</td>
<td>Jane Fonda</td>
<td>1982</td>
<td>NR</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>GONE WITH THE WIND</td>
<td>MGM/UA Home Video 900284</td>
<td>Clark Gable, Vivien Leigh</td>
<td>1939</td>
<td>G</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>MARY POPPINS</td>
<td>Walt Disney Home Video 23</td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>1964</td>
<td>G</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER</td>
<td>Motown Pictures Co, MGM/UA Home Video 300302</td>
<td>Various Artists</td>
<td>1983</td>
<td>NR</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>DUMBO</td>
<td>Walt Disney Home Video 24</td>
<td>Animated</td>
<td>1941</td>
<td>G</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>GREMLINS</td>
<td>Warner Bros. Inc, Warner Home Video 11 388</td>
<td>Zach Galligan, Phoebe Cates</td>
<td>1984</td>
<td>PG</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>AMADEUS</td>
<td>Thorn EMI/HBO Video TVA2997</td>
<td>Tom Hulce, F. Murray Abraham</td>
<td>1984</td>
<td>G</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>THE VIRGIN TOUR MADONNA LIVE</td>
<td>Sire Records, Warner Music Video 3-38105</td>
<td>Madonna</td>
<td>1985</td>
<td>NR</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>MIAMI VICE</td>
<td>Universal City Studios, MCA Dist. Corp. 80133</td>
<td>Don Johnson, Michael Douglas</td>
<td>1985</td>
<td>NR</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>PLAYBOY VIDEO CENTERFOLD</td>
<td>Karl Lorimer Home Video 501</td>
<td>Sherry Amott</td>
<td>1983</td>
<td>NR</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>PRIME TIME</td>
<td>KVC-RCA Video Prod., Karl Lorimer Home Video 058</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
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<tr>
<td><strong>18</strong></td>
<td>A VIEW TO A KILL</td>
<td>CBS/Fox Video 4730</td>
<td>Roger Moore, Grace Jones</td>
<td>1985</td>
<td>PG</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>PALE RIDER</td>
<td>Warner Bros. Inc, Warner Home Video 1 4475</td>
<td>Clint Eastwood</td>
<td>1985</td>
<td>R</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>ROBIN HOOD</td>
<td>Walt Disney Home Video 228</td>
<td>Animated</td>
<td>1973</td>
<td>G</td>
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<tr>
<td><strong>21</strong></td>
<td>THE WALT DISNEY COMEDY AND MUSIC REVIEW</td>
<td>Walt Disney Home Video 318</td>
<td>Animated</td>
<td>1983</td>
<td>NR</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>D.A.R.Y.L.</td>
<td>World Film Services Limited, Paramount Home Video 1610</td>
<td>Barry Oliver, Mary Beth Hurt</td>
<td>1983</td>
<td>PG</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>SINGIN IN THE RAIN</td>
<td>MGM/UA Home Video 600185</td>
<td>Gene Kelly, Debbie Reynolds</td>
<td>1952</td>
<td>NR</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>LIFELINE</td>
<td>Cannon Films Inc, Vestron 5097</td>
<td>Steve Railsback, Peter Firth</td>
<td>1985</td>
<td>R</td>
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<tr>
<td><strong>25</strong></td>
<td>THE BEATLES LIVE READY STEADY GO!</td>
<td>EMI Records Ltd, Sony Video Software 97W00192</td>
<td>The Beatles</td>
<td>1983</td>
<td>NR</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>DURAN DURAN: ARENA</td>
<td>TCA, Thorn/EMI/HBO Video TVF 2789</td>
<td>Duran Duran</td>
<td>1985</td>
<td>NR</td>
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<tr>
<td><strong>27</strong></td>
<td>MADONNA</td>
<td>Sire Records, Warner Music Video 3-38101</td>
<td>Madonna</td>
<td>1984</td>
<td>NR</td>
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<tr>
<td><strong>28</strong></td>
<td>U2 THE UNFORGETTABLE FIRE COLLECTION</td>
<td>Island Records Inc, Music Video 200336</td>
<td>U2</td>
<td>1985</td>
<td>NR</td>
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<td><strong>29</strong></td>
<td>GODZILLA 1985</td>
<td>New World Pictures, New Video 8522</td>
<td>Raymond Burr</td>
<td>1985</td>
<td>G</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>STAR TREK III THE SEARCH FOR SPOCK</td>
<td>Paramount Pictures, Paramount Home Video 1621</td>
<td>William Shatner, DeForest Kelley</td>
<td>1984</td>
<td>PG</td>
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<td><strong>31</strong></td>
<td>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</td>
<td>CBS/Fox Video 3092</td>
<td>Elvis Costello and The Attractions</td>
<td>1985</td>
<td>NR</td>
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<td><strong>32</strong></td>
<td>THE EMERALD FOREST</td>
<td>Embassy Pictures, Embassy Home Entertainment 2179</td>
<td>Powers Boothe</td>
<td>1985</td>
<td>R</td>
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<td><strong>33</strong></td>
<td>KATHY SMITHS ULTIMATE VIDEO WORKOUT</td>
<td>JCI Video Inc, JCI Video 8100</td>
<td>Kathy Smith</td>
<td>1984</td>
<td>NR</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>TRADING PLACES</td>
<td>Paramount Pictures, Paramount Home Video 1551</td>
<td>Dan Aykroyd, Eddie Murphy</td>
<td>1982</td>
<td>NR</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>THE JANE FONDA WORKOUT CHALLENGE</td>
<td>KVC-RCA Video Prod., Karl Lorimer Home Video 051</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
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<td><strong>36</strong></td>
<td>WRESTLEMANIA</td>
<td>Titan Sports Inc, Coliseum Video WVF004</td>
<td>Various Artists</td>
<td>1985</td>
<td>NR</td>
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<td><strong>37</strong></td>
<td>CODE OF SILENCE</td>
<td>Orion Pictures, Thorn EMI/HBO Video TVA2985</td>
<td>Chuck Norris</td>
<td>1985</td>
<td>R</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>DO IT DEBBIE’S WAY</td>
<td>Rayeex Productions, Rayeex Video 1008</td>
<td>Debbie Reynolds</td>
<td>1982</td>
<td>NR</td>
</tr>
</tbody>
</table>

**CORRECTION NOTICE**

Due to a typographical error in the Good Times Video ad which appeared in the January 11, 1986 issue of Billboard... While 1968 was a good year we are looking AHEAD to 1986 which we expect to be even better than 1985.
**California Firm's Only Title**

**'Automatic Golf' Scores**

**BY MOIRA MCCORMICK**

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

The 52-minute, $14.95 video-cassette was certified platinum by the Recording Industry Assn. of America last June, says Mann, and since then has tripped its sales.

"We've passed up two Jane Fonda workout tapes [not the original]," Mann notes, "yet we don't show up on the charts because only 3% of our product is sold [in video and record stores] where the bulk of chart reporting comes from.

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

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

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

The Canoga Park, Calif.-based Video Reel released "Automatic Golf" (its sole title to date, although a second is now in the works) in January, 1983. "The price was $9.95," says Mann, "and it was distributed originally through wholesalers into video stores. Before long, he continues, "We felt we'd saturated the video rental market. There were only 10,000 stores at the time, and if we sold an average of one per store, that was as good as could be expected for that type of product. So we began a series of price reductions."

For Christmas 1983, list price dropped to $9.95, "same as Paramount's Raiders Of The Lost Ark," which was the first big self-selling item, "notes" Mann. "We'd sold 6,000 copies in the retail market in 1983, and did half again as many in 30 days that Christmas."

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

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

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

**Supra Unveils Two Portable Monitor/Players**

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

Two units are being offered: the SV-80 and SV-90. Both are list priced at $495 and both are portable units which will run for four hours on a set of batteries. The SV-90 has a 13-inch screen and weighs 24 pounds; the SV-80 has a five-inch screen, but comes in at 16 pounds.

Both are color.

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

Retail price cutting on the units should be held to a minimum, Kerzman says, because the units appeal to both consumer and a professional marketplace.

A number of record labels are already using combination player/machines to showcase their new audio and video product.

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

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

The machines are manufactured in both Japan and Korea. Supra USA Inc. is based in New York.
They know there are became say§, in cable ed series here, and Records album, Baby, here. Chicago act the ground. And went with the new CVI (computer video instrument), it’s now possible to bring that look to the stage in real time,” he says. But as a light show, this is described as “modular multi-me-dia”—utilizes the Fairlight CVI system to switch from multiple video sources; video cameras; VCR and laserdisk machines; and a graphics tablet similar to a Koaia pad, for computerized artwor.

“There’re none of the limitations of slides and film, or the lighting effects of old!</p>

There were volunteers.” Certificates have been evaluated and national prizes will be awarded for the Beatles’ performance. In Europe, the competition with the Beatles’ performance was evaluated and national prizes will be awarded for the Beatles’ performance. In Europe, the competition was evaluated and national prizes will be awarded for the Beatles’ performance. In Europe, the competition was evaluated and national prizes will be awarded for the Beatles’ performance.

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**Joplin, Berry, Female Artist Specials Coming**

Delilah Stays in Docu-Rock

CHICAGO Delilah Films, the Westport, Conn.-based producer of "The Compleat Beatles" and other rock documentaries, will follow this month’s release to cable of an hour-long Carl Perkins special with several more nostalgic music features. “Blue Suede Shows—Carl Perkins and Friends” debuted on Cine-max Jan. 5, when it was simulcast on 32 radio stations nationwide. According to Delilah founder and president Stephanie Bennett, home video rights have not yet been secured for the Perkins special.

“Blue Suede Shows” was taped at London’s Limehouse Studios last October. The film includes guest performances by George Harrison, Eric Clapton, Dave Edmunds, Rose-anne Cash, and Phantom, Rocker and Rick. “It’s a concept show,” says Bennett, “without fancy video effects.”

Upcoming Delilah projects include “Women In Rock,” a rockumentary focusing on pop music’s significant female performers and songs. Bennett says the company will continue to focus on the ’80s. Among the featured artists are Janis Joplin, Cyndi Lauper, Tina Turner, Linda Ronstadt, Carole King and Annie Lennox. The project should be completed by mid-May, when it will be released on cable and home video by MCA.

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Video music

New Video Clips

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

ALISHA
Baby Talk
Andrew Venable
Michael Moody
Crisi Bolen
WALLY BADAURU
Chief inspector
Eben Chan
Peter Bliss/Marc Kitchen Smith
BANGLES
Manic Monday
Different Light/Columbia
Frances Molina
Lorrie Lomin
DEXTS MIDNIGHT RUNNERS
This is What She’s Like
Don’t Stand Me Down/Mercury/Philips
Man-Hunter/Taiwa Enterprises
Jack Hagan
EUROGLIDERS
Can’t Wait To See You
Medley/Columbia
Judith West
Steve Nichols
EURYTHMICS
It’s All Right (Baby’s Coming Back)
Be Yourself/Tough/ATV
Julian Lennon
Wily Slye

EVERLY BROTHERS
Born Yesterday
Born Yesterday/Mercury/Philips
Earl Slick/Bobbie Brunwyn/Philips Video Music U.S.
Matlin Peterson

NUNA HENDRIX
I Need Love
The Head/ RCA
Gordy Taylor
Stuom Thompson

KANE GANG
Respect Yourself
Low Down London/Philips
Eve D/Melody/Malco
Nick Morris

L.a. 12
Something About You
World Machine/Philips/Philips
Suburban Syndicate
Suburban Syndicate

LOVERBOY
This Could Be The Night
Loverboy Music/MI of Columbia
P. Lee Legacy
Deb Channer
MOEV
Take Out The Lace
Dark And Divine/Philips
Gangland Productions
Deb Channer

MISTER Kyriss
Kyriss
Welcome To The Real World/RCA
Nick Morris

LIGHT SHOW BORROWS CLIP EFFECTS
(Continued from page 30)

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

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

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

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

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

Lights Show Features MTV

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

Set to air Feb. 7, the one-hour special will feature the names of the winners of the magazine’s 1984 readers’ survey, as well as interviews and “lifestyle” profiles of various artists. Each artist segment has been produced by an MTV producer, and written by a Rolling Stone reporter. MTV says a celebrity host will soon be named.

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

Promotional Music Video

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• Highest Quality 
• Low Cost

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RICK DALLY - QUICKSILVER/LIGHTNING Atlantic
DEPECHE MODE - SHARE THE DULTE Warner Bros.
DIRE STRAITS - THE TIDAL Warner Bros.
FRED FRANKS - LYING Atlantic
PHIL HENDERSON - STAY ALIVE RCA
NONA HENDRIX - NEED LOVE RCA
HOO DOO GURUS - LIKE WOW/WIP OUT/ Big Time
ISAM SIANI - SHE WENT POP Columbia
GRACE JONES - SLAVE TO THE DANCE Island
LOVERBOY - THIS COULD BE THE NIGHT Columbia
JOHN MILES BAND - BUNCE Atlantic
MOEV - TOOK OUT THE Profile
77'S - MERCY MERCY A&M
W. TALK TAJA - LIFE'S WHAT YOU MAKE IT EMI America
BUNNY WAXER - JUMP JUMP Sharejack

DIRTY STRAIGHTS - BROTHERS IN ARMS Warner Bros.
WILLIE NELSON - I'S ALRIGHT RCA
MIKE NIX - KRYE RCA
ROBERT PALMER - ADDICTED TO LOVE Island
SIMPLE MINDS - SACRIFICED Yourself & A&M
STARSHIP - SARA RCA
THOMPSON TWINS - KING FOR A DAY Atlas

PAT BENATAR - SEX AS A WEAPON Chrysalis
CARP - TONIGHT SHE COMES Elektra
SHELLEY E. - THE LOVE BIZARRE Polydor/Penn/Warner Bros.
COREY HART - EVERYTHING IN MY HEART EMI America
ROCKERS - DAY BY DAY baldor
WHITNEY HOUSTON - HOW WILL I KNOW Arista
PAUL McCARTNEY - SPEAKS US CAPITOL
MIKE & THE MECHANICS - SILENCE TYING Atlantic
NIGHT RANGER - GOODBYE Carvel/MCA
BELLY OCEAN - WHEN THE GOING GETS TOUGH Jive/Arista
TOM PETTY & THE HEARTBREAKERS - ROCK & ROLL STAR MCA
SUBLIME - BURNING HEART Epic
T. PETSCHENHOED - FACE THE FACE Atlas
W. BROTHERS - LEADER OF THE PACK Atlantic
DONNIE WARWICK & FRIENDS - THAT'S WHAT FRIENDS ARE FOR Arista
R. WORTH - I'M YOUR MAN Columbia

• ASIA - GO GETHN
JAMES BROWN - LIVING IN AMERICA Scotti Brothers/CBS
PHIL COLLINS - TAKE ME HOME
ROGER DALTREY - LET ME DOWN EASY Atlantic
DIVINYS - PLEASURE AND PAIN Chrysalis
DREAM ACADEMY - LIVE IN THE NORTHERN TOWN Warner Bros.
SADIE - THE SWEETEST TABOO Polydor
CHARLIE SEXTON - BEAT SO LONELY MCA
ETHEL RUSSANS - A&M
STEVE WONDER - GO HOME Motown
PAUL YOUNG - EVERYTHING MUST CHANGE Atlantic

