Labels Maintain Optimism Despite Void in Mega-Hits

BY FRED GOODMAN

NEW YORK Although the music industry may have lacked a mega-hit to fuel store traffic this past Christmas, several company executives say they aren’t worried by the resulting dip in unit sales for chart toppers.

Repeating the decline as an indicator of any significant softening of the marketplace, they say a record in the six million plus range remains the exception rather than the rule, and cite a strong showing by a broad range of records as indication of the music industry’s overall strength.

The market assessments were made in response to reports from several leading retailers that holiday sales for top selling albums were off by as much as 30% from the same period in 1984 (Billboard, Jan. 11). Those retailers said they experienced a mild increase at best in their overall business.

“If we had had an album at Christmas to ignite the interest of the entire country I think we would have seen a repeat of what happened last year,” says Rick Dobbs, vice president of marketing for Chrysalis Records, referring to 1984’s holiday season.

“It’s hard to compare one year to the other,” says Lou Dennis, vice president of sales for Warner Bros. “We had Prince last year and there were also records by Lionel Richie and Huey Lewis. The year before (Continued on page 86)

Sustained Sales Keep CD Sizzling in January Chill

NEW YORK The Compact Disc, which emerged as a mighty sales performer for music merchandisers during the holiday season (Billboard, Jan. 11), is heating up January sales, as many had predicted.

While retailers express concern about lingering fill problems and labels’ recent price increases, consumer acceptance of the laser-read configuration remains a bright spot during an otherwise soft period, fueled in part by the many new players purchased during the gift-giving season. Estimates are that there are now more than one million CD players in U.S. homes.

“I think it’s been a monster.” (Continued on page 86)

Chain Plans Nearly 4,000 Outlets By Year’s End

BY BILL HOLLAND

WASHINGTON The 7-Eleven stores are entering the video rental market on a national level and expect to offer a MovieQuik service in half of their 7,700 stores by the end of this year.

By placing VHS-format rental videocassettes and machines alongside such familiar items as Slurpees, coffee and donuts and Chunky Meat Burritos, 7-Eleven will at once fast-forward itself into being the largest video rental chain in the country.

Although the company has experimented with several rental systems at selected stores in Oregon, Canada and New Jersey this past year (Billboard, March 9), Capitol aren’t 7-Eleven spokesperson Robin Young says that the MovieQuik service is the outcome of the Canadian trials, and that the first stage in the national drive will be to put MovieQuik in 500 of the 650 7-Eleven stores in the Washington, D.C. area by year’s end.

“Rejecting the exception in the marketplace, they say they say they have the option of purchasing compatible security hardware to read the targets.

A discussion at the conclusion of last October’s NARM Retailers Advisory Committee Meeting in San Diego sparked the concept. Pam Cohen, NARM special projects director, says it made sense to bring the VSDA into the discussion because (Continued on page 86)

Security ‘Strip’ Weighed

NARM, VSDA Examine Label Plan

BY GEOFF MAYFIELD

NEW YORK The development of a universal security system for all prerecorded music and video product is being investigated by the National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA).

If successful, the plan would have manufacturers place security strips-called targets in surveillance lingo-on product before units are shipped to rackjobbers, one-stops and retailers. Individual dealers would then have the option of purchasing compatible security hardware to read the targets.

A discussion at the conclusion of last October’s NARM Retailers Advisory Committee Meeting in San Diego sparked the concept. Pam Cohen, NARM special projects director, says it made sense to bring the VSDA into the discussion because (Continued on page 86)
Introducing a beautiful new instrument of self-expression.

Meli'sa

MELI'SA MORGAN. DO ME BABY. HER DEBUT ALBUM. FEATURING THE TITLE TRACK SMASH WRITTEN BY PRINCE. HEAR IT NOW.

PRODUCED BY PAUL LAWRENCE FOR STONE JONES PRODUCTIONS
ON RECORDS AND HIGH QUALITY XDR® CASSETTES FROM CAPITOL
IN THIS ISSUE

STING LEADS TO PIRACY INDICTMENT
RIA A Operatives Finger Indonesian Manufacturer

BY FRED GOODMAN

NEW YORK - A sting operation set up by the Recording Industry Assn. of America (RIAA) played a key role on Monday in the sale of an Indonesian tape manufacturer on piracy charges by a federal grand jury.

Anthony Dharmawan Setiano, a.k.a. Anthony Dharmawan, pled guilty to six felony counts of copyright infringement and conspiracy to violate U.S. customs law on Friday, Jan. 17, at an arraignment hearing in New York’s Federal Court for the Eastern District.

Setiano is co-owner of a Jakarta-based tape duplicator PT Inexo Graha Kirana, which openly distributes and manufactures pirated cassettes in Indonesia.

A trial date will be set this Friday (31).

RIA A, which was arrested by U.S. Customs Agents as he left the Indonesian consulate on Dec. 13, posted a $100,000 cash bond at a preliminary hearing on Dec. 16. He was released in the custody of the Indonesian government and had his passport revoked.