• A.B.C. HOW TO BE A MILLIONAIRE Mercury
WON THE SILENT NIGHT Mercury
DOREEN THE HUNTER Elektra
INKS WHAT YOU NEED Atlantic
ECLIPSE ON A DART Capitol
MOTLEY CRUE - HOME SWEET HOME Columbia
QUEEN ONE VOICE Capital
MICKY THOMAS - STAND UP RCA
K-MARKS - WILD CHILD Capital

• BIG AUDIO DYNAMITE - THE BOTTOM LINE Columbia
CRUZADOS - HANGING OUT IN CALIFORNIA Atlantic
THE CURE - IN BETWEEN DAYS Elektra
LOBBY COLE & THE COMMUNITORS - LOST WEEKEND Geton
MARILYN MARTIN - NIGHT MOVES Atlantic
ALDO NOVA - ROCK HER UP! EMI
DOGBOING JUST ANOTHER DAY MCA
QUARTERFLASH - WALKING ON CE Geton
WATERBOYS - THE WHOLE OF THE MOON Island

• BLOW MMMKES - FORBIDDEN FRUIT RCA
CREECH & CHING - I'M NOT HAVING NOW MCA
COCK ROBIN - PROMISE YOU MCA
THE CULT - RAIN Warner Bros.
EUROGLIDERS - CANT WAIT TO SEE YOU Columbia
FALCO - ROCK ME AMADEUS MCA
MARLON LAVENDER Capital
W. DAVEY - I MUST BE DREAMING Atlantic
O.M.D. SECRETS A&M
PRES A SPRINT APPETITE EMI
FEARLESS SHARKEY A GOOD HEART & A&M
MIDGE URE IF I WAS Chrysalis

• JOHANSEN - EASIER SAID THAN DONE EMI
ART OF NOISE LEGS Chrysalis
BLACKWELL PROJECT - EXILE IN BOOMER Evening
CUCUMBERS MY BOYFRIEND Foe Down
FISHBONE PARTY AT GROUND ZERO Columbia
HERMAN'S FILL IN THE BLANKS EMI
SAXON BROKEN HEROES Capitol
STRIPPER SOLDIERS UNDER COMMAND Enigma

* Denotes Sneak Premiere Recipient. ** MTV Exclusive. For further information, contact Janesse Test, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

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BILLBOARD JANUARY 25, 1986

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Studio Center Welcoming New Tenants

Michigan Complex Near Deals with Four Companies

BY STEVEN DUPLER

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

Deals are now pending with four new tenants for the complex's Building C. Construction on the building begins this March, and Alan Rothfeder, managing partner of the Studio Center Investment Co., says he expects all Building C tenants to be fully situated by this fall.

The four new tenants, who cannot be named until all contracts are completed, are a film editing/production firm, two film/video producers, and a graphics effects business operated by one of the producers.

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

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

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

Grace & Wild is currently operating with two edit suites, two film transfer systems and "a full array of toys," Rothfeder says.

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

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

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

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

**WESSEX PICKS MITSUBISHI:** Wessex Studios in Highbury, North London, has acquired a new Mitsubishi X-850 32-track digital recorder. The machine is now in operation in the facility's Studio One, where it is complemented by an SSL SL400E console with Total Recall. Calling the Professional Digital (PD) format used by the X-850 the "format of the future," Wessex managing director Bill Price says the machine is a good investment. Price says Wessex will offer use of the X-850 at "competitive rates that won't send the record companies away because of the expense."

**BANGLADESH BUYS BIG:** Quad Eight/Westrex, the subsidiary of the Mitsubishi Pro Audio group, recently delivered a major order for five Quad Eight mixing desks and 28 Westrex magnetic film transports for 35mm and 16mm projec- tors. The 750,000 pounds sterling sale was commissioned by the Bangladeshi Film Development Corp., and is intended for a new complex which will incorporate four re- cording studios and one music recording stage. QEC/W will remain involved in the development process of the facility until it is fully operational, says the firm.

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

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

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**Audio Track**

**NEW YORK**

**THE RAMEONES SPENT the latter part of last month at Intergalactic Music, recording a new album for Sire with producer Jean Beauvoir. Engineered by Jorge Estevez, the record is due early this year. Also there, Melba Moore has been tracking for her upcoming Capitol release. Producing is Paul Lau- rence, engineering is Steve Gold- man, assisted by Larry Dresner. Finally, Kashif has been producing a project for LaLa Cope, with Goldman at the controls.**

**LOS ANGELES**

**THE FOUR TOPS are working at an as-yet-unnamed studio, record- ing a new album slated for release in March. Writer/producer Dave Wolfert and producer Bob Gaudio will produce the project. The stars come out at Sunset: Prince has been working on the soundtrack to his film "Under the Cherry Moon" at Sunset Sound in Hollywood. Coke Johnson is at the console. Epic artist Dan Fogelberg has also been in, tracking his new album with engineer Niko Bolas, assisted by Stephen Schindler. And Sheila E. has been working with en- gineer Peggy MacCearry and assis- tant Mike Kloster. Finally, Ry Cooder has been in producing the soundtrack for the film "Blue City" with Mark Ette at the board, as- sisted by David Glover, and produc- er Alan Douglas was mixing and editing some unreleased live Jimi Hendrix material with Glover at the board.**

**Weather Report** has been track- ing at Soundstage Studio Center, with Joe Zawinul producing, How- ard Siegel engineering and Marc DeAngelis assisting. Darius & the Magenta recently wrapped a three-song demo project at Mad Hatter, the Silverlake, Calif., studio owned by Chick Corea. Denis Deger produced the demo, which was mixed at Cherokee Stud-ios in Hollywood. Bernie Grund- man did the cassette mastering.

**NASHVILLE**

**AT MUSIC MILL, Harold Shedd and Jim Cotton are producing a greatest hits album on Alabama. Joe Scaife is engineering, with Paul Goldberg and George Clinton assisting. The Oak Ridge Boys are tracking at Eleveeen Eleven with producer Ron Chancellor and engineer Ron Trees.**

Producer Mick Lloyd has been in cutting tracks on tv actress Jenny Chapman, Bernie Vaughan is at the controls.

*All material for the Audio Track column should be sent to Steven Duper, Billboard, 1515 E Broadway, New York, N.Y. 10008.*

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**Video Track**

**NEW YORK**

**MARK FREEDMAN Productions/AWGO has finished three videos for James Taylor's latest Co- lumbia album, "That's Why I'm Here," at SIR Studios in Los Ange- les. Every day, "Only A Dream In Rio" and "Dust and Thunder." Shot in London, the clip is said to employ surreal settings through which Taylor, journeys while "looking for love." The clip was directed by Storm Thorgerson and produced by Anthony Taylor for Green Back Films. Former Hanoi Rocks front- man Michael Monroe makes a cam- eo appearance. Edited by LINDA MOLEZ

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**OTHER CITY**

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

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**Production companies and post- production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 E Broadway, New York, N.Y. 10008.**

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www.americanradiohistory.com
Despite Drive for National 21 Drinking Age
Brewers Still Bubbly for Tour Sponsorship

BY PAUL GREIN
LOS ANGELES Beer companies say they will continue to be active sponsors of concert tours and music series in venues around the country, even in the wake of a nationwide push to raise the legal drinking age to 21.

But they expect to more closely scrutinize acts and halls that they are considering sponsoring. This being done, they say, to ensure that their appeal is to a 21-plus audience.

“I don’t think any of them are going to stop being involved with music, says Jay Coleman, president of New York-based Rockhill Inc., the industry leader in setting corporate sponsorships.

“I think they’re just going to be a little more careful about the artists that they line up with and the types of acts that are playing in concert series that they’re going to sponsor. They wouldn’t want to underwrite a concert series that’s going to have groups like Twisted Sister or AC/DC, where you just know the bulk of the audience is under 21. We’ve tried to be very careful that the artists that we pick appeal to more of a baby boomer, a younger adult, rather than to a teen profile. We want acts that skew older—Pete Townshend, Roger Daltrey, Phil Collins. You’re not going to go out with a Van Halen or a ZZ Top, even. It’s going to be hard to find a beer company to sponsor somebody like Cyrinda Lauper. Anybody who has a teen skew will obviously be of very little appeal to a beer company.

If beer companies are becoming more selective, in fact, about which artists they’ll sponsor, artists are also showing more concern about the potential controversy of aligning with a beer maker.

I want to be becoming very cognizant of this,” says Coleman. “Most artists used to say to me, ‘We don’t want to work with a tobacco product.’ Then it was, ‘We don’t want to work with a tobacco product or hard liquor.’ Now it’s to the point where a lot of artists will even shy away from beer because of all the publicity that this new drinking age has gotten.

Miller has associations with more than 10 major venues around the country, including Boston Com- ments, the Vic in Chicago and the Celebrity Post Pavilion in Columbus, Md. Miller also sponsors up- and-coming regional bands in its Rock Network series. Clemens says there will be no curtailment even in the latter series, which appeals to many under-21 music fans.

Schlitz ranks one of the most active beer companies in the field of music sponsorship, backing major tours by the Who and ZZ Top. But it decided to pull out of tour sponsorships a year ago, according to (Continued on page 40)

Grammy Nominee Jackson Eyes Hollywood, Broadway

Freddie’s ‘Naive’ But Ready for Stardom

BY ETHLIE ANN VARE
LOS ANGELES A Grammy nomi- nation for best new artist is just the latest series of early success umphs for singer Freddie Jackson.

When the former gospel choir member and backing vocalist for such artists as Harry Belafonte, Melba Moore and Angela Bofill recorded his Capitol debut in late 1984, he never imagined that it would top the black album chart for 16 weeks, nor that the title single, ‘Rock Me Tonight,’ and the second single, ‘You Are My Lady,’ would top the black singles chart and climb high on the pop Hot 100.

“I’m still very naive about this business,” says Jackson. “I wanted to make an album to impress my friends. I knew nothing about cross- over strategies or marketing or how to do an interview.”

Jackson’s solo career started to take off in 1983, when singer/ac- trissa Melba Moore was introduced to his work by Jackson’s long-time friend and producer, Paul Laurence. Moore’s management firm, Hush Productions (run by her husband, Charles Huggins), signed both Jackson and Laurence, and soon the smooth vocalist was backing her on tour and writing material for her “Keeping My Lover Satisfied” and “Winners” were Jackson composi- tions.

Helping push sales of Jackson’s now platinum ‘Rock Me Tonight’ album were three videoclips, each of which received heavy exposure on “New York Hot Tracks” and the Black Entertainment Network.

‘BAB and even VH1 have been good to me,” says Jackson. “Having a video is very important, and there are more and more outlets for black video now.” Jackson also booked 1979-city tour with Moore as a profile- builder.

But Jackson is aware that he has more to go before he becomes a household name. “A lot of people still haven’t heard of us all,” he concedes. “When I look and see the (Continued on page 40)
J oe Jackson, who once said he was giving up both live performances and rock ‘n’ roll, opened this announced Jan. 2 club date with “One More Time,” the very rocking first track of his first album. Several other songs in the set also qualified as bashers of one sort or another, though it was the new, more introspective tunes that were most impressive.

Jackson has been showing up around town in recent weeks in preparation for the recording of a live album later this month, so his fans were told to expect mostly new material. That the sold-out S.O.B.’s (Sounds Of Brazil) audience applauded this announcement obviously sat well with the transplanted Englishman (billed here as “New York’s Classiest Rocker”). Jackson was unusually comfortable from the start, even cracking a rare joke now and then.

But Jackson wouldn’t let things get too rowdy, even remarking at one point, “Shut up, this isn’t heavy metal.” Fortunately, the crowd did get quiet, and had a chance to preview some of the singer/songwriter’s best material in years.

Running the gamut from Motownish boogie-fusion-funk (“Soul Kiss”) to acoustic, jazz-tinged ballads to pure pop and a lilt- ing rhumba-rhythm piece, Jackson’s new songs were more cosmopolitan than ever, perhaps reflecting his permanent residency in the melting pot of New York. But lyrically, his painted bars still looked sharp. “The Jet Set” joked fun at tacky tourists and their American Express Card-financed vacations; with its straight-ahead rock pulse, the song would feel at home on a Dave Edmunds album. “Shanghai Sky,” meanwhile, was a preciously ballad about the desire to travel somewhere new and being disappointed on arrival.

Jackson played it simple here, using a versatile guitar-bass-drums trio which seemed instinctively to know what he was up to. He augmented it now and then with his own piano, recorder or accordion. He did offer a half dozen or so numbers from his catalog, curiously avoiding the bigger hits. But even when he left without an encore, there was more anticipation in the air for the next album than regrets for his skipping over songs from albums past.

JEFF TAMARRIN

SWEET HONEY IN THE ROCK

THE CLARK SISTERS

Wiltern Theatre, Los Angeles

Tickets: $20, $17.50, $15

If YOU THOUGHT “We Are The World” was moving, you should have been there when Sweet Honey in the Rock led 2,400 backup singers in a roof-lifting rendition of “We Shall Overcome” on the occasion of Martin Luther King Jr.’s first federally recognized birthday celebration. That moment was one of a barrage of musical climaxes during a Jan. 11 benefit performance that stirred listeners not only to standing ovations, but literally to tears.

Flying Fish artists Sweet Honey, from Washington, D.C., are known best—if at all—as a five-woman a cappella gospel group. They are far more than that. Bernice Johnson Reagon, Evelyn Maria Harris, Yaa- ye Maria Barnwell, Yasmeen Bheti Williams-Johnson and Aisha Khalil sing traditional folk songs and the blues, West African tribal melodies and original tone poems, songs of social protest and songs of dance and laughter. This is music with meat on its bones; in a world of ear candy, Sweet Honey in the Rock offers soul food.

The sold-out, 90-minute show this night was a history in song of the civil rights movement, with frontwoman Reagon—a formidable voice and commanding presence—giving spoken context for each tune. To Reagon, the civil rights movement is far from over: songs about the oppression of women like “No Images,” or the affecting “Chile, Your Waters Run Red Through Soweto” non-judgmentally showed the compliant how much is left to accomplish.

“If there’s one thing this holiday should stand for,” said Reagon, “it’s that everyone in this life gets a chance to stand up for something they believe in.” Black and white, male and female, straight and gay, young and old nodded and held hands.

As vital as Sweet Honey’s message was, it could not have been put across without the group’s magnificent vocal skills. With no accompaniments but microphones and an occasional gourdon or tambourine, the five blended their chilling voices in ranges and rhythm of spectacular breadth. Shirley Childress Johnson—a fully-vested bandleader—provided simultaneous sign language translation.

Check the dictionary under “integrity.” There should be a line drawing of Sweet Honey in the Rock.

Opening act the Clark Sisters, on World/A&M, gave a more straightforward gospel set, turning the art-deco theater into a Southern Baptist meeting hall for half an hour. The strengths of the Detroit-based, four-woman group lie in their conviction and their willingness to use humor in presenting their “testimony.” Their weaknesses lie in their thin instrumental backing and lack of low harmony. But one can’t help but revel in any decent gospel presentation; it is, truly, a joyful noise.