According to the RIAA, Setiano had offered 360,000 allegedly illicit recordings for sale at $1.50 each to MBS Entertainment, a Canadian video export company set up in New York by RIAA undercover operatives. Recordings offered were on the John Lennon, Galaxy, King and Billboard labels, all well known pirate imprints operating in Indonesia.

Edward Parapat, commercial attaché at the Indonesian consulate, was alleged by the RIAA to be involved in negotiating the deal for Setiano in return for a commission.

Parapat was not charged.

“RIA A, as a member of the International Intellectual Property Alliance, has been actively working toward putting an end to government involvement in the illicit sale of intellectual property,” said API’s president, Michael W. J. J. Schoenfeld.

“After this case, we believe the Indonesian government understands the necessity of taking action against the piracy problem.”

Several international and national law enforcement agencies were involved in this operation. This case is another step in the RIAA’s efforts to put an end to piracy.

Teen, Young Adults Agree in Survey
Lyrics Have ‘Bad Effects’

WASHINGTON - A recent nationwide survey conducted by Media General/Associated Press, asked sixteen-year-olds to rate rock lyrics. They thought rock lyrics, and the results show that even among the 18-24 core rock audience, nearly 90% feel that the lyrics have a “bad effect” on pre-teens and teens.

Predictably, the answers of adults 35-44, 45-64 and 65 plus showed even less enthusiasm with rock, but it is the answers of the core group who all said they like rock ’n’ roll who might come as a surprise.

For example, 46% of the 18-24’s answered now to the question asking if some rock records should carry warning stickers. The overall response from all age groups was 55%.

On the 18-24’s answer saying yes, 47% of them said they should be rated like movie R, PG, PG-13, R and X ratings. Thirty percent said they didn’t think the lyrics had a bad effect on children and 33% felt they had a bad effect, nearly one-fourth—49%—said the lyrics have no effect, and 10% said they didn’t know.

Of those 39% of 18-24’s who felt rock lyrics have a bad effect on kids, 71% felt they should be censored, particularly for educational, sexual, violence, sample, violent activity, sample, laziness and sex to the contrary. Thirty-eight percent of the entire 18-24 sampled said they had been offended by a rock lyric.

The negative feelings of the older demographic responses toward rock music was evident, with many “say” answers to questions in the 60 percentile. For example, 65% of the 55-64’s said there should be warning labels on rock records, and 66% of both the 35-44’s and 65+ respondents said that rock lyrics have a bad effect on the behavior of children.

It is unknown whether or not the survey was conducted in mid-November and published by the Associated Press Jan. 16.

BILL HOLLAND

LONDON - In the most successful trading period of its 15-year history, WE A International says it increased its net music revenues last year by 27%, using constant rates of exchange.

“Our affiliates around the world did better than we expected,” said Neshu Ertegun, company founder and chairman. “Despite social unrest, political unrest, but the result was excellent, prompting unemployment and astronomical inflation in several countries, we increased our market share.”

The outstanding successes of the year came from Madonna, who reached platinum and gold status in most territories with a total eight singles and two albums, and Phil Collins, whose “No Jacket Required” album hit platinum in five markets, gold in eight and silver in two.

In Europe, success is attributed to the combination of strong U.S. repertoire and powerful and innovative marketing strategies. In France, WE A Europe president Siegfried Lombardi says

WE A U.K. almost doubled its market share to 11%, while local signings Matt Bianco and Howard Jones achieved tremendous sales success. In France, WE A Filipecchi recorded its best year to date, thanks in large measure to platinum albums from France Gall and Michel Jonasz, and a No. 1 single from new act Jean-Pierre Mader. For WE A Germany it was new band Alphaville that turned in the strongest performance, reaching platinum or gold status in six markets with its debut album “Forever Young.”

Loch also acknowledges the impact of new management systems and marketing strategies on WE A’s sales, surging with the European success of U.K. and ZZ Top to multinational marketing techniques. Other notable events of the year included the appointments of Marco Bigiotti and Manfred Laphe as managing directors of WE A’s Italian and Austrian operations respectively; the 10th anniversary.