ETHELJE ANN VARE

No Surrender. Corey Hart performs on a recent segment of t.v.’s “Solid Gold.”

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zapp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5339; or Melissa Newman in Chicago at (312) 236-2085.

COPYRIGHT 1986 BILLBOARD PUBS INC.
LOS ANGELES - John Fogerty, Starship and Wire Train lead all contenders for the ninth-annual Bay Area Music Awards, each drawing nominations for outstanding album and outstanding song. Fogerty's "Centerfield," Starship's "Knee Deep In The Hoopla" and Wire Train's "Between Two Worlds" are vying for outstanding album with Night Ranger's "Sev- en Wishes" and Santana's "Be- yond Appearances."

In the outstanding song competition, Fogerty's "Rock'n'Roll Girls," Starship's "We Built This City" and Wire Train's "Last Perfect Thing" are squaring off against Huey Lewis & The News' "The Power Of Love" and Chris Isaak's "Dancin."

Starship, Night Ranger and PDI & The News are also competing for outstanding group, along with the Freaky Executives and Eddie & The Hot Rods.

In the race for outstanding male vocalist, Fogerty, Lewis and Isaak are competing with Eric Martin and Starship's Mickey Thomas. In the contest for outstanding female vocalist, the nominees are Linda Geller, Sheila E., Vicki Randle, Bonni Hayes and Keta Bill of Zasu Pitts Memorial Orchestra.

Wynonna Judd is vying for the "Telephone Free Landlady Victory" and the Uptones' "K.U.S.A." each are nominated for two awards: outstanding debut album and outstanding independent album or EP. In the debut competition, they're facing multi-nominee Isaac's "Silvertone," Lol Hamilton's "Surfaces" and Dr. Gonzo's "The Doc Of Comedy Rock.

In the independent album contest, the other finalists are the Usual Suspects' "Far Away Places," Zasu Pitts Memorial Orchestra's "The Pitts Bear Down" and Lorin Rowan & The Edge's "Supply & Demand."

The count will be presented on March 15 at the San Francisco Civic Auditorium.

**Braun in Law Partnership**

LOS ANGELES Veteran attorney David Braun has teamed with three partners to form a new entertainment-based law firm, Braun, Margolis, Burrell & Besser. The firm's music clients include Bob Dylan, Huey Lewis & The News, Morris Day and Irene Cara.

Braun's partners in the firm are Jerry Margolis, Claire Burrell and Robert Besser. The Century City-based firm also represents several motion picture and TV clients, including Robin Williams and John and Cynthia. Braun, who served as president of PolyGram Records in 1980-81, says he often draws on that experience in his law practice. "There are a lot of things about marketing and promotion that only people who have worked at record companies know," Braun says. "Knowing how companies work on the inside is very important when you're structuring a deal."

Braun notes that in the current business climate, stars are still sought after by most labels, but that's tougher for middle- and lower-level acts to land a deal because the costs of recording and marketing are so high.

You get around that by inventive and creative sales techniques, relationships, by knowing which companies need product and what kind of product and by pricing the act correctly," says Braun. "That's the big thing."

**Johnson & Frey Hit Pepsi's Spot**

LOS ANGELES Don Johnson, star of NBC TV's top-rated "Mi- aral Vito," and Glenn Frey, who has two songs on MCA's No. 1 "Miami Vice" soundtrack, will appear together in a Pepsi-Cola commercial due to premiere during the Grammy Awards broadcast Feb. 25.

The commercial uses the theme of previous Pepsi spots featuring the Jacksons and Mec- helle Richie—"The Choice Of A New Generation." The spot is being directed by Ridley Scott, who directed the "Alien" and "Road Runner." Also signed to appear in up- coming Pepsi spots are A&M comedy artist Billy Crystal and "Family Ties" star Michael J. Fox.

**Freddie is ready**

MTV doesn't play my videos, I think, well, everyone's the same. Then I see them play Tina Turner and Michael Jackson and Lionel Richie, and I say, well, maybe I have to become a bigger star."

Jackson hopes to have his follow-up album on the street by April, and will undertake a two-three month tour (booked by ICM) shortly thereafter. But his long-range goals are directed more widely than just further recording efforts.

"I've been taking acting classes," says Jackson, "I would like to do some on Broadway. Melba has a sitcom which debuts on Jan. 28, and they're trying to write a part for me on the show. I'd love to do it." Jackson is also working at creating a European impact to match his American breakthrough. With the bulk of his songs in the love ballad category, he gets a cold shoulder from the dance-crazy Continental crowd. "I promised them I'd put a fast one on the next record," Jack- son laughs.

Meanwhile, Jackson is writing songs and pre-producing his next record, and coming to terms with his sudden popularity.

"I want to be in control of my suc- cess," says Jackson. "I don't want the success to take control of me. I'm a pretty natural and normal kind of person, and I want to be able to maintain that life and still be a star—whatever that is."

**Tour sponsorship**

to a company source.

Rockfellow's Coleman sees that as part of a trend in beer sponsorships. "When I first started this company in the late '70s," he says, "beer com- panies were much more active in tour sponsorships than they are now." "Now most of them aren't doing tour sponsorships as much as they are sponsoring these events—like Budweiser Superfest or Miller Mus- sic. They wanted to get impact in one market over an extended period of time rather than sponsoring a tour, which gives them a one-shot in each city. By sponsoring a series for the summer, they get three months of visibility."
A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>AIRPLAY</th>
<th>SALES</th>
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</table>
| 1 | STEVIE WONDER | 2 GO HOME | 2 | 2
| 2 | DIONNE & FRIENDS | THAT'S WHAT FRIENDS ARE FOR | 3 | 5
| 3 | SAE | THE SWEETEST TABOO | 4 | 6
| 4 | LIONEL RICHIE | SAY, SAY, SAY | 5 | 1
| 5 | ATLANTIC STARR | DIGITAL DISPLAY | 6 | 2
| 6 | FIVE STAR | LET ME BE THE ONE | 7 | 12
| 7 | MELISSA MORGAN | SECRET LOVERS | 8 | 1
| 8 | STANDPOINT | DO ME BABY | 9 | 9
| 9 | THE ISLE BROTHERS | WHAT YOU Weren't MISSING | 10 | 11
| 10 | EVELYN "CHAMPAGNE" KING | YOUR PERSONAL TOUCH | 11 | 1
| 11 | BILLY OCEAN | WHEN THE GOING GET'S TOUGH | 12 | 12
| 12 | IZZY | ROBERT'S SHARK | 13 | 1
| 13 | JUANITA | NO SHOW | 14 | 2
| 14 | RENE & ANGELA | SAY HOW I KNOW | 15 | 24
| 15 | THE POINTER SISTERS | SLAVE TO THE RHYTHM | 16 | 24
| 16 | THE FAMILY | HIGH FASHION | 17 | 25
| 17 | JIMMY RUFFIN | LIVING IN AMERICA | 18 | 22
| 18 | VINCENT PRICE | DON'T SAY NO | 19 | 24
| 19 | THE JUDYS | TAKE ME | 20 | 25
| 20 | VINCENT PRICE | PLEASE LE LOVE | 21 | 21
| 21 | MACGROOVE | I'M FREE | 22 | 20
| 22 | THE JUDYS | I'M FREE | 23 | 23
| 23 | THE ISLE BROTHERS | I'M FREE | 24 | 22
| 24 | THE ISLE BROTHERS | I'M FREE | 25 | 19
| 25 | THE ISLE BROTHERS | I'M FREE | 26 | 17
| 26 | THE ISLE BROTHERS | I'M FREE | 27 | 16
| 27 | THE ISLE BROTHERS | I'M FREE | 28 | 15
| 28 | THE ISLE BROTHERS | I'M FREE | 29 | 14
| 29 | THE ISLE BROTHERS | I'M FREE | 30 | 13
| 30 | THE ISLE BROTHERS | I'M FREE | 31 | 12

BLACK SINGLES A-Z
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A - Z

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Rhythm in New York. Artist Grace Jones celebrates the release of her Manhattan/Island album "Slave To The Rhythm" at the Palladium with Manhattan president Bruce Lundvall, left, and her fiancé Dolph Lundgren of "Rocky IV" fame.

FOR WEEK ENDING JANUARY 25, 1986

`KING HOLIDAY' SINGLE
(Continued from page 11)

was director of photography.
The performers in the video are divided into two groups, the King
Dream Chorus and the Holiday
El DeBarge, Whitney Houston,
Stacey Lattisaw, Lisa Lisa
with Full Force, Teena Marie,
Menudo, Stephanie Mills, New
dition and James Taylor of Kool &
the Gang are the King Dream

Kurtis Blow, the Fat Boys,
Melle Mel, Run-D.M.C. and
Who
dini are the Holiday Crew.

All proceeds from the record and
video will go to the King Center.

BEHOLD THE CHILD

St. Jude Children's Research
Hospital stands on the threshold of
a time when no child will lose his
life to cancer. But there is still
much work to do.

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cancer. The child whose life
depends on you.

Your support can make the dif-
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find out how you can help, write to
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TN 38105.

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Rhythm in New York. Artist Grace Jones celebrates the release of her Manhattan/Island album "Slave To The Rhythm" at the Palladium with Manhattan president Bruce Lundvall, left, and her fiancé Dolph Lundgren of "Rocky IV" fame.
RISING STAR SERIES FUELS NEW ARTIST LIFT-OFF

RCA Development Line Strives for Album Awareness

BY KIP KIRBY

NASHVILLE Rocker Bryan Adams indirectly helped spark the idea for RCA’s developmental Rising Star mini-album series, says Nashville division vice president Joe Galante. Galante watched A&M’s development strategy evolve as the record company released $6.98 album, “Cuts Like A Knife,” and thought the concept of specially priced packages could be successfully adapted by RCA. The series’ most successful graduates include Mandrell, Deborrah Allen and the Juldds. Both Al- len and the Juldds did a quarter of a million copies on their initial mini-albums, and the Juldds’ second album, “Why Not Me,” was recently certified platinum. In the current crop of Rising Star talents, two acts—Restless Heart and Vince Gill—are already on second top-10 singles.

At the time he came up with the concept for the Rising Star series, Galante recalls that Nashville was still clinging to a “singles mentality” rather than building long- range plans around album marketing.

“The concept behind the mini-album was to get away from focusing on singles deals,’ Galante says. ‘It offered us a way to provide more depth and flexibility in our roster without committing to a full album right away. It gave us a means of selling product on new artists who wouldn’t have enough exposure to carry a full-priced album.”

The series consistently emphasizes development of the concept rather than sales. “The mini-LP isn’t designed for profit,” Galante specifies. “It’s designed to break new acts and get consumers excited about spending $6.98 on an unfamiliar artist. First and foremost, our goal is to create media and radio excitement for this talent.”

However, Galante is convinced that variable pricing has been the key to any retail success the mini-LP has enjoyed. He considers sales of 50,000 to be the norm; sales of 75,000-125,000 is a successful package. He points out that distribution networks are already accustomed to handling variable priced products in other formats of marketing, and stresses that people don’t want to spend money on unfamiliar names.

“So by making the price attractive and staggering our releases, we’re trying to take the risk out of experimenting for the country buyer,” he adds.

In three years, the Rising Star series has spotlighted, in addition to the aforementioned acts, Bill Medley, David Willis, Gus Hardin and Hillary Kanter. Rising Star #6 will concentrate on Restless Heart, Vince Gill, Keith Whitley and Michael Johnson, who is enjoying a successful debut with Sylvia, “I Love You By Heart.” Whitley and Johnson will both have first-quarter album product, with Restless Heart and Gill will have third singles from their current LPs.

Now Rising Star acts have turned out to be success stories. “I say we sure had a lot of success to date, Galante admits. “But we’re seeing fewer acts these days so we expect this success level to improve.” At 18 acts, Galante notes that RCA’s roster is its smallest in 10 years.

Originally, the RCA Nashville mini-album offered six cuts for $6.98. Today consumers get eight cuts for $6.98, capitalizing on what Galante describes as “perceived value for the money.”

Airplay is essential for the program’s success. So is record company support, which RCA delivers through underwriting shows, sponsoring Limelite tours, even getting visits to radio stations and funding videos. Monies saved on recording costs are used for additional marketing and promotion.

RCA funded Gary Stewart and Dean Dillon industry showcases in

NASHVILLE SCENE

by Kip Kirby

RAZZY BAILEY and Barbara Fairchild leave Nashville for a 17-day USO tour which includes nine shows in Puerto Rico, Panama, Honduras—and Cuba. The Cuban show takes place at the Guantanamo Bay U.S. military base in the southeastern part of that country.

SEEN AROUND NASHVILLE: Ahmet Ertegun, in town producing local group Downs & Price for his Atlantic label. Linda Ronstadt, working on a long-postponed studio album with Dolly Parton and Emmylou Harris. The eagerly awaited project, reluctantly shelved several years ago when the artists’ respective record companies couldn’t get together on distribution and singles, has finally gotten a green light now that Parton’s no longer with RCA. (Ronstadt and Harris record for WEA-family labels.)

RUMOR MILL: Lionel Richie supposedly is back at the Music Mill trading harmony vocals with Alabama in return for the ones they did on his forthcoming album, “Say You, Say Me.”

OFF AGAIN, ON AGAIN: Jerry Lee Lewis and his wife are apparently reconciled following Lewis’ earli-
RISING STAR DEVELOPMENTS  (Continued from page 45)

Dallas, Los Angeles, New York, Atlanta and Chicago; sent the Judds on a tour that included Atlanta and Dallas media showcases plus acoustic retail-account performances at Record Bar, Cameloit, Handleman and Lieberman, supported 14 major market dates for Gus Hardin when she toured with Hank Williams Jr., then followed up by sending her on an account tour with labelmate Earl Thomas Conley; and rounded out 1985 with a Dallas retail/radio/media showcase headlining Restless Heart and Gill.

In February, RCA will showcase Restless Heart at Atlanta’s Moonshadows as part of a Westwood One special on the five-man group. There is also talk of a double-titled Gill/Restless Heart showcase tour later this year.

The label has developed video bios to send out nationally for each Rising Star act. These will be sent to stations for use as a promotion tool when the artist cannot visit a market personally. The bios are five-to-seven-minute clips containing an artist interview, concert footage and/or videoclip excerpts.

In lieu of print advertising, RCA is doing radio spots and retail point-of-purchase materials, including a poster showing product collectively grouped under the heading, “The Rising Star series is the new breed of Nashville music.” Galante believes the future of country music lies in harvesting younger buyers and developing new talent with more active demographics. He is firmly committed to a contemporary roster for RCA and regards acts banned in the Rising Star campaign as capable of reaching the college-age bracket. This philosophy extends into non-Rising Star RCA artists he’s signed such as Gail Davies, Juice Newton and Earl Thomas Conley who were featured as part of an eight-cut $6.98 “New Breed” sampler album released last fall.

Gallante says managers have been very supportive of the mini-album play. “They’ve begun to understand that in the case of an eight-cut $6.98 piece of product, less is more. They’re also accepting mini-albums as a way to bigger album sales in the future.” RCA is looking ahead to the next Rising Star configuration that will feature, among others, Anthony Crawford and trio Baylebrook. Encouraged by the results he’s seen, Galante welcomes other labels who are developing similar multi-artist launch programs.