(Cocontined on page 87)
February Hot Album Releases

Eight albums are set for release in February by acts that hit gold or platinum with their last releases, or in the last 12 months. All are single-disc studio albums unless otherwise noted.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DATE</th>
<th>PRODUCER</th>
</tr>
</thead>
<tbody>
<tr>
<td>JACKSON BROWNE</td>
<td>LIVES IN THE BALANCE</td>
<td>CTM</td>
<td>FEB. 23</td>
<td>JACKSON BROWNE</td>
</tr>
<tr>
<td>JERMAINE JACKSON</td>
<td>PRECIOUS MOMENTS</td>
<td>CTM</td>
<td>MAR. 10</td>
<td>JERMAINE JACKSON</td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>YOUR SONGS (billed backup)</td>
<td>MCA</td>
<td>FEB. 12</td>
<td>PALMER DELORES</td>
</tr>
<tr>
<td>JOHN LENNON</td>
<td>LIVE IN NEW YORK CITY</td>
<td>CTM</td>
<td>FEB. 24</td>
<td>YOKO ONO</td>
</tr>
<tr>
<td>ORIGINAL SOUNDTRACK</td>
<td>ABSTRACT BEGINNERS</td>
<td>EMG AMERICA</td>
<td>FEB. 23</td>
<td>UNUSUAL</td>
</tr>
<tr>
<td>ORIGINAL SOUNDTRACK</td>
<td>THE COLOR PURPLE</td>
<td>QWEST JONES</td>
<td>FEB. 10</td>
<td>QWARTY JONES</td>
</tr>
<tr>
<td>ORIGINAL SOUNDTRACK</td>
<td>DOWN AND OUT IN BEVERLY</td>
<td>MCA</td>
<td>FEB. 24</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>BRIAN SETZER</td>
<td>THE KNIFE FEELS LIKE JUSTICE</td>
<td>EAGLE AMERICA</td>
<td>FEB. 21</td>
<td>DON GERMAN</td>
</tr>
</tbody>
</table>

Few Superstar Albums Scheduled

Varied Valentines Among Feb. Releases

BY PAUL GREIN

LOS ANGELES With the long-awaited Lionel Richie album still unscheduled at press time, February is shaping up as a rather lean month in terms of superstar releases.

Among the few highlights are new studio albums by Jackson Browne and Jermaine Jackson, solo debuts by Brian Setzer (Stray Cats) and Stan Ridgway (Wall of Voodoo), a live album by John Lennon and an anthology of hit ballads by Elton John.

Several of the other key February releases are motion picture soundtracks. Among them: "Absolute Beginners" (EMI America), featuring David Bowie, Sade, Ray Davies, Nick Lowe and members of the Jam; "The Color Purple" (Qwest), featuring music by Quincy Jones; "9 1/2 Weeks" (Capitol), featuring a new song by John Taylor and existing tracks by Joe Cocker, Eurythmics and Devo; and "Down And Out In Beverly Hills" (MCA), featuring a new single by Little Richard, "Great Gosh A'Mighty!" plus one side of theme music by Andy Summer.

Other notable soundtrack releases due in February include "Wildcats" (Warner Bros.) and "Trouble In Mind" (Island/Atlantic). "Lives In The Balance," due on Asylum at the end of the month, is Jackson Browne's followup to 1980's "Lawyers In Love." "Precious Moments," which was pushed back from January release, is Jermaine Jackson's followup to his 1984 Arista debut, which went gold.

CTI sues Warners over signing of George Benson, see page 86

Two key solo debut albums are set for release in February. Stan Ridgway's "The Big Heat" is due Feb. 10 on IRS; Brian Setzer's "The Knife Feels Like Justice" is slated for Feb. 21 on EMI America. Setzer's album was produced by Don Gehman, best known for his work with John Cougar Mellencamp.

MCA plans to release two hits anthologies in February: Elton John's "Your Songs," a collection of his ballad hits for the label; and Rick Nelson's "All My Best," a double-record set of studio re-recordings of Nelson's hits. MCA says the album was created for direct mail marketing, and was being planned well in advance of the singer's death Dec. 31.

Another noteworthy posthumous release set for February is John Lennon's "Live In New York City," which matches the "One On One" concert video recently released on EMI/Sony. The performance was recorded in 1972 at New York's Madison Square Garden.

Two developing acts who scored top 10 singles from their last albums will return in February. Ani-son (due Feb. 10 on PolyGram) with "Strange Behavior," and Dennis DeYoung is slated for Feb. 24 on A&M with "Back To The World.

Veteran pop and rock acts due in the month include ELO (Feb. 10) on CBS Associated with "Balance Of Power," Elvis Costello (late February) on Columbia with "King Of America," and Tid Nugent's return on Atlantic with "Little Miss Danger-ous."

Numerous country acts have new albums slated for February. The list is headed by Reba McEntire, who has two albums coming out on the same day, Feb. 10. MCA will release "Whoever's In New England," which McEntire produced with Jimmy Bowen; and PolyGram, her old label, is issuing "Reba Nell McEntire."

Special Achievements. Bob Geldof, right, is congratulated by Billboard album rock consultant Denis McNamara on the Les Michaels Award he received during the 12th annual Superstars Radio Convention (Billboard, Jan. 25) held recently in Fort Lauderdale, Fla. The artist was recognized for his Live Aid work. (Photo: Jann Zlotkin)

Executive Turntable

RECORD COMPANIES. CBS Records International in New York appoints John C. Ebert vice president of operations. He was vice president of facilities engineering and building operations for CBS Inc. Manolo Diaz is named managing director of CBS Records Spain. He was deputy managing director for the label.

Terry Barnes is elevated to the newly created post of vice president of creative services at Motown Records in Los Angeles. She was executive assistant to the president.

WEA International promotes Claude Nobs and Jimmy Wee to managing directors for the label's Switzerland and Singapore affiliates, respectively. Nobs was WEA International vice president of public relations and video development. Wee was general manager for WEA Singapore.

Arista Records promotes Melani Rogers to senior director of national publicity and Ed Simpson to national sales director in New York. Rogers was director of national publicity. Simpson was associate director of regional marketing. In addition, the label ups Nicky Kalliongis to East Coast a&r manager and Phillip Wild to senior attorney and assistant secretary. Kalliongis will continue as manager of Arista's studio. Wild was a staff attorney.

Jesus Garber is appointed director of black music marketing for A&M Records in Los Angeles. In addition to his new responsibilities, he will continue as east West Coast promotion director for the label.

Atlantic Records elevates Andrea Gavis from associate director to direct-

Strategies Set in Motion Behind Source Bill

BILL HOLLAND

WASHINGTON The author of the Senate version of the controversial source-licensing bill, which pits the performing rights groups against broadcasters—is in the middle of a behind-the-scenes arm-wrestling contest with another key legislator.

Sources close to the matter say it's a struggle between the powerful chairman of the Judiciary Committee, Sen. Strom Thurmond (R-SC), and the chairman of the Copyright Subcommittee, Sen. Charles McC. Mathias (R-Md.).

The bill in question, the so-called Source Licensing Bill (S. 1986) introduced by Sen. Thurmond in December, would amend Title 17 of the U.S. Code (the Copyright Act) to require that the right of music performance be included in the rights conveyed on any non-network commercial television show carrying protected music in synchronization.

Local station owners are in favor of the legislation because, they say, they should be able to purchase programming with all fees included. Further, they find the current blanket licensing arrangements with ASCAP, BMI and SESAC to be prohibitively expensive.

Broadcasters have lost their case in the courts. If the measure should become law, the performing rights groups could lose as much as $80 million in fees annually.

In most cases, bills in the Congress are first referred to subcommittee, then voted out of it to full committee. However, the body's parliamentary rules allow a Senate committee chairman certain latitudes—regardless of the right to request that a bill be scheduled for subcommittee hearing by a certain date or else sent back to the full committee for action.

(Continued on page 87)
For Your Consideration

**JAN HAMMER**

Best Pop Instrumental Performance
(Orchestra, Group or Soloist)

Miami Vice Theme

Best Instrumental Composition
Miami Vice Theme
BY PAUL GREIN

LOS ANGELES The American Foundation for AIDS Research, the beneficiary of revenue generated by the current No. 1 pop and black hit, "That’s What Friends Are For," is looking ahead to several followup projects to raise more money to combat the killer disease.

William J. Menishimer, the foundation’s executive director, says he’s hoping to mount a concert similar to the Live Aid and Farm Aid fundraisers—though not on that scale— sometime this year. "We’re looking at six or seven big-name artists to perform," he says. No date has yet been set for the concert, but Menishimer expects it will be held in the Los Angeles area.

Menishimer hopes to release a variety of classic album containing the Dionne & Friends single and a home video including the videoclip.

The foundation is to receive all the profits from the seven-inch single and 10% of those from War- wick’s hit album, “Friends.” From those two sources, Arista Records has estimated that the foundation will receive $500,000, but Menishimer says he won’t have a final accounting until the end of March.

He does, however, know where the money will be going. “Our focus will be to fund research and provide education,” he says. “We will not be doing support services at this time. It’s just a bigger job than can be done by a foundation. It would take some time just to evaluate if it’s practical.”

“Our immediate focus will be on (Continued on page 84)

Landscapes Seeks to Establish Its Identity

NEW YORK Landscape, a British new age label from Beggars Banquet/Coda (Billboard, Jan. 25), makes its debut here this month as part of a pressing and distribution deal with Jeff Benjamin.

The Landscape series, touted as the first U.K. new age line, will be backed in the U.S. by a marketing campaign emphasizing the identity of the label rather than its individual artists and recordings. "The reason the majors haven’t succeeded in this arena is that new age’s label image is pre-eminent over its artists’ images," says Marty Scott, president of both labels. "One retail- er is more apt to take a chance with a new release on an imprint he recognizes. We’re establishing an identity for Landscape from day one." That image includes the upscale packaging that already sets several new age labels apart from other recordings. All Landscape recordings are digitally engineered and will be released simultaneously in all three configurations. LPs feature Direct Metal Mastering, audiophile vi- niy, embossed jackets and loose tearaway bag inserts that are on chrome tape. All releases come accompanied by a 16-page information booklet.

First U.S. releases on Landscape are "Bayou Moon," Tom Newman; "Classic Landscapes," Tim Cross; "Seasons," Claire Hamill; "Song Without Words," Dashiell Rae; and "Standing Stones," a compilation including tracks from future releases.

Titles on Landscape include acoustic and electronic music, as well as vocal and instrumental collections. The label’s packaging includes an album of solo acoustic piano by Rick Wakeman.

Scott says the Landscape series is part of a broader deal with Beggars Banquet that will see Jem issue the entire Coda catalog of mainstream jazz albums in the U.S. While noting that new age has been “really an American phenomenon,” Scott says the new series has been well-researched by Beggars Banquet head Nick Austin and can be expected to take a broader approach to new age music in its present form.