“Finally, Nashville labels have a common goal: reaching younger audiences,” he states. “We can’t survive as an industry on the 55- plus age group.”

“Country radio plays James Taylor and the Eagles routinely as oldies, but they still don’t realize that what we’re trying to give them now are today’s country-parts.”

FOR WEEK ENDING JANUARY 25, 1986

<table>
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<tr>
<th>ARTIST</th>
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<tr>
<td>KENNY ROGERS</td>
<td>&quot;THE HEART OF THE MATTER&quot;</td>
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<td>HANK WILLIAMS, JR.</td>
<td>&quot;HANG ON TO YOUR HEART&quot;</td>
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<td>LEE GREENWOOD</td>
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<td>&quot;ROCKIN' WITH THE RHYTHM&quot;</td>
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<td>EARL THOMAS CONLEY</td>
<td>&quot;SWEET DREAMS THE LIFE AND TIMES OF PATSY CLINE&quot;</td>
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<td>SAWYER BROWN</td>
<td>&quot;SOMETHING SPECIAL&quot;</td>
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<td>WILLIE NELSON</td>
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<td>GARY MORRIS</td>
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<td>JUICE JUICE</td>
<td>&quot;OLD FLAME&quot;</td>
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<td>ALABAMA</td>
<td>&quot;40 HOUR WORK WEEK&quot;</td>
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<td>&quot;RHYTHM AND ROMANCE&quot;</td>
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<td>&quot;AMBER WAVES OF GRAIN&quot;</td>
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<td>BARBARA MANDRELL</td>
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<td>WILLIS</td>
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THE DON OF A NEW AGE.

Capitol Records is proud to welcome one of country music's most captivating voices to our distinguished family of artists.

NEW MOVES
The new album by DON WILLIAMS
Featuring the hit single, WE’VE GOT A GOOD FIRE GOIN’
Produced by Don Williams & Gary Furdie

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**FOR WEEK ENDING JANUARY 25, 1986**

**HOT COUNTRY SINGLES**

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

<table>
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<th>#</th>
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| COUNTRY WESTER
HOT DANCE/DISCO

CLUB PLAY

This week's top club play club tracks. Compiled from a national sample of dance club playlists.

1. I'M GONNA GET YOU / JOCYLL BROWN
2. SLAVE TO THE RHYTHM / GRACE JONES
3. 42 39 32 26 / JENNIFER HOLIDAY
4. NO FRILLS LOVE / JENNIFER HOLIDAY
5. DIGITAL DISPLAY / REGGIE

12 INCH SINGLES SALES

Complied from a national sample of retail store sales reports.

1. I'M GONNA GET YOU / JOCYLL BROWN
2. SLAVE TO THE RHYTHM / GRACE JONES
3. 42 39 32 26 / JENNIFER HOLIDAY
4. NO FRILLS LOVE / JENNIFER HOLIDAY
5. DIGITAL DISPLAY / REGGIE

BREACKOUTS

Titled with future chart potential, based on sales recorded this week.

1. IN THE MORNING TIME / TRAMAI
2. COLORFUL ME / JAMES GALE
3. CHAIN REACTION / DIANA ROSS
4. WHEN THE GOING GETS TOUGH (JEWEL) / BILLY OCEAN
5. IF YOU SHOULD EVER BE HONEST (REMIX) / YOUNG GORDON

1. IN THE MORNING TIME / TRAMAI
2. I'M YOUR MAN / WILLIAMS
3. CHAIN REACTION / DIANA ROSS
4. WHEN THE GOING GETS TOUGH (JEWEL) / BILLY OCEAN
5. IF YOU SHOULD EVER BE HONEST (REMIX) / YOUNG GORDON


Singles: Tulahun Moon's "If You Want Love" (Beauty and the Beat, 201-352-8284) combines melodic and powerful rhythm as effectively as any of the huge teen beat records of the past year—such as the hits by Lisa Lisa, Skippworth & Turner or Prince; that's how good it is. Erasure's "Who Needs Love Like That" (due imminently on Sire) is more pop Euro than any of Vince Clarke's Yazoo work, though resemblance to the latter brought the first boost in clubs; it's a real crossover possibility. U.S. buyers get the bonus of a follow up single, "Heavenly Action," another Moyet-sounding record (post-Yazoo Moyet with Jolley/Swain, yet), along with "Push Me Shoe Me," another very worthwhile song—Krystal's "The Things That Men Do" (Eqc), charting this week, is in the Klymaxx style, with a long, tricky Louil Silas, Jr. remix.

ODDS AND ENDS: Haywoode's "Arrival" (Portrait) has the same fresh, youthful sound of the Five Star hits and, thanks to multiple production hands, it's a sort of catalogue of London dance styles: from Waterman/Stock/Aitken, there are two ace Kashif-style pop-funkers, "Getting Closer" and "You Can't Let Go" (which might be a vinyl only single "Handed from Lynton Naiff and Mike Myers; from the Gas, producers of "Rosies," come the hippest and sickest cuts, "A Time Like This" (re-mixed by Nick Martinelli) and "I Can't Let You Go," plus the sleaze tempo "Jelly Baby.

New singles and imports: M.C. Chris' "Run This Rhythm" (The Power) gives the Force M.D.'s/Fat Boys album cut a run for the money. It's also a "Gilligan's Island" rap. Freeway's "Don't Stop The Rock" (Music Specialists) is a direct reprise of the "Planet Rock" rhythm track... Rita Mitsukori's "Nancy (Rita M's Rockin'Baby" (Nitty Gritty) is the G.P. (guitar) solo from the Scott produced by German legend Conny Plank, has gotten some great pre-release not; it's an unusual blend of canned rhythm and acoustic guitar. Sire will release English and French versions soon, on 12 inch-"Tender Heart," from Leather & Lace, (Midnight Sun, through 25 West) combines Shannon formula with a crisp Latin flavor.

The Dream Team: Numerous new records commemorate the new-birth of the newly-inaugurated national holiday for Martin Luther King. Foremost among these is "King Holiday" by the King Dream Church Holiday Crew (Mercury), a very special mix of words and music with some of the finest rappers and singers around... "Dreams" by Pretty Ricky and Boo-Ski (Select) is straight rap with a message; the B-side, "It's Mine," is also good and bouncy. Others are: a couple of ballad cuts on the "Full Force" album and Shirley Caesar's "Martin; Stevie Wonder's, "Happy Birthday."

Also in the inspirational category: Russ Brown's "Gotta Find A Way," the launch single of Jump Street.

Records (200 West 72nd Street, New York, N.Y. 10023, 212-873-1248). This Dee Scott co-production has a deep gospel feel and crosses the "Love Is The Message" backbeat with a nagging, canned bass nova rhythm. Bare and atmospheric, and a parallel one can draw... surely an accidental one, might be Wayne Smith's Cassie-beat reggae "Under Me Steg Teng."

News: We hear that "High, Low" will be the next 12 inch to be pulled from Every-Chance's "Ever-Long" album, "King's A Long Time Coming" album, Colonel Abrams' "I'm Not Gonna Let" will be remixed by Tim Regisford.

Sunnyview is releasing a series of golden oldies from the TK catalog, some of them remixed. In the first batch is a remixed story version of George McCrae's "Rock Your Baby," reedited with an electronic break and echo-coated snare, and Jimmy "Bo" Horne's "Spank" and "Is It In" both tailored to in-demand stylings. To come: Foxy's "Get Off," T-Connection's "Do What You Wanna Do" and "At Midnight," and an assortment of assorted hits by Peter Brown, Voyage, USA-European Connection, and Buddah oldies from Andrea True and Black Eyed.

This Week In Dance: a new feature.

1974: Neil Bogart launches Casa-blanca Records under Warner Bros. distribution, with the single "Virginia" by Bill Amurely... "Corso" by LTY Exchange is released on Wand/Panaf and ships 70,000 copies in one week, in New York alone... 1979: Paul Jabara's song "Last Dance" is nominated for Grammy and Golden Globe awards... New records: "Da Ya Think I'm Sexy," "Knock On Wood," "Disco Nights (Rock-Freak)" and "Saturday Night, Sunday Morning," "Love Me Tonight"... 1980: "Funkytown" enters the lower reaches of the club chart; so does the first credited production by Arthur Baker, "Kind Of Live, Kind Of Love," by North End on Emergency... 1982: Soft Cell's "Prin-Stop-E'ctic Cabaret" is released in U.S. as "Tainted Love," and cracks the disco top 10; D-Train's "Your One For Sure"; E.V.R., crosses top 30 on the black chart; Tom Tom Club's "Genius Of Love" hits the disco top ten without domestic 12 inch release, while the black light and sounds is said to be selling huge, perhaps six-figure, volume... Human League's "Dare" is the #1 album in the U.K. and imports of "Don't You Want Me" gather DJ buzz in New York and L.A.

We invite reader input for "This Week In Dance." Any events of serious historical, musical or scandalous interest (excluding wedding anniversaries, birthdays, hirings / firings and the like) will be welcome. Please, though, have documents to back it up. It's simply, entirely, for the suggestion of where it might be re-searched. Try to notify us at least a couple of weeks ahead to accommo-date our lead time.

Just a note on the "why" of this: by using the admittedly arbitrary Ed de Kendrick Rule (that release of "People... Hold On" in June, 1972, was arguably the first landmark disco), we're coming up on the 14th anniversary of disco and dance. Anyway you look at it, the dancing feet of millions changed the music industry forever. It is not only the dance community, are, quite simply, enti-tled to the dignity and pleasure of our own history considering the hundreds of creative people and important records that have come since its birth. Do put your thinking caps on and let us hear from you.

East. For the past several years, Davidson has held his chain's annual retail convention in scuba territory, making the event a real treat for those artists who get invited to perform there.

The equivalent of a Nashville Yel-low Pages for the entertainment in-dustry has just been published locally. Titled "Nashville Hotline," it's a 300-page compendium contain ing 3,000 listings of companies and companies available to the industry here.

There are five different sections, including "Music," "Film/Video," "Advertising," "Related Services," and "Support Services." (Listings range from "Airbrush" and "Attor-neys" to "Masseuses" and "Water, Bottled"). Each category contains phone numbers and complete addresses. The directory is nine inches by six inches, printed on heavy stock and spiralbound. It sells for $30. For more information and or-ders contact Karen Everly, directory producer, at P.O. Box 1275, Nashville, Tenn. 37221. Phone: (615) 385-9999.

Jamboree U.S.A. in Wheeling, W.Va., is said to be over $750,000 this year on country talent for its Saturday night live concert series, which is broadcast over WWVA radio. Headliners confirmed for the 1986 season include Kathy Mattea, Charly McClain & Wayne Massey, Janie Fricke, Chet Atkins, Mel Tillis, Mickey Gilley, Tammy Wynette, Mel McDaniel, Reba McEntire, Bonnie Rilsap, T.G. Sheppard, the Judggs, and Shelly West. Two other acts—Marie Osmond and the Forester Sisters—will make their Jamboree U.S.A. debut this year as well.

According to Jamboree U.S.A.'s vice president Ross Felton, almost 200,000 people saw the 1985 season of concerts, and he's projecting a 15% increase in 1986. For those who keep track of statistics, this will be the Jamboree's 54th year, and the 10th anniversary of Jamboree In The Hills. "Our payroll alone pumped roughly a million dollars into the economy of the Wheeling area this year," says Felton. By the way, mark your calendars: the annual two-day Jamboree In The Hills is set for July 19-20.

On a slightly smaller scale, the Hunter (N.Y.) Music Festival has announced the addition of a second weekend of country entertainment for its summer 1986 season. The northern Catskill Mountains music series has scheduled the country weeks for the weekends of July 31-Aug. 3 and Aug. 22-24.

On tap for performances will be Lee Greenwood, Crystal Gayle, Ricky Skaggs, Reba McEntire, Ronnie Milsap, Emmylou Harris, Kenny Rogers, George Jones, Lacy J. Dalton, Ray Stevens, Lynn Anderson, Sandi Powell and the Hagers.

Face Productions, the Houston-based concert promotion and pro-duction firm that's building Star wood Amphitheatre, Nashville's first outdoor concert facility, has opened temporary offices on Music Row.

Joe Sullivan, president of Nash-ville's Sound Seventy Inc., will serve as a director along with board member of the new facility along with Pace's Thom Connors and Steve Moore. Temporary location for the Star wood Amphitheatre is staffed is 1222 16th Ave. South, telephone (615) 329-8535. Mailing address is P.O. Box 17265, Nashville, Tenn. 37217.

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This is part two of an interview with Ed DeGarmo of the innovative Christian rock group DeGarmo & Key, currently in the midst of a tour supporting its Power Disc album “Commander Sozo And The Charge Of The Light Brigade.”

DeGarmo & Key have an agreement with Benson Co. to provide “evangelism tickets” at each concert on DeGarmo & Key’s “Charge Of The Light Brigade” tour. A young person can get an additional ticket free to the show if they fill out a form providing the name and address of an “unsaved person they’re going to invite.”

The process raises the accountability for free tickets and, more importantly, provides each new Christian with a local contact.

“It must be working,” DeGarmo says. “In the first 20 concerts on this tour, we had about 1,500 decisions for Jesus Christ. We’ve had as many as 200 people come forward in a single concert. I attribute a lot of that to working with pastors ahead of time.”

In recent years, DeGarmo & Key have stuck almost exclusively to large halls and auditoriums during their tours. He says the band doesn’t have anything against churches. “It’s just that our show’s production has gotten so large that most churches can’t accommodate us anymore,” DeGarmo says. “Plus, it really helps to have a real touring to reach an unsaved kid. We’ve really been successful in auditoriums. It’s easier to mix Baptists and Catholics and Pentecostals that way.”

“Commander Sozo” could well be DeGarmo & Key’s strongest release to date—no mean feat when you consider that “Mission of Mercy” spawned six hit singles. “A lot of songs on the album are special,” DeGarmo says, “but I’m especially close to ‘Destined To Win.’” It came to me at 5 a.m. Easter morning. I was at my parents’ and unable to sleep so I got up and watched the sun rise, and the lyrics just came to me.

“There is so much drudgery in this life, it’s great to know that in the end, through Christ, you are going to win. I think my audience, secular or Christian, wants a message like that. Our message, ultimately, is hope.”

Running through “Commander Sozo And The Charge Of The Light Brigade” also is a call for Christian activism. “It’s most overt in songs like “Activate,” “Apathy Alert” and “Casual Christian.”

“What I’m trying to address is a sense of Christian responsibility,” DeGarmo says. “Too many Christians want to skirt their social responsibilities, to ignore what the scripture has called them to do. “I was embarrassed last year watching the Live Aid and Farm Aid and the other telecasts. Sure, Christian artists have done their share, but we should have been on that one earlier, years earlier.”

“Our music should be our best gift, regardless of what the charts say,” he says. “Ever notice there’s rarely a correlation between the airplay charts and the sales charts in Christian music?”

Jazz BLUE NOTES

by Sam Sutherland & Peter Keevers

The First Annual Report of the National Jazz Service Organization has been published. And, while the Washington-based not-for-profit organization hasn’t been around long enough to have much in the way of specific accomplishments to point to, the report indicates that it’s off to a promising start and has some intriguing plans for the near future.

Among the plans outlined by the NJSO—which describes its purpose as “to nurture the growth and enhancement of jazz music...by providing information and services to individuals and organizations” involved in all facets of the music—is a symposium on the status of jazz in America. Projected for a yet-unspecified date this year, the symposium would also include the presentation of papers by scholars and musicians.

A promising start for the Service Organization

The report also includes an update on the NJSO’s Technical Assistance Program, which to date has offered both advice and hands-on aid to some 40 jazz organizations and artists, as well as a “scenario” detailing the organization’s projections for a multi-purpose National Center for Jazz. On the practical side, the report reveals that a briefing paper, “Overview of the Non-Profit Jazz Field,” has been prepared for dissemination to the philanthropic community to help get the word out on the not-for-profit side of the jazz world.

The NJSO opened for business last April, with backing from the National Endowment for the Arts and other funding sources. Jazz educator David Baker serves as president.

Also NOTED: The first two albums recorded live at New York’s Sweet Bird for Japan’s King Records finished first and third in Swing Journal’s recent reader poll, and there’s more to come. Art Blakey, whose album finished first, recorded a followup at the club on New Year’s Eve; a second Sask#echo set by Gil Evans, whose album finished third, is due in February. The club’s Horst Liepold and the record company’s Shigeyuki Kawashima are the producers...PolyGram will be releasing boxed sets by Sarah Vaughan and Helen Merrill, containing those vocalists’ complete output for the Mercury label, in March. The Vaughan package will contain 35 previously unreleased tracks...The members of Spyro Gyra have been named to the honorary board of governors of the recently formed National Academy of Jazz, providing an added touch of fusion to a group of artists that also includes Sarah Vaughan, Oscar Peterson, Buddy Rich and Artie Shaw, as well as another leading exponent of genre-mixing, Chick Corea...Speaking of fusion, Weather Report is back in the studio working on a new album for Columbia. Bassist Victor Bailey, drummer Omar Hakim and percussionist Mino Cinelu, who were all on board last time the band recorded and toured, are back in support of Joe Zawinul and Wayne Shorter. In addition, former Weather Report drummer Peter Erskine is participating in the sessions and Carlos Santana plans to overdub some guitar licks later.
RCA INTERNATIONAL AND ITS AFFILIATED labels dominate the Latin Grammy nominations this year. Of the 17 titles in the three Latin categories, eight are either RCA, Ariola or RCA-distributed A&M.

Though Grammy nominations are not indicative of sales achievement—the true bottom line in the competition for the U.S. Latin market—the Grammy showing is a reflection of the major’s efforts since it created its own U.S. label, RCA International. The company outstripped its direct competition, Discos CBS and its affiliates, which took two of the nominations this year—and the large number of titles that have traditionally ruled over Latin regional genres.

RCA capped all the nominations in the Latin Pop category. Titles are Lanina Hall’s “Es Fácil Aman” (album) on A&M; the track “Por Ella” sung by José Feliciano and José José on the RCA LP “Ya Soy Tu Yo”; José José’s “Reflexiones” (album) on Ariola America; Laura Méndez’s “Solo Una Mujer” (album) of Ariola America; and José Feliciano’s “Ya Soy Tu Yo” on RCA.

RCA and its labels dominates the nominations.

In Tropical Latin the record company formerly known as Fania (Música Latina International) still flexes its muscles with the following two of the six titles: “De La Nube” (album) by Celia Cruz and Johnny Pacheco, “Solito” (album) by Eddie Palmieri, and “Mucho Mejor” a song by Ruben Blades on Elektra but whose Fania material is still being reissued.

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**Cannes Roster Reflects Industry's Renewed Confidence**

**BY NICK ROBERTSHAW**

LONDON About 100 U.K. companies are slated to exhibit at this year's 24th Midem in Cannes, some 10% more than last year. According to Peter Rhodes, Midem's London sales chief, this is a reflection of the new confidence running through the music business here and around the world. The four-day event begins Monday (27).

"It's going to be a massive Midem," says Rhodes. "A market event can only reflect the industry it represents, and last year it was already picking up.

"This year, there's real confidence back again. Most of the majors are back—with the exception of EMI—and many of the 1985 exhibitors, including companies like Chrysalis, will have bigger stands and a bigger presence this time around."

Profitable deals struck at the 1985 market have also encouraged many participants to maintain their commitments, Rhodes claims. "Last year was one of the most successful ever in terms of the business done, and we've had an exceptionally high re-looking rate. Midem is now no longer a hype—people are making full use of the marketing opportunities it offers. They go to do business and they do it.

Among exhibitors, ritual gumblies over the high cost of the Cannes meet have become almost traditional, but stand costs have only increased enough to balance inflation, the organizers say. Too, almost all U.K. companies will take advantage of the total six-figure subsidy provided by the British Overseas Trade Board (BOTB) and administered through the British Phonographic Industry (BPI) and the Music Publishers' Assn. (MPA). This subsidy guarantees a higher return in business done than similar government investment programs award any other Convention.

According to a BPI spokesman, "Our fears that the level of support might be cut have not been fulfilled. The subsidy is expected to be a help to Midem this year, which the BPI is sponsoring this year is again 90% of Midem contract price on a four-unit stand. However, the exhibitors' participation fees have risen by about 20%.

This year's main gripes concern the high charges for VCRs at Midem, which may result in fewer music videos being shown. But Rhodes explains: "It's actually a way of keeping overall costs to companies down. Three years ago Midem started providing videorecorders free. The result was a vast increase in their use, but 50% were not using them at all and the exercise was fast becoming a very expensive one."

So now we're saying that companies who want VCRs on stands will have to pay, although of course people in the video area will still be provided with them free.

The roster of U.K. exhibitors includes its usual abundance of independent labels—Ace, Avanti, Bluebird, Charly, Greenlight, Homeland, Mausoleum, Neon, Rhino, Satril, Spirit, Trojan and more—who lack the global contacts of majors and who, it's agreed, benefit most from Midem's ability to gather most of the world's music publishers in one place for five days each year.

But it also shows some significant changes from last year. Aside from an influx of show business accountants, most important is the return in strength of the majors WEA and RCA/Aria, both with restructured marketing departments.

WEA, celebrating its 15th anniversary, will have up to 50 executives in Cannes and plans a meeting of WEA and affiliate companies for the end of Midem week. Says U.K. sales and marketing director Tony Phillips: "It's the biggest presence for a long time. You could practically fit Madison Square Garden in our stand. We are really blowing the place up."

"It was Nesuhi Ertug's decision to go back. Even in the years when we weren't seeing much growth there were still deals to be picked up. This time we're coming out of a fabulous year internationally, with the Europeans expected to be the biggest act of '86."

WEA acts Simply Red, Pete Townshend, Cockney Rebel and Eels, plus other acts.

(Continued on page 58)

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**The Chances for Our Product Have Improved Greatly**

W. Germany Eyes Anglo-U.S. Market Hold

**BY WOLFGANG SPAHR**

HAMBURG The West German music business continues to regard Midem as the key event in the industry calendar—despite some executives' reservations over aspects of the two shows meet. The chief among most attendees is to see British/American dominance broken and the international market opened up to productions from the Continent.

Gotz Kino, managing director of Intersong and Chappell here, says, "It costs so much to get there—traveling to the United States, Midem is a highly efficient and cost-saving opportunity for meetings." Further, he says, it offers the publishing group, which is also active in production, a chance to see many potential licensees from its master tapes.

Michael Karmstett, German head of Peer Southern, which plans a group meeting at Midem, concurs. Receptiveness to Peer productions and copyrights has grown in recent years, he says, and the event therefore provides an opportunity to present new product. "Now and then you score a bull's eye," he says.

Michael Stark of CBS Songs in Frankfurt and fellow publisher Andreas Budde stress Midem's role as an international meeting point, a way to make new international contacts and pick up on new trends.

Although Midem is not what it used to be—says Munich-based Ralph Siegel, new trends and developments do become clear during the market, mainly because newcomers seize the opportunity to present and place their productions. But for Siegel, as for many others, the renewal of the Midem Product Plan in 1986 now constitute the main motivation for making the trip to Cannes.

This view is widespread. The trip to Cannes is a way to further existing contacts, says publisher Hans Sikorski, but most areas of the market are fairly well sewn up, and the chances of running across a creative outsider have become small. For UFA head Josef Bamberger Midem means a saving on overseas travel, but remains "highly unsuitable for catalog deals with high dollar advances."

Record company heads take a more bullish view of the market. Teldec managing director Thomas Stein, whose company is back with a large team after several years' break, senses an opportunity to "score a bull's eye" and "again get a foot in the door to new contacts." Three independent producers who would benefit from Teldec's marketing and distribution expertise. He hopes for an influx of creative newcomers, "instead of re-establishing the same old contacts all over again."

Midem should become even more of a forum for the worldwide music business to exchange news and product. George Hildebrand, Deutsche Grammophon's head of national repertoire, sees Midem as an opportunity to buy and sell product. "This year I'm mainly interested in selling. We have a lot of projects that could successfully be exploited internationally, plus some pre-negotiated deals that will be worked out in final detail."

A new confidence in the international potential of European material has encouraged some German participants to boost their Midem presentations this year. Hans Blume of Hansa in Berlin, who sees the event as a sellers' market and had good results with English-language productions, will be more aggressive this year.

(Continued on page 58)

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**Dutch Day Treat Planned**

**Holland's 'Island' Gets Gov't Support**

**BY WILLEM HOOIS**

AMSTERDAM A large contingent of Dutch firms will be concentrated on a special "island" in the Palais des Congres. The companies are P (P)eters and Roa Music Benelux; independent record company Boni Reclam; CRR, Roadrunner Records, Megadisc and Boudique Records; production company FFR/Le Disque; record import/export firms such as the Dutch Society BUMA/STEMRA; Pierre Kartner's recently founded Vader Abraham, Eelco Brinkman, act as host. Visitors will be able to buy Dutch records and tapes.

Coordinator of the Dutch area is John de Mol, managing director of the Conapho Foundation, which promotes Dutch light music domestically and abroad.

Stands within the Dutch colony will be occupied by publishers Nada Music, René van Kooten, music company Erebus, Benelux, independent record company Boni Reclam; CRR, Roadrunner Records, Megadisc and Boudique Records; production company FFR/Le Disque; record import/export firms such as the Dutch Society BUMA/STEMRA; Pierre Kartner's recently founded Vader Abraham, Eelco Brinkman, act as host. Visitors will be able to buy Dutch records and tapes.

Claiming to be the sole Dutchman to have attended all 24 Midem festivals is Willem van Kooten, managing director of Nada Music, head of Red Bullet Productions and chairman of independent record company CRR.

(Continued on page 60)
WEST GERMANS ARE OPTIMISTIC
(Continued from page 56)

during

for copyrightholders and masters, and if publishers who are also involved in production could get more support from the major record companies I think Midem participation could become more attractive in future years. Blame stresses the need for a more truly international music market. "Cannes should cement the one-way street for British and American music coming into Europe," he says.

Current criticism of Midem centers, not for the first time, on the gala showcases. ChapPELL/Inter-song's Kiso and Hans Sikorski see no useful purpose in these concerts, while Ralph Segel says: "They are totally useless so long as they take place only in front of a local audience. Those to whom the new artists at Midem should appeal don't attend the gala anyway." Gunter Ilgner, head of Geiger in Cologne, is similarly forthright. "The galas are pointless. In the early years of Midem they were very attractive, but recently they have achieved nothing at all." Ilgner would like to see more international conferences involving small working groups of executives, on the lines of Billboard's MIC meet. CBS Songs' Michael Stark calls for a forum presenting and representing new media.

DG's Hildebrand urges a Midem lead on piracy, saying: "A way should be found, perhaps, for the major publishers, to organize a closer and more permanent kind of cooperation on the issues of piracy and blanket tapes, either before the event or during Midem week." Finally, Segel voices an inevitable and familiar gripe that strikes a chord in many, various parts of the industry. The business is not as successful as it once was, and fees should be adjusted accordingly, he says.

CANNES ROSTER REFLECTS CONFIDENCE
(Continued from page 56)

Townshend and Matt Bianco are among artists scheduled to appear in Midem showcases. The U.K. executive team will include chairman and managing director Rob Dick-Wright, Chrysalis Records' chief Max Hole and international director Ann-Marie Nicholl.

For RCA/Ariola, Midem marks the first public appearance of the recently merged operation. According to international vice president Jack Davises, this is itself reason for attendance. "In addition, our going to Cannes reflects our commitment to being a significant force in music publishing and we're holding a European publishers' meet at the start of the week there. I'll agree that Midem may serve the independents and individuals better than the majors who are constantly in touch around the world, and also that few deals are initiated or consummated there. But it's a convenient way to make or continue contacts and see a lot of our licensees or publishers in one place. In general, it seems to meet the needs of the music business pretty well." Chrysalis, one of the longest-established British independents, has similar motivation for a strengthened presence this year. Last year saw its takeover of MAM; its successful public flotation; and the acquisition of leading U.K. export operation Lasgo. A sizeable Midem team includes group chairman Chris Wright, Chrysalis Records International managing director Doug D'Alto and Chrysalis Music president Bruno Krehstarn.

Says Kretchmar: "We've reorganized the company in Britain and the U.S. in the last six months and we hope Midem will be a flag- waving event for our appearance as a viable and vital music organization."

"In general terms, Midem provides a focal point where we can meet everyone in one fell swoop. It may be true that there is more immediate cash-in-hand benefit to the smaller operations, but to have that meeting place is invaluable." Of EMI's decision to forgo the event, Midem's Rhodes says: "We are sorry that EMI isn't going to be there. As one of the world's leading record companies we feel they should be there and that they could make use of the event. We've always said that it is no coincidence that CBS, the most successful major in recent years, has always had a presence in Cannes." Further proof of Midem's benefi- cits is the rapid expansion of U.K. independent Heavy Metal Records and Zomba in recent years, both regular Midem exhibitors. Heavy Metal's Paul Birch will be seeking product for new Canadian and Japanese labels as well as for Heavy Metal's current roster of acts.

"We're looking for new talent of whatever style," says Birch. "We wanted to attend this year and this is the year when we've got to make some money. Though 60% of our product is now American, we're looking for license deals including the U.S. Midem is a great place to find product for buying. We even signed a band there that came from our home town."

"My only complaint about Midem is the galas. The intention is good, but they are so mainstream they try to please everyone and end up pleasing nobody. They just become a night out for the locals."

Other notable participants from the U.K. include Music Box, Europe's first cable music channel, and Sky Channel, the satellite service that carries the rival Sky Trax music strand. Both aim to reinforce their close industry contacts and press home the message that they represent the media of the future. The echoes of Live Aid, last year's musical earthquake, will reverberate in the Palais des Festivals during Midem 1986. There Mike Ilgner of Merchandising will seek worldwide distribution for Live Aid products and market Band Aid T-shirts on a stand donated free by Midem country-missiager-general Bernard Chevry.
For Italy, Image is the Key to New Business Abroad

BY VITTORIO CASTELLI

MIAMI Although Midem has become less important in generating sales, Italian music executives agree that the Cannes event still plays a significant role.