“The English recording attitude is different,” says Scott. “Because of the size of that market, a major artist can try something out of the ordinary while a major artist in the U.S. really can’t.”

Co-op advertising will be available for retailers. FRED GOODMAN

NEW YORK Frank Zappa, whose albums have been distributed by almost every major, has placed for his entire catalog to be released on Compact Disc by Ryko Disc. The three-year exclusive agreement gives the company im- print as many as 24 releases.

Eight albums on six disks are slated for simultaneous release late this spring, according to Don Rose, who handles ads for Ryko Disc. “Frank has bad rights rever- se, so all of his recordings may be out of print,” says Rose. "We’re going to use the 6.6-plus-minute format on all of the disks to which could make extra tracks, as existing LPs, or releasing three-album sets on two disks.

Rose comments that Zappa has been "completely digital in his own studio for the last five years," adding that "he has gone back and done digital mixes of a lot of his earlier records and made digital re-recordings of a lot of the parts." As an example, Rose says, "Warm Classics in a New Key" and "Zappa’s No. 1 Pop Mec- sty," includes new, digitally recorded bass and drum parts. "The recordings are truly digitally en- hanced and as adapted as anything from that era can be," he says.

Other releases in the initial batch from Ryko include "Frank Zappa Plays The Mothers Of Preven- tion," a two-disc version of the three live at the Fill 'Em Up N’ Play Yer Guitar," a single disc featur- ing both "Apostrophe" and "Overnight Sensation," and a collection of Zappa compositions performed by the London Symphony Orche- tra, including a previously unre- leased touring version track.

Rose says the label has "con- firmed manufacturing capacity" for the releases, and will back them with a retail-oriented mar- keting campaign. PRED COOPMAN

Additional AIDS Fundraisers Planned

Research Already Benefitting From Dionne & Friends

Three’s Not a Crowd. Jazz artists Hubert Laws, Left, and Pat Metheny, right, join Milton Nascentino during a recording session for Hasbro’s forthcoming Polydor album “Encontros E Despedidas,” scheduled to be released in March.

THE BUZZWORDS in the music industry throughout the ’80s have been MTV, light music, new wave, synth-pop and dance remixes. And no one would dispute the signific- ance of any of these phenomena. But indications are that the market is more wide open than any of us might have thought.

‘Proof of the pudding’ looks no fur- ther than to the top of this week’s pop charts. The No. 1 album for the second straight week is Barbra Streisand’s "The Broadway Al- bum," in which Streisand returns to the theater songs with which she launched her career in the early ’60s. The runaway success of the album gives No. 1 presence to stand- ers by Paul Grein

THAT’S What Friends Are For" also hit No. 1 on this week’s black chart. We erred last week: It’s the second No. 1 black hit for lyricist Carole Bayer Sager, fol- lowing Aretha Franklin’s 1977 sin- gle “Break It To Me Gently," which she co-wrote with Marvin Hamlisch.

JAMES BROWN this week cracks the top 15 on the pop chart for the first time in nearly 15 years. His “Rocky IV” hit “Living In America” leaps eight notes to number 15, matching the peak position of the immortal “Hot Pants” (She Got To Use What She Got, To Get What She Wants) (Part 1), from the summer of ’71.

At the rate it’s going, “Living In America” has a good chance of hit- ting No. 1. If it does, Brown will top Tina Turner as the artist with the longest span of time between first cracking the Hot 100 and first hitting No. 1. Turner, you may re- call, took exactly 24 years between first hitting the chart in August, 1960, with “A Fool In Love” and first reaching No. 1 with “What’s Love Got To Do With It.”

For Brown, it would be a 27-year climbed to the top. He first hit the chart in December, 1958, with “Try Me,” and has never climbed higher than number three—a peak he reached with 1965’s “I Got You (I Feel Good).”

Just by cracking the Hot 100, Brown has become one of only 11 artists to have scored chart hits in the ’60s, ’70s and ’80s. He fol- lows Cliff Richard, Elvis Presley, Paul Anka, Johnny Mathis, Smokey Robinson (first with the Miracles), Frankie Valli (first with the Four Lovers) and Simon & Garfunkel (formerly Tom & Jerry).

(Fast Facts: Another Greek reader, Vassilios Turonis of New York, wrote in to suggest that Mr. Mester’s new single, “Kyriss,” marks the first time a Hot 100 song has had a Greek word in its title. Turonis adds that “Kyriss” means “mister,” and that Mr. Mester translated into Greek would be Ky- rie Kyrie. In any language, the song is a smash: It jumps eight notes to number 13 this week, and is likely to follow the group’s first hit, “Broken Wings,” to No. 1. Four singles in the top 10 on this week’s pop chart are featured in current films. Survivor’s “Burning Heart” is from “Rocky IV.” Lionel Richie’s “Say You, Say Me” is featured in “White Nights.” Billy Ocean’s “When The Going Gets Tough” is in “Jewel Of The Nile,” and Paul McCartney’s “Spies Like Us” is from the film of the same name. A fifth top 10 hit was introduced in a film. That’s Dionne & Friends’ “That’s What Friends Are For,” first heard in the 1982 movie “Nightshift.” Perry Passarotti of North Ber- gen, N.J., notes that the Talking Heads’ “And She Was” recently set a new record for the longest run on the Hot 100 without crack- ing the top 50. The song hung on for 20 weeks, and never climbed higher than number 54. The old record was held by Chaka Khan, whose “Through The Fire” stayed on 11 weeks on the chart, and never beat number 60. Both records were dis- tributed by Warner Bros.

www.americanradiohistory.com
BRAND NEW STYLE! HOT NEW RECORD ALBUM! TAKE A LOOK AT HER NOW!