The executives interviewed say they appreciate that Midem provides a rare international meeting place where ideas can be exchanged, new trends analyzed and problems aired.

Sergio De Gennaro, president of Panarecord in Milan, says, “What it adds up to is that Midem has lost some of its impact as an actual marketplace over the years, but has developed its function as a promotional center from which the music business kicks in ideas on handling its public relations image worldwide.”

De Gennaro has tried several times to get Italy’s ICE, which controls national commerce abroad, interested enough to sponsor industry participation in Cannes. He says sponsorship is granted to several others areas of Italian industry and that music has equally valid arguments in its favor, he admits, he has made little progress.

Sandro Coppola, president of the Atlas/Delta group in Italy, is another top executive convinced that government aid would be beneficial in spreading the reputation of Italian music. The industry, mainly based in Milan, has had more than its share of problems in recent years within the context of a crisis-ridden national economy.

Says Coppola: “There’s clear evidence, I’d say, that countries like West Germany or Canada, helped by governments to present a national music image at Cannes, get a lot of advantages. The point about Midem is that you get people from all around the world attending, most of them receptive to new product suggestions. For instance, you are a European company wanting to introduce new product to American companies, you can make more worthwhile contacts in a few days at Cannes than if you spent much longer traveling round companies in the States.”

In fact, Atlas/Delta has not missed a Midem since 1972. “But we’ve never yet rented a stand in the Palais,” says Coppola. “I much prefer to take a hotel suite, let people know where we can be found and lay on the hospitality there.”

Roberto Galanty, general manager of DDD (Drogueria Di Drugolo), is similarly convinced about the positive aspects of Midem. “We go regularly, and we do take a stand. Midem offers a unique opportunity for people like us, the small or medium-sized companies, to meet with similar firms and plan future business.”

Those early years at Midem helped us enormously in our bid to expand business operations abroad. Now that we’ve hit that target of worldwide reputation.

“With the growing number of new media in France and other countries, it is vital for Midem to bring in more foreign artists and new French acts,” says Daclia “and this will be good both for big record groups and the independents.”

While French publishers will be, as usual, at Midem in force, one of the few taking a stand is Philippe Sénès, president of Editions Paul Beuscher, who has been at Midem since the start. He and other publishers, as well as the rest of the music business, have expressed their satisfaction at the major event of the year—the entry in force on Jan. 1, 1986 of the new audio/visual law, promoted by culture minister Jack Lang.

Among its main points are the introduction of a blank audio/video tape levy, recognition of neighboring rights and the extension of copyright from 50 years to 70 years after an author’s death.

Seiler, as well as publisher Claude Pascal and Gerard Davoust, president of Chappell France, agree that the levy will only partly compensate the damage caused by home taping, but will even so bring vital new income to an industry in problems.

But Seiler adds: “It will be interesting to see just how much we do get when these revenues are shared out among the interested parties.”

Says Claude Pascal: “While the job of a publisher doesn’t change, we’re not getting new sources of income, from the new FM radio stations recently introduced reception channels and cables as well as the tape levy.”

Davoust, president of the French Professional Publishers’ Assn., is worried about plans by some multinational companies to set up centralized repressing plants in European territories where mechanical rights are among the lowest.
TORONTO The Canadian Broadcasting Corp., moving to strengthen its two radio networks, has outlined an overall upgrading plan that includes more Canadian content and four cable radio services.

In a report to the federal task force on broadcasting, the CBC says it wants to dramatically expand its production of serious and popular music, which is currently made days a year, featuring 100% Canadian performances and 25% Canadian repertoire. Domestically, 12 to 15 of those would be released through CBC Enterprises, its merchandising arm, and the rest would be offered to independent distributors for licensing.

The networks also promise to expand jazz album production and say they would like to form the Foundation to Assist Canadian Talent on Records (FACTOR) in any such venture.

The moves would be phased over a five-year period, but would likely only proceed if the task force gives the go-ahead. Production costs would cost the CBC several million dollars to implement and, without an increased budget for CBC's radio services, the most obscure form of cultural CBC could afford the measures.

For the future, CBC is proposing partnerships with private concerns to launch four cable radio services in the classical music, news and information, youth and arts and entertainment fields.

CBC also has plans to increase the number of comedy, cassette/book packages and drama material it releases commercially.

The measures are contained in CBC's 288-page report on its future, "Let's Do It!" released last month in the task force and made public in early January.

The classical music cable service would produce and develop Canadian music performances and "give the Canadian music community and record industry, a direct and increasing exposure, including presentation of bilingual music programs," the report says.

"Private sector involvement could take several forms: financial contribution by non-broadcast corporations interested in sponsorship, with the private sector broadcasters providing delivery and the public sector providing and co-producing the program; and, in collaboration with cultural institutions on contributions to programming," the report says.

The service would be skewed old and, the report concluded "the youth market has not been appropriately served by CBC radio." The report says commercial radio "cannot afford to cater to young people in as broad and varied a way as does CBC radio service." When CBC proposes to meet these needs is a youth service that would be largely Canadian in content, particularly in music, suggests that such a service could be syndicated to private broadcasters.

The youth cable service would consist of programming now available on the AM and FM CBC networks, new programming commissioned for the purpose, the best of campus and community radio and private contributions.

"There is particular interest to young people would include reports on the entertainment scene; consumer reports on video and audio equipment; special series on health, diet and food in general; family relationships, the law and the judicial system; and technological coverage involving new skills and computer science," the report says.

Where CBC breaks from the past is in its proposal to form partnerships with the private sector on many of these new ventures. Never before has the corporation sought private partners.

CBC also wants to rename its AM network Radio One and its FM network Radio Two. In many cases, the CBC Radio (AM) signal is distributed on FM and the CBC Stereo (FM) signal is distributed on AM, leading to consumer confusion.

Nada is to work on Dutch singer George Baker’s album "Sandy Jacky By Night" and the solo LP "Laby-rinth" by Cesar Zuiderwijk, drum-mer with Holland’s top rock band Golden Earring.

Alongside action on behalf of Dutch disco act The Limit, the Com-pany of the Two Pieters (Peter Schoonhoven and Pieter van Bode- graven), will promote the interests of Cat Music, a publishing outfit set up by its two founders for their former Dutch pop group Catapult.

It’s a 13th Idem visit for Tony Victoria to South America, in October. Benelux, work- ing mainly on repertoire of girl dis-co group Cartie & the Boom Box, the only Dutch act to make Bill- board’s Hot 100 in 1985 (with "Black Kisses Never Make You Blue").


For most Dutch independent companies, Idem remains more im-portant. Boni Records (managing di-rector, Jan van Nieuwkoop) is lining up exposure for the second album by the Video Kids, “On Satellite.” The duo’s first LP was launched at the 1986 Idem and sold 1.1 million copies in the United States.

At the CNR base, there’s heavy promotion set for Mai Tai, the only Dutch act to perform at this year’s main gala.

Roadrunner Records will be showcasing King Diamond, former-ly of Mercyful Fate, along with Can-adian group Jade and Dutch group Casual Affairs.

Amsterdam-based Megadisc will concentrate on singers Mathilde Santing and Richelle. Ruud Jacobs, head of Boudisque, will spotlight the legendary Pink Floyd, its singer/ composer, and Edward Ka-Spel’s solo al-bum, plus repertoire of the U.S. Enigma label.

Rockhouse owners Bert and Frank Rooihuis, who have opened a new office in Poland, plan talks with East European music representatives.

A Dutch Idem veteran is Gert van der Meent, head of Sound-Pro-ducts Holland, who’ll be seeking out DJs and enregre masterg in Cannes, possibly for a new series for his CD catalog.

The Durkee indie (adr chief Ari Van Swol) seeks material for its High Fashion disco label. And new Dutch indie DiscKeys, headed by Chris Hian, a head of Keytone Records, is promoting a digitally recorded 10-LP set of Geoffrey Maddge, an Aus-tralian classical pianist now living and performing in Holland.

The only Dutch branch of a multi-national set for a Cannes appearance is PolyGram. Ton van den Broek, general manager of interna-tional exploitation, is promoting leading PolyGram Holland acts like Barbel and Hiletgen, Laurens van Rooyen, BZN, Eddy & the Soul Band, Lari Spee, Maywood, Picture and Band of Gold.

IDEMPROMO is a joint venture like CBS, RCA, Ariola, EMI Bomvina, Virgin and VIP (Dutch branch of the French Virgin group) will be representing executives from the international offices. Hans Tonino, head of WEA-Holland, will visit the South of France for a specially convened WEA-International meeting.

Dutch export companies present will be Bertus Distribution (Michael de Ruiter in charge) and Rec Track, with Hans de Deugd as managing director.

TORONTO Headline coverage for Bryan Adams and Corey Hart is planned for this year. 1985 was also a banner year for Toronto-based Triumph.

"Thunder Seven" proved to be a thunderous rejuvenation for the power trio. It now is the band’s top selling album in Canada, well be-yond the 150,000-unit mark and selling steadily in recent weeks. A dou-ble-disc live album, "Stages," was released last fall and a gift to the group’s die-hard fans. Instead, the package has passed gold and pushed back Triumph’s next studio album.

"This has been a pretty good time for us," says the band’s Mike Le-vine. "I don’t think a lot of people are noticing.

Now in its 10th year, Triumph is taking a little breath these days. Studio work for its next album is "some pretty expensive demos." The suc-cess of the live release has given the band extra time to write more mate-rial for the project.

By the first week of September, Triumph will once again take to the road, touring North America and return to Britain after a three-year absence. There are also plans for first-timers to continental Eu- rope and the Orient.

Unlike many other rock groups, Triumph put most of its ef-fort into recording and tours relatively infrequently. "We don’t burn our-selves out on the road," says Levine. Triumph is able to craft bums at Metaworks, a self-owned 48-track studio west of Toronto. The facility is also much sought-after by other groups.

Video played an important role in giving Triumph its profile in the U.S. It was one of the first North American bands to regularly make clips, a move that proved prescient when MTV was launched and need-ed material. Levine says he would personally be happy "if I never made another video again."

"Triumph was the novelty of video has worn off, and says there’s a backlash developing.

"But I guess we’ll be doing them for some time," he says. "They are essential, after all."

The new Triumph album is scheduled for the summer.

TORONTO Amid all the attention about money being poured into the MuchMusic Network by the ever-growing subscriber and advertiser base, it’s easy to overlook what MuchMusic has given back to its viewers in the form of contests and promotional goodies.

As the network a second full year of operation, it is still, however, hard-pressed to follow what has been a torrid year of promotions unparalleled in Canadian broad-casting.

In 1985 alone, MuchMusic was given trip to see Bryan Adams in Tokyo, Dire Straits in Lon-don, Paul McCartney in Montana, Barry Manilow in Tokyo, in Toronto, Daryl Hall & John Oates in Houston, “Cats” in Toronto and London, Jamfest in Kingston, Jam-in-Canada, many others.

Viewers were given opportuni-ties to visit London and meet Wham! or to travel to Morin gton Heights to be part of the first ones to hear Corey Hart’s “Boy In The Box” LP. Darren Mat-tie even brought an entire church with Triumph on stage in Halifax.

A Prince promotion included an around-the-world trip, while another MuchMusic programmer coordinated a week’s stay in New York and dinner with a VIP.

“The increased viewer loyalty and the station’s profile,” says MuchMusic promotion director Bill Bobek.

Although viewer response was most enthusiastic, it was not dra-matically attract thousands of entrants. MuchMusic’s subscriber level is roughly 800,000, but more than 50,000 entered the Wham! competition.

PROMOS Gift-Wrapped MuchMusic’s Year

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The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at 800-263-7554.

ACTION-MART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at 800-263-7554.
THE FRANTIC PACE of radio activity marking the new year continues this week as nine records make their debuts in the Hot 100. Ten records made their debuts last week. Simple Minds wins "Hot Shot Debut" honors with "Sanctify Yourself" (A&M), which nailed down airplay on almost half of the radio panel to blast in at number 62. All of these new records amassed enough points to chart primarily through radio airplay. Sales points usually come after a few weeks of radio exposure.

AN EXCEPTION to this rule is the record at number 84 this week, "The Super Bowl Shuffle" by the Chicago Bears Shufflin' Crew (Red Label). Local records like this rarely accumulate sufficient points to make the Hot 100. But the Bears' single has rushed onto the chart thanks to enormous sales, especially in the Upper Midwest. Chicago's WZYP is one of a handful of stations reporting the Bears' record on their laylists. PD Buddy Scott comments: 'There were several records re-used about the Bears. The day we got 'Shuffle' we added it, partly because proceeds go to help the needy in Chicago. It zoomed it to No. 1 in three weeks in an hour or two, and has stayed there consistently for four weeks. It's overwhelmingly No. 1 in sales. It was No. 1 at 86% of the weeks we called this week. The video is huge also, and it's for sale everywhere, even in supermarkets!'

SALES REPORTS coming from other areas of the country suggest that many stations around the U.S. are playing the "Shuffle," at least in their morning shows, without reporting it. The record will probably continue to move up until the Super Bowl; a loss by the heavily favored Bears would certainly move it quickly from the chart.

3. "HOT MOVER/SALES" this week is "Kyrie" by Mr. Mister (RCA), bulleted at number 21. This record, which twice has been "Hot Airplay," is on the playlists at 213 out of our 219 reporting stations. That's more radio stations than any record on the chart, although many of the top 20 records have more airplay points due to bonus points earned as they move up playlists. This is another indicator that Mr. Mister is heading straight for the top again, after hitting No. 1 with "Broken Wings" last year.

"LIFE IN A NORTHERN TOWN" by the Dream Academy (Warner Bros) is a smash in at least one Southern town—Huntsville, Ala. It's up to number 25 nationally with a bullet, but it's No. 1 on WZYP-FM. Says PD Jim Kelly: "We listened to it when it came out and we loved it, but we had reservations about the title possibly offending Southern pride, even though it's actually an English record. We took a chance by adding it to the middays, and our audience responded positively on the phones, so we moved it up to full rotation. Then the record was racked, sales kicked in, and it built up to No. 1 in popularity here."

With her new single, "NIGHT MOVES" (7-9465) from her debut album.

Following the powerful success of "SEPARATE LIVES" (Love Theme from WHITE NIGHTS), performed with Phil Collins, comes Marilyn Martin's exciting new single: "NIGHT MOVES."

Watch it move.

Produced by John Astley and Phil Chapman

BILLBOARD (66)
Top 40 and AOR Airplay Coast to Coast

ON ATLANTIC RECORDS AND Cassettes
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28th Annual Grammy Awards Final Nominations

MAIN HEAD

Born In The U.S.A.—Bruce Springsteen, Columbia
Best New Artist—The Pointer Sisters, RCA
Best Rock Vocal Performance, Female—Cyndi Lauper, Warner Bros.
Best Rock Vocal Performance, Male—Keith Richards, Rolling Stones
Best R&B Vocal Performance—Aretha Franklin, Columbia
Best Country Vocal Performance—Dolly Parton, RCA
Best Gospel Vocal Performance—Parrick Wilbur, A&M
Best Rap Solo Performance—Chance The Rapper, Good Music
Best Rap Performance—Chyno, Ty Dolla $ign, Future, Migos
Best Rap/Sung Collaboration—Eminem, Bruno Mars
Best Rap Song—Drake, Aubrey Graham (Kendrick Lamar, Rihanna, Future, J. Cole)
Best Rap Album—Kendrick Lamar, good kid, m.A.A.d city
Best Rap Performance—Beyoncé, Sorry
Best Rap Song—Bruno Mars, That's What I Like
Best Rap Album—Drake, Views
Best Rap Performance—Kendrick Lamar, HUMBLE.
Best Rap Song—Lil Uzi Vert, XO TOUR Llif3
Best Rap Album—Post Malone,-beerbongs & bentleys
Best Rap Performance—Chance The Rapper, Same Generation
Best Rap Song—Kendrick Lamar, LOYAL
Best Rap Album—Kendrick Lamar, DAMN.
Best Rap Performance—Jay-Z, 4:44
Best Rap Song—SZA, Love Galore
Best Rap Album—Kanye West, Ye
Best Rap Performance—Drake, God's Plan
Best Rap Song—Kendrick Lamar, All The Stars
Best Rap Album—Kendrick Lamar, untitled<br...>

VIDEO

Best Music Video—Bruno Mars, 24K Magic
Best Music Video—Cardi B, Finesse
Best Music Video—Green Day, Bang Bang
Best Music Video—Ariana Grande, No Tears Left To Cry
Best Music Video—Kendrick Lamar, LOYAL
Best Music Video—Cardi B, In My Feelings
Best Music Video—Cardi B, Bad Habits
Best Music Video—Bruno Mars, Finesse
Best Music Video—Lil Dicky, Bad Habits
Best Music Video—Kendrick Lamar, All The Stars
Best Music Video—Kendrick Lamar, HUMBLE.
Best Music Video—Drake, God's Plan
Best Music Video—Cardi B, concert
Best Music Video—Kendrick Lamar, DAMN.
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**HOT 100 A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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**HOT 100 SINGLES BY LABEL**

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GOSPEL

REVIEW

REV: JAMES CLEVE

Sings With The World's Greatest Choirs

PRODUCER: Nelson Ranglin

Savoy SGL 7509

James Cleveland is arguably the world's best male choir director. On his other albums, Cleveland sings a few tracks and lets other soloists take the rest but this two-CD compilation features him on every track—a real treat for gospel fans. These are great songs, great choirs, and great performances.

CHARLES FOLD & THE CHARLES FOLD SINGERS

Live In Concert

PRODUCER: Stanley Rogan

Savoy SGL 7092

Charles Fold and his group come from Cincinnati and this concert was recorded there, assuring him of an enthusiastic hometown audience. The singers take their time and the musicians follow well on this two-record set that shows Fold earned national acclaim.

PACHELBEL: CANON & GIGUE, ETC.

The English Concert, Pinchas Zukerman

Deutsche Grammophon 415 182 60 (CD)

Permutations of related programming featuring the extraordinary "Canon" are legion and here is one of the more appealing, including a sparkling rendition of the Haydn Concerto in D with Pinchas Zukerman on the harpsichord soloist. Other selections are by Handel, Vivaldi and Purcell, plus a rare pleaser by the 18th Century composer Charles Aviance. Basic, flow-through product.

PICKS

PETER FRAMPTON

Preludio

PRODUCERS: Pete Souza & Peter Frampton

Atlantic

One-time chart topper Frampton has been quiet for the last few years. This Atlantic debut finds his feet planted firmly on the comeback trail. His forte remains an unobtrusive ability to project as both a frontman and a soloist of integrity. Best tracks result when Frampton pushes into overdub, most notably on "You Know So Well" and "Moving A Mountain."

JONI MILLS BAND

Trouble

PRODUCERS: Trevor Rabin, Pat Minour & Bub Hill

Independence Music

Atmospheric rock. Guitarist, best known for his work with Alan Parsons, returns with an updated version of his power pop featuring holdover Bob Marshall on bass and newcomer and ex-Jethro Tull drummer Barremore Bartow. Guitar playing and even strength of the material should assure wide exposure.

COUNTRY

PICKS

JIM BOWIE

A Memory Like You

PRODUCERS: Jimmy Brown, Jim Schneider

MCA

With each new album, Schneider demonstrates that his early country success was not a fluke. Certainly that point is underscored in this effort. A few of the tunes are little more than vocal solos but "What's A Memory Like You (Doing In A Love Like This)" and "You're The Last Thing I Needed Tonight" are country classics.

JANUARY 25, 1986

#1 ON BILLBOARD'S POP ALBUMS


ewelcomed in all the U.S. are eligible for review. Send albums for review to: Sam Sutherland, Billboard 9100 Wilshire Blvd, Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 115 S. Wabash Ave., Chicago, Ill. 60604. Country albums should be sent to: R.R. Peterson, Billboard 11 Music Circle East, Nashville, Tenn. 37201

#1 ON BILLBOARD'S GOSPEL ALBUMS

FEBRUARY 8, 1986

GREG O'FARAR

Let Me Do It Right

PRODUCER: Nat Liste

JAPAN: 829-0151

This is another in MCA's Dori series. The group offers an engaging display of country and western swing—not the least charming of which is Willie Nelson's address to music executives: "With You Own Your Lover."

HAYWOOD

Arrival

PRODUCER: Rosco Straw

Parl料 40047

Digitally-oriented pop with contemporary r&b accents is the playground for this female vocalist, who brings high energy to a set of sexy, mostly uptempo, tracks highlighted by the lively "Rosies" and a cover of Prince's "I Wanna Be Your Lover."

JAZZ/FUSION

THE JIMMY ROWLES/RED MITCHELL TRIO

Contemporary Vocal

Contemporary Vocal

This new, digitally recorded date for the rekindled West Coast label fits the late Lester Koenig's forte: small group ensemble work, cleanly produced. With trumpeter Stanley Royles along on one of the six tracks, it's a lissoms, lyrical package in a straight-ahead vein.

HANK CRAWFORD

Roadhouse Symphony

PRODUCER: Hank Crawford

Milestone M-5140

As the title signals, Crawford's lowdown blues feel gets full play on this package, which taps an octet seeded with kindred spirits including Dr. John, Bernard Purdie, Houston Person and David "Fathead" Newman.

WORTHY THINKING

Produced By The Westen

肺炎 PK 7167

Confident debut for this West Coast fusion quintet sketches an inviting crossroads for funk, pop and Latin elements. Producer Weston's guitar, Chris Boardman's synthesizers and keyboards, and Dave Shunk's vibes carry the melodic weight. Solid fusion and alternative AC fare.

BLACK

WILLIAM HUNTER

Passion

PRODUCERS: William Bell, Mike Stewart and Albert Allen

Elektra Recorind Corp. WIL 2007

Soul crooner from the old school. Still strong, although arrangements are sometimes threadbare and vocal backing relies on a dazed approach. Yet when Bell finds the better tunes, like "I Don't Want To Wake Up (Feelin' Guilty)," it's obvious that he's still one of the best.

NEW AND NOTEWORTHY

KICK AXE

Welcome To The Club

PRODUCER: Randy Bishop

Parlava 6009 (CD)

Hard rock quintet plds deftly arranged, vocally rich twists on the time-honored AOR style, like label mates Quiet Riot (whose producer, Spencer Proffer, assists here), forte is tone oriented, analytically rock.

VARIOUS ARTISTS

California's Best Metal

New Renaissance Records GHD 90526

A dozen West Coast headbanding bands strut their stuff on this compilation; power chords, growling vocals and material are nearly interchangeable, but overall, production standards are competent. Acts include Hellion, Divine Rite, Poison Orphan, Syrene, Assassin and seven others.

SKANK

I Never Said That

PRODUCER: Edna Patel

Sassoon SP-106 (October)

Austin label continues to give Rounnder a new rock/pop entrée with this debut by a Lone Star septet with material and arrangements that nod more to London or New York; jittery, atmospheric settings on the mark, vocals are somewhat frail.

TRAPEZOID

Cool Of The Day

PRODUCER: Paul Persia, Russ Miller

Sugar Hill SJPL/PS 1132

Progressive folks sum up the intricate acoustic synthesis of styles for this veteran quartet, whose first for Sugar Hill signals the debut for the label's Pamelo Sound series aimed at the emerging new acoustic and revived folk markets. Recalls such '60s stylists as Pentangle and Early Steeley Span.

MEL TORME

Gone With The Wind

PRODUCERS: Danny Burke, Page Cavanaugh, Harold Marcus

MCA/WS-2005 (Trend)

Vocalsists' cuts, side for the label's in 1969 and '74, finds an already seasoned, stylized veteran interpreting pop standards and film themes from Rodgers & Hart, the Gershwins, Frank Loesser and other masters.

ROBERT CONTI

Laura

PRODUCER: Albert Marc

Treble TRB 560

A guitarist who shapes a rounded, warm electric sound modeled after the masters. Conti is featured here in solo renditions of pop standards. Digital recording lavishes detail on these mellow, technically adroit performances.

STEPHEN MICKUS

Least Of All Night

PRODUCER: Nat Lisle

JAPAN: 829-0151

Most recent of three albums by multi-instrumentalist, all just released here by PSL, Mincus' overdubbed style combines stringent instruments and ethnic flutes, in this case including unique 10- and 14-string guitars and Shakuhachi. Extended pieces are quietly meditative, augmenting New Age appeal.

ALBERTIN WALKER

We Do It Our Way

PRODUCER: Mal X

MCA/SMC-526

Albertin Walker is a legend in gospel music, dating back to her early work in the Caravan. She still packs a lot of power and punch, as evidenced on this record done with the Charlotte Interdenominational Mass Choir. These eight songs deliver the message as they move the soul—what more could you ask for?

www.americanradiohistory.com
"Slave to the Rhythm," the incredible new smash from Grace Jones, produced by hitmaker Trevor Horn, has practically taken over the world. It started in Europe and raced through the Continent at a torrid pace, hitting Top 5 in Germany, Belgium, Holland, Switzerland, Austria and Greece, racking up sales of more than 500,000 worldwide. Then it leaped the ocean and broke here in clubs and on the Dance charts. R&B radio picked up on "Slave to the Rhythm," and there's no stopping its upward climb. With a brilliant new CHR single of "Slave to the Rhythm," Grace Jones is an across the board favorite to have her biggest album ever.

"Slave to the Rhythm." When Grace Jones wraps her throbbing rhythms around you, there's no escape.

ON MANHATTAN/ISLAND RECORDS AND HIGH QUALITY XDR CASSETTES

DISTRIBUTED BY CAPITOL RECORDS
BY KIM FREEMAN

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

VISITING HOURS: Nice to see Ras Records' Gary Himmelfarb in front of the gate today. The release of the first of Black Uhuru's three albums deals with the label. The album, "Brutle," is getting the Arthur Budd treatment. and features some "serious rock artists," says Himmelfarb. Looking at a March release date, the label is charging us to pay special mind to the single "Great Train Robbery." Also good to see Flying Fish's Rick Swenson in from Chicago. Swenson listened to rave about Doc Watson's recent show at the Bottom Line and may try the label win in the big-stakes bet between Flying Fish and Rounder Records, concerning the forthcoming Bears vs. Patrons Super Bowl game ... Speaking of Doc Watson, we're looking forward to the Ryko disc release of the picker's "Down South" album from Sugar Hill, which also features Doc's late son Merle.

Meanwhile, former Dolphin chief Josh Grier returns from an extended stay in France and the U.K., where he was pursuing a number of licensing projects. He's relocated to New York, and will be filling us in on his new plans shortly.

AS MORE indies get into the new age ranks, Important continues its movement in that direction with the release this week of a five-pak set from Tangerine Dream, entitled "In The Beginning." ... Continuing to grow in the progressive rock ranks is Los Angeles-based Big Time, which shipped an album by Australian act Exploding White Mind. The label claims the band's new release will "push the Ramones," explains the label's Mark Kates. Further down the line, Kates says a second album from press darlings Dumpsruck is due soon. This one is produced by the ubiquitous Don Dixon.

Bazaar Productions, formed by Pedie Cooper and Janelle Hayman. First release is a 12-inch single entitled "Apartheid" by C. Chris & Rich E. Rich on MCA Records. P.O. Box 711949, Los Angeles, Calif. 90017; (213) 250-2208.

T&M Records, formed by Terry Hailestad and Major Darst. First release is the single "Dreamer" by the rock group Risk. 26425 233 Ave. S.E., Maple Valley, Wash. 98038; (206) 432-1655.

Across The Board, a record distribution company, formed by Harold Spence, Jon Barrow, James Smith and Shari Whittow. Company offers services in the area of promotion, marketing and sales. 26063 James Conzens, Detroit, Mich. 48232; (313) 345-0133.

Survivor Entertainment Industries, formed by Jason Schwartz. An artist development agency working in conjunction with Trust Promotion Services Co., the firm intends to use multi-media to develop budding talent. 349 S. Lafayette Park Place, Suite 322, Los Angeles, Calif. 90007; (213) 650-6800.

Jay Jenson, Promotion/Marketing/Management, formed by Jay Jenson. Company will offer independent promotion, marketing, publicity and artist management development, according to clients' needs. 4848 Mill Run Rd., Dallas, Tex. 75244; (214) 313-5493.

Lifelines

BIRTHS

Girl, Allison, to Steve and Ricki Gale Fingert, Jan. 7 in Minneapolis. He is local promotion manager for Warner Bros. Records. She is local promotion manager for M.S. Distributing Co. there.

Boy, Eli Taylor, to Don and Jackie Cusie, Jan. 9 in Nashville. He is a Billboard writer and an instructor in the recording industry management department at Middle Tennessee State Univ. She is a singer.

Boy, Jeremy Charles, to Kenny and Sharon Maines, Jan. 9 in Lubbock, Tex. He is lead singer of the Maines Brothers Band.

Boy, Brandon B., to Roy and Susan Rosenbluth, Jan. 11 in Los Angeles. He is artist liaison and she is general manager of the Greek Theatre there.

Boy, Benjamin Rinear, to Denise and R.D. Steele, Jan. 12 in Philadelphia. He is general manager of Deny Somach Productions there.

MARRIAGES

Shelly Green to Mike Wells, Dec. 28 in Las Vegas. She is director of video and club promotion for EMi America Records in Los Angeles. He is involved in the film industry.

Ali-Ollie Woodson to Cathy Hanon, Dec. 31 in Las Vegas. He is a member of the Temptations.

DEATHS

Tom DePierro, 35, of AIDS Jan. 4 in California. DePierro, the founder and chairman of Hollywood-based Wrave Records, was an industry leader in dance music. Having worked in practically every aspect of the music business, he was responsible for the first dance promotion department at Motown Records, which led to Motown's winning the first Billboard Disco Label of the Year award.

Donal F. Pettigrew, 42, of cancer Jan. 10 in Philadelphia. He was vice president and general manager of rock station WIOQ-FM. Prior to managing the, he was a general manager of WPRO Providence and later general manager of WSNE Providence. He is survived by his parents and a brother.