TOTALLY MINNIE

She's stepping out with "Totally Minnie," a flashy new album and a totally outrageous new look. This year watch her shine in a...

• Prime-Time Animated Special • Snappy Fashion Line • Smash Music Video • Year-Long Celebration at Disney Theme Parks • Plus—Public Appearances at all the "in" Spots!

WHO KNOWS—THIS JUST MIGHT BE MINNIE'S YEAR!

DISNEYLAND/VISTA RECORDS AND TAPES

For further information contact Jody Rubin at Disneyland/Vista Records and Tapes, 350 S. Buena Vista, Burbank, CA 91521 • (818) 840-1665.
WEA STARFORCE

A-HA
GEORGE BENSON
CHICAGO
CHRISTOPHER CROSS
JOHN FOGERTY
CHAKA KHAN
MADONNA
PRINCE
DAVID LEE ROTH
ZZ TOP

RUBEN BLADES
JACKSON BROWNE
PEABO BRYSON
THE CARS
DOKKEN
MOTLEY CRUE
TEDDY PENDERGRASS
LINDA RONSTADT
STARPONT
JOE LYNN TURNER

AC/DC
LAURA BRANIGAN
FOREIGNER
THE MANHATTAN TRANSFER
MARILYN MARTIN
ROBERT PLANT
RATT
SISTER SLEDGE
TWISTED SISTER
YES

BEVERLY HILLS COP SOUNDTRACK
GLENN FREY
NIK KERSHAW
MIAMI VICE SOUNDTRACK
NEW EDITION
NIGHT RANGER
TOM PETTY AND THE HEARTBREAKERS
READY FOR THE WORLD
CHARLIE Sexton
KIM WILDE

ALPHAVILLE
MICHEL BERGER
ERIC CLAPTON
PHIL COLLINS
FRANCE GALL
GOLD
HONEYMOON SUITE
HUMPE HUMPE
AL JARREAU
MICHEL JONASZ
HOWARD JONES
HEINZ RUDOLPH KUNZE

LAM
MATT BIANCO
MARIUS MÜLLER-WESTERNHAGEN
AKINA NAKAMORI
PRETENDERS
MIKE RUTHERFORD
SHONENTAI
SIMPLY RED
DONNA SUMMER
PETE TOWNSHEND
SADAO WATANABE
EIKICHI YAZAWA

WEA INTERNATIONAL
THE HOME OF THE STARS
LOOKS FORWARD TO SEEING YOU AT
MIDEM 1986

STAND 25.01
TELEPHONE (93) 390101—EXT. 3140/3141
Sales of Western Product Plummets
Nationalism Hits Hong Kong

BY HANS EBERT

HONG KONG—Call it a sudden surge of nationalist pride, but recen
ts music market figures here re
evalse that sales of international rec
ord product have reached their low-
est point ever.

Norman Chang, head of PolyGram
operations in Southeast Asia, details the
developments in his report to the board of
taro, which means Western record-
nows, constitutes around 10% of our com
pany sales. Even our Japa
ese repertoire, which was buying prac
tically nothing a few years ago, is faring better.

Chang says that PolyGram and
other labels have even had difficulty
breaking local acts that are not
Chinese but have recorded in Can
tonese. "Life is still very hard
on an album by a singer called
Rowena Cortes. It was an excellent
album, well produced, with a good
Cantonese material. Unfortunately,
she is a Filipino, and that worked
against her."

Local fans can’t "identify" with
the looks of Western artists, Chang
suggests, "but they can emulate the
artwork and visual aspects of Chinese and Japanese artists.

Seeking an explanation for the
dramatic decline of the market for
International repertoire, for which
specific statistics are slow to
emerge, Chang cites the advent of
multimedia as a possible reason.

"Western music has always been
bought by the more affluent seg-
ment of the record-purchasing pub-
lhc," he says. "Most of these own
VCRs. They simply tape music
videos off television, make their
own album compilations, and forget all about buying the records."

More Than 50 Popular Singers Join SAMA Declaration

BY JOHN MILLER

JOHANNESBURG—A group of
more than 50 South African per
formers, including both black and
white acts, has come out publicly in
opposition to the government’s implemen-
tation of state apartheid.

Styling themselves South African
Musicians Against Apartheid, the
group announced its existence with
national newspaper ads calling
Forums. It is our turn to
end segregation forever and
free the people of South Africa.

The SAMA declaration of Jan. 12
also contains the following state
ments that the music community could
receive in its entirety:

"We are of the belief that
musicians are not the same as
the country as a whole. We
have nothing to celebrate.

And, they conclude: "We also
warmly welcome the international
music community’s support for the
struggle against apartheid."

Signatories: Johnny Clegg, a
white member of the band Juluka
and one of the few white musicians
regarded as fully understanding the
aspirations of the black community
here, says: "This is an historic docu-
ment because musicians have
been divided by the very nature of
the apartheid society we live in.
And this is the first time they have come
together in a single body.

The SAMA declaration is a
call to popular belief, black musicians are not
that politically aware and are, in
fact, succumbing to pressures with
in their community. Their support
for the declaration can be just as
tokenistic and expedient as all
other political campaigns.

JOHANNESBURG

PARIS—Veteran French composer
Louis Gaste has won his five-year
legal battle claiming plagiarism by
the Brazilian writer Morris Albert
for his hit "Feelings," in the French
hit "Pour Toi."

A Paris appeals court has over
turned the declaration of victory for
Gaste by a lower court in April,
1984, and ruled that sub
stantial sections of "Feelings"
were plagiarized from "Pour Toi,
composed by Gaste in 1956 for his
wife, French stage artist Line Ren
aud.

The appeals court ruling is valid
throughout the European Economic
Community market countries.

"Feelings" was an international
hit, and the producers were asked
to seek similar judgments in the
U.S. and in Switzerland. It was in
the latter country that European
rights for "Feelings" were held by
International Musical Enterprises.

The court awarded Gaste a pro
visional $40,000 while accountants
calculate the total earnings in France
and the French cover version "Dis Lui,"
which prompted Gaste to open legal
care.

The case, now 77, has written some
1,000 titles, including songs for
Yves Montand. Line Renaud made
her U.S. theatrical debut recently
in West Palm Beach, Fla., in the
play "Incomparable Lulu," an adap-
tation of her French stage suc
cess "La Folle Amanda."

Appeals Court Overturns ‘Feelings’ Ruling
Finds for French Composer in Plagiarism Decision

BY MICHAEL WAY

PARIS—Veteran French composer
Louis Gaste has won his five-year
legal battle claiming plagiarism by
the Brazilian writer Morris Albert
for his hit "Feelings," in the French
hit "Pour Toi."

A Paris appeals court has over
turned the declaration of victory for
Gaste by a lower court in April,
1984, and ruled that sub
stantial sections of "Feelings"
were plagiarized from "Pour Toi,
composed by Gaste in 1956 for his
wife, French stage artist Line Ren
aud.

The appeals court ruling is valid
throughout the European Economic
Community market countries.

"Feelings" was an international
hit, and the producers were asked
to seek similar judgments in the
U.S. and in Switzerland. It was in
the latter country that European
rights for "Feelings" were held by
International Musical Enterprises.

The court awarded Gaste a pro
visional $40,000 while accountants
calculate the total earnings in France
and the French cover version "Dis Lui,"
which prompted Gaste to open legal
care.

The case, now 77, has written some
1,000 titles, including songs for
Yves Montand. Line Renaud made
her U.S. theatrical debut recently
in West Palm Beach, Fla., in the
play "Incomparable Lulu," an adap-
tation of her French stage suc
cess "La Folle Amanda."

Musicians Endorse Anti-Apartheid Ads

More Than 50 Performers Join SAMA Declaration

BY PETER JONES

LONDON—Under the logo "Life
Sounds Better To Me," the Brit
ish Phonographic Industry (BPI)
is kicking off a generic campaign to
spur a greener campaign to
spur a greener music market spending. The
U.K. branch of IFPI says the
promotion is aimed specifically at
called "laddering" record buyers and it will
be formally launched at the British
Record Industry Awards ceremony (Feb. 12). Its musical logo des
ign will be featured on posters,
printed material, in-store display
pieces and in a series of direct
record commercials which will
be launched after the awards event.

Committee chairman chairman
Robert Dingchon, chairman of WEA

Record U.K., says: "Generic adver
tising is not an easy matter. The
overall objective is to change the
be
havior patterns of a large sec
tion of the potential market. The
campaign we’ve plotted by the Yoi
low-cost advertising agency has
launched directly at the laddred record
buyer and the buyer whose pur
chasing frequency can be upped by
appealing to the right stimulus.

HMV here is first of the special
store chains that commit itself to
a pioneering promotion. Other
Wh. Smith is pounding the situ-
tion. All shops in the HMV group
are taking part and promoting the
campaign for a two-week period
starting a week before the awards show.

Drive to Carry ‘Sounds Better’ Logo

Records U.K., says: "Generic adver
tising is not an easy matter. The
overall objective is to change the
be
havior patterns of a large sec
tion of the potential market. The
campaign we’ve plotted by the Yoi
low-cost advertising agency has
launched directly at the laddred record
buyer and the buyer whose pur
chasing frequency can be upped by
appealing to the right stimulus.