NEW YORK - Barbara Mandrell Productions Inc. has filed suit in Federal Court here against MCA Records charging failure to pay approximately $1.2 million in royalties.

The singer's company said in court papers that the record company increased the suggested list price of her records without increasing royalty payments and underpaid royalties on foreign sales for as long as two a year.

The suit seeks to terminate the nearly four-year-old agreement between MCA and Mandrell, and to return to the plaintiff all copyrights transferred to the record company as a result of the agreement.

Mandrell, who came to MCA via its absorption of the ABC/Dot roster, has had two gold albums on MCA and was the star of the 1981 variety series on NBC-TV, "Barba- ra Mandrell & The Mandrell Sisters."

The law firm of Pryor, Cashman, Sherman & Flynn represents Bar bara Mandrell Productions. The suit was filed Jan. 14, has been as signed to Judge Kevin T. Duffy.

Grass Route

Mandrell Sues Over Royalties

Says MCA Owes $1.2 Mill.

New Companies

...newsline...

SINATRA RETROSPECTIVE: Columbia Records plans a spring release of a six-album set of 72 songs recorded by Frank Sinatra between 1945 and 1952. The release, available as a package or in separate volumes, is being adverised by the label's Joe McEwen, with assistance from WBBR Boston DJ James Isaacs. Don't expect a Compact Disc version, since Columbia can't work out a CD royalty deal with Sinatra. For that matter, neither can Capitol or Reprise.

NARM IS AGAIN providing member stores with point-of-purchase materi als supporting the annual Grammies Awards. The aiding is freight paid by the recipient, repeat last year's "Get Into Grammmy Music." They include 24-by-36-inch posters, 12 by 19-inch bin cards, divider cards, an 18-by-36-inch banner, a 12-by-12-inch flat, finalist stickers and a 4-by-6-inch shelf talker.

DOLLARS & DOUGHNUTS: "Financial Planning & Inventory Management" is the top-ten seminar in regional format to be conduct ed by the Video Software Dealers Assn. They're slated for Jan. 21 in Dallas, Jan. 22 in Los Angeles, March 25 in Hasbrook Heights, N.J., and April 29 in Rosemont, Ill. Cost is $25 for VSDB members and $50 for non-members, with a 20 percent limit on each date. Harry F. Landsburg, senior manager of the 48-office Laven tot & Horwath accounting firm, is conducting the seminars.

ANOTHER BOOKING: Rick Shoor, agent with Ian Copeland's Frontier Book ing International (FBI), returned to his New York apartment late in the afternoon on Saturday, Jan. 11, and came upon a burglary. Shoor went after him bared teeth and constraints in his common room. The police told Shoor he'd nabbed the first burglary suspect of 1986 in the 10th Precinct.

URBAN ARB GAINS (Continued from page 4)

sides creating the cross-top pop pot enential for black records in Pittsburgh, Woodson says WAMO keeps a keen eye on product that might be broken first at top 40 in other markets. "For example," he notes, "we went on Paul Young's 'I'm Gonna Tear Your Playhouse Down' and bought it locally." Additionally, WAMO drew itself a bold profile during the sweep with a $100,000 outdoor and tv campaign, a series of on-air cash giveaways and several community involvement projects.

In San Francisco, KSOL continues its upward climb, moving to the number three spot with a 4.5 share. While program director Marvin Robinson guards specific programming ideas closely, he attributes KSOL's progress to the station's ability "to reflect the lifestyle in the market. We're the true pulse of the street." Robinson adds, "Programming is just theory, concepts. Whatever matters in the image you project."
BROADER CROSSOVER ACCEPTANCE SEEN FOR BLACK MUSIC
(Continued from page 1)

Jim Cawley, director of national sales for Arista.

The album notes similar successes for MCA Records, with albums by New Edition, Ready For The World, Klymaxx and the "Beverly Hills Supa' Dupa' Force" showing black music is popular music. They've had No. 1 pop records with acts many companies would have put a ceiling on, saying, 'We'd be happy with 400,000 units.' But why put these ceilings on black acts? We're in the industry should be looking at every project as potential double platinum.

Mitch Cronin adds that the environment at A&M is an example of changing attitudes in the industry. "The company is looking at the new Janet Jackson album with the same enthusiasm as a major white release," he says.

"While lines between black and white artists are being blurred in the pop market, major labels are also taking a closer look at rap and other strictly urban styles. But those deals have aligned Warner Bros., with indie Tommy Boy on a selective basis, while Columbia is enjoying hits by Lisa & Cult Jam, Full Force and L.L. Cool J via its parent Def Jam Records.

At Atlantic, Hank Caudwell, vice president of black music and president of the Cotillion label, is recommending Cotillion into a similarly directed street label. The Fat Boys, Whodini and Run-D.M.C., who have all reportedly sold more than 700,000 units of their most recent albums, are cited as added impetus.

Mickey Eichner, vice president of national ad for Columbia, prefers to view his company's deal with Def Jam as the latest development in a long-standing involvement with black music. "Def Jam is simply our most recent addition," he says. "We made the deal because they are talented people who know their business. I think L.L. Cool J will have crossover success.

And crossover remains the name of the game. "We'd like to see Eugene Wilde move into the white market," says Atlantic's Caudwell. "The white consumer is ready for black music and always has been."

The "popular" route of pop radio, and the format's heavy reliance on sales research, it's only natural that the mix of black artists heard on top 40 stations has risen in accordance with sales figures.

While a rap record is still a rarity on top 40 radio, more mainstream forms of music by black artists can be seen receiving equal consideration when looking at national radio charts and individual playlists.

At distant leader KISS-FM Los Angeles, programmer Mike Schaefer says that when the station's playlist is consistently made up of 50% black product, and that eight out of 10 tracks on last week's sales research chart are by black artists. Schaefer adds that KISS sales chart toppers like Dionne Warwick & Friends' "That's What Friends Are For" and Klymaxx' "I Miss You" are considered pop hits by white listeners and record buyers alike. "That's what top 40 is all about," Schaefer adds.

On a larger scale, pop programmers have paid greater attention to the club scene in the past year, with several pop FMs following the lead of WBZZ Pittsburgh's Nick Bazzoo in eyeing that source as a great gauge for future pop success.

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KIM FREEMAN

AOR CONSULTANT LEE ABRAMS SEEJS JAZZ/NEW AGE PROGRAMMING
(Continued from page 1)

AOR'S firm, Burkhardt/Abrams/ Douglas/Elliot & Associates Inc., the country's largest radio consultancy specializing in AOR. In other convention developments:

Programmers and general managers predicted even more rating victories in 1986 following what they viewed as a strong resurgence of the AOR format nationwide in 1985.

Canadian media strategist John Parikh predicted, "The biggest growth industry over the next 15 years will be serving the mid-life crisis for the baby boomers."

Bob Geldof picked up the consultancy's first Lee Michaels Award for his Live Aid work.

Of his jazz/new age concept, Abrams said: "It will be the next big thing." He encouraged the use of jazz/new age in daily programming or through one- or two-hour block programs. Abrams' list of recommended artists includes Jean-Michel Jarre, George Winston and Vangelis. Response to Abrams' proposal was mixed. Ted Uta, operations director for Philadelphia's top-rated consumer letters. "Some are madly in love with it, others are less content," he says.

Delich indicates that the label is still undecided about future use of Digi-Pak, although he feels it offers far better graphic impact than the jewel-box. Having moved 96,000 of the "Mannheim Christmas" CD, Delich concedes that, modest consumer feedback so far would indicate that buyers have no highly charged complaints about Digi-Pak.

WMWR, said, "I'm not totally convinced [jazz will work] because WMWR is a rock 'n roll station." He said he will play certain jazz/new age songs "that feel right."

Uta was also excited that Abrams suggested music variety from sources such as classic reggae songs by artists like Bob Marley.

New York City's leading AOR programmer, it FM PD Charlie Kendell, said he's willing to look closer at jazz/new age. He said the success of artists like Sade and Sting may make it easier for artists like Metheny and David Sanborn.

Sanborn was at the convention to publicize a new syndicated jazz show he is hosting for the NBC Source network. He was naturally pleased about Abrams' crusade. "People are ready to hear things outside the rock spectrum on AOR," said the saxophonist.

Louisa Benson, executive VP/GM of WLRN Louisville, said she has been considering a show focusing on jazz. She said WLRS last programmed jazz in 1976.

But Bruce Morel, manager of Newfoundland's only AOR, OZ/FM, said, "Jazz is not appreciated by my listeners. To add such a program would blow me out of the water."

WNEW's Kendall warned against a program that frightens me is what happened with metal, where a few artists succeed and suddenly there's a glut of metal bands. "I think it won't be that way this time," Kendall said with a laugh. "It doesn't seem to have the same market as jazz/new age artists."

The atmosphere at the concave was judged as more upbeat than last year. This year, nobody's panicked about the format. We have a Nor-Cal group that thinks it's for the first time," said Kendall.

One of the acknowledged high points of the show was a gathering the closed-door address to clients by media strategist Parikh of Toronto-based Joint Communications. This year, Parikh focused on what Abrams refers to as radio's "new mainstream": the baby boomers.

Radio, according to Parikh, will have the best shot at capturing America's biggest growth industry: providing services for baby boomers' mid-life crises. He said the key is on-air humor.

"At the same time, the baby boom's very favorite topic for discussion is itself," said Parikh. "Boomers love to read about and hear about what they are going through, so they stay the center of attention they have been ever since they first emerged as a phenomenon."

Geldof arrived here from London to accept the first Lee Michaels Award, Michaels, an original Burkhardt/Abrams consultant, was killed in a car crash in 1984.
DIGITAL AUDIO TAPE CONSPICUOUS BY ITS ABSENCE AT CES
(Continued from page 1)

day's (10) audio seminar, Sony Con-
sumer Audio President John Briese
struck a common chord when queried
about the advent of DAT
recorders, which he said heralded an
"exciting format, one that all the com-
panies are looking at."

Although Briese confirmed a de-
facto consensus behind the rotary
head/DAT standard, he noted that
plans by some 81 manufacturers to
adopt the format, he warned,
"There are still a lot of kinks to
work out."

In particular, he stressed the need
for vendors to mount a carefully
orchestrated product
launch.

The same session found participat-
ing dealers, including Bjorn
Dybdahl of Bjorn's Stereo Designs
in St. Paul, Minn., saying: "I just
didn't see any [DAT] as soon as one
format is agreed upon."

Onkyo's lone DAT unit did utilize
the R-DAT format, now believed to
be the winner after several years of
wrangling between various pro-
duced digital tape standards. The
7T-1000 uses a 16-bit linear format
employing a 48 kHz sampling rate.
It permits up to 120 minutes of re-
recording on a single cassette roughly
twice as long as audio CD cassettes;
the tape design is me-
chanically similar to video
cassettes in terms of size and
shape.

Onkyo's prototype also in-
cludes a feature that may be elimi-
nated in production models: a selec-
table sampling frequency switch.
That function enables the unit to de-
code not only the higher DAT for-
mat bit rate of 32 kHz for CDs, as well
as the 28 kHz sam-
pling rate expected to be employed
in digital broadcasts.

Onkyo's recorder won't permit di-
rect-to-digital recording, however,
due to the availability of the CD
sampling standard. Company reps
confirmed that such an option was
intentionally bypassed to quell fears
that the first DAT machines could be used for counterfeiting
applications.

Production models would replace the selectable switch with an auto-
matic sensor for playback.


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That function enables the unit to de-
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as the 28 kHz sam-
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Onkyo's recorder won't permit di-
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Production models would replace the selectable switch with an auto-
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The same session found participat-
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Onkyo's lone DAT unit did utilize
the R-DAT format, now believed to
be the winner after several years of
wrangling between various pro-
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7T-1000 uses a 16-bit linear format
employing a 48 kHz sampling rate.
It permits up to 120 minutes of re-
recording on a single cassette roughly
twice as long as audio CD cassettes;
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NARAS to Clive: We Stand Pat, Whitney's Not a New Artist

LOS ANGELES: The National Academy of Recording Arts & Sciences (NARAS) is sticking by its decision to disallow Whitney Houston from competing for best record and best album at the 31st annual Grammy Awards.

The disqualification is based on the fact that Houston appeared on duet albums by Dwayne Wayne and Jeanette Jackson and Teddy Pendergrass prior to the 1986 eligibility year. Her ineligibility was challenged in a lawsuit by Narada's president Clive Davis (Billboard, Jan. 18).

Davis appreciate very much both Clive's disappointment as well as the polite tone of his letter and his generous recognition of the importance and significance of the Grammy Awards,” said NARAS president Michael Greene in a statement released Jan. 18. “(15)

“The determination of eligibility or ineligibility in the best new artist category is not made capriciously or taken lightly. We provide printed guidelines to the labels and the recording artists to assist them. If differences of opinion arise as to the extent of identity of a solo artist with a previously released group, we take a vote and abide by the majority.”

It was also announced that Houston's two duet recordings were entered in the 1984 Grammy Awards process for consideration for songwriting and vocal performances. They were not sufficient to make her ineligible this year for best new artist according to academy officials.

“Aside from that, her performance on these recordings made a substantial contribution to the success and merit with the Pendergrass duet achieving impressive chart positions on both the pop and adult contemporary charts.”

LOS ANGELES: Borrowing from its successful media campaign to battle hunger abroad, USA for Africa will make music video a focal point in upcoming promotional plans for its ambitious “Hands Across America” project May 25 targeted at the same problem in the U.S.

During a press conference here Thursday (16), Ken Kragen, Kenny Rogers and professional staff members of the project distributed media campaigns seen through the video medium.

The basic premise behind “Hands Across America” is to bring America together by having citizens for the first time join hands around the nation.

“I had that image of people making hands across America and felt that it was sufficient to make her ineligible this year for best new artist according to academy officials.”

Vidclip Key to ‘Hands Across America’

The video industry will be used to promote the project via both the music and VH-1 music video cable services.

NBC has also donated “two or three minutes” of prime network television time during the pre-game coverage scheduled for Super Bowl XX on Jan. 26. Kragen credited Su- per Bowl organizer Bud Selig with arranging for the media offer. The clip will be topped off by Michael Stipe and the band R.E.M. with their hit “Shinyig.”

Los Angeles: To this list of corporate sponsors participating, and a commitment from MTV Networks Inc. to promote the project via both the music and VH-1 music video services.

MTV has also donated “two or three minutes” of prime network television time during the pre-game coverage scheduled for Super Bowl XX on Jan. 26. Kragen credited Su- per Bowl organizer Bud Selig with arranging for the media offer. The clip will be topped off by Michael Stipe and the band R.E.M. with their hit “Shinyig.”

Veteran film and commercial producer/director Bob Giraldi, best known for his work with the Doobie Brothers in the 70's, has been tapped to produce the video for Hands Across America.

The 10-minute video, shot on location in the desert, will be the first time the media industry has come together to create a public service announcement on a national scale. The video will be screened in movie theaters, broadcast on television and sold to national corporations.

The video will feature Michael J. Fox, Whoopi Goldberg and the cast of “ recommen” programmed “The Facts of Life” as well as other guests. The video will be screened in movie theaters, broadcast on television and sold to national corporations.

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