HMV here is first of the special
store chains that commit itself to
a pioneering promotion. Other
Wh. Smith is pounding the situ-
tion. All shops in the HMV group
are taking part and promoting the
campaign for a two-week period
starting a week before the awards show.
Jazz is America's Music

WE'RE WASTING A NATIONAL RESOURCE

BY BILL TAYLOR

In its treatment of jazz, the music business has traditionally been callous, negligent, thoughtless, incredibly stupid and unbusinesslike.

Jazz is more than a music. It is an important American contribution to culture, yet the music business has left it in its own promotion, distribution and marketing. The result is a situation where today's popular musicians can no longer find a market for their original work.

Jazz has long been recognized as an important American contribution to music. It has been a source of inspiration for many of America's greatest composers. However, today's music business is not treating the music of the past with the respect it deserves.

Gillespie's record sales, for example, have been negligible. His music has been distributed to a much smaller audience than it could have been if the record company had been more interested in promoting his work.

In the past, jazz has been considered a niche music. Today, it is considered a mainstream music. But this does not mean that jazz is treated as such by the music business. The most successful jazz recordings are often those that are not considered jazz by the mainstream industry.

This lack of attention to jazz is a serious problem for the music business. Jazz has the potential to bring in new listeners and create new fans. But it needs to be treated with the respect it deserves.

There's no excuse for the lack of industry support for this music!

Ari Chan

FUNDraisInG AId

Charles Everett's comments on the recent flood of all-star charity events (Letters, Dec. 28) was neither accurate nor fair. Those who participated in Band Aid, USA For Africa, Live Aid, Farm Aid, etc., did not do so to make money, but rather to help their countries.

I fail to see what's ridiculous about raising $70.5 million for famine relief. Unless we can figure out a way for doctors, nurses, lawyers, etc., to raise that kind of money through their respective professions, their hope these events continue this year and in the future.

Bill Sorensen Jr.

CharitY Is Not a FaD

Charles Everett (Letters, Dec. 28) must be an odd cold heart to condemn the charity work of the various Aid projects as merely "the latest fad in music," designed only to sell records and make money for the artists involved. What nerve!

If this "fad" will pass in time, let's get as much out of it as we can while it lasts. I, for one, have personally looked forward to seeing one soon for cancer research.

To hell with Mr. Everett and others who think as he does. Yes, I do remember what P.T. Barnum said. But I also remember what Charles Dickens wrote in "A Christmas Carol."

Chris Oaks, WZZQ

An UNFORTUrate Decision

I look forward each year with great anticipation to the NARAS announcement of Grammy nominees. Since working in the music retailing, these awards have gained in interest and excitement for me. But after learning that Whitney Houston was left out of the best new artist category, much of my enthusiasm for this prestigious event has diminished.

As pointed out in the Commentary by Arista president Clive Davis (Jan. 18), it is unfortunate that NARAS has chosen to interpret its rules so strictly this year when, in the past they have ignored their literal definition of "new" artists.

As a result of this decision by a jury president of the forum, the industry and for music itself, and it's a real shame she will be denied the shot she truly deserves.

Ann M. Gleason

HARNESSING THE TEAMSTERS

Statements, such as those by Rep. Robert W. Kastenmeier, that the record industry has now recovered from inroads into sales that may have been caused by home taping have no place in the argument over what constitutes a diverse audience even ever before. But that audience must experience the music consistently if that interest to be translated into record sales and greater boxoffice appeal.

This idea wholeheartedly with the member of the Polish delegation who stated: "I hope we will not build new borders when technology has given us the means and the opportunity to cross old ones."

Hopefully, greedy, shortsightedness and inertia will not prevent the music business from developing a more effective approach to the business aspects of jazz. We are wasting a very valuable national resource.

Barbara & Linda: No Comparison

Rita Boyd's letter (Dec. 21) echoes my sentiments exactly. She was right when she said Linda Ronstadt, "the one often under-appreciated, challenged record business woman, herself and her fans by recording "What's New" and "Lush Life."

Despite the critical and commercial success Barbara Streisand has achieved with "The Broadway Album," it is in no way a significant act of courage when compared to Ronstadt's in recording standards. Furthermore, these gifted singers have taken completely different approaches, and it is wrong to compare the two artistically.

Jeremy Stillman

New York

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

Brian Chan

Fermata International Melodies

Hollywood
WHEREVER THEY’RE LISTEN
CBS Records International covers all areas of music in all areas of the world, with a record of success that’s nothing short of earth-shattering.

ING, OUR MUSIC IS THERE.

To date, 22 Crystal Globe Awards signifying over 5 million in career sales outside a performer's native land have been earned by CBS Records International artists working on 4 continents. From North America to South America to Europe to Australia, no other company even comes close.

In any area.
Anywhere.

CRYSTAL GLOBE WINNERS

Roberto Carlos  
Ray Conniff  
Neil Diamond  
Bob Dylan  
Earth, Wind & Fire  
Julio Iglesias  
Michael Jackson  
Billy Joel  
Judas Priest  
Loverboy  
Johnny Mathis  
Meat Loaf  
Men At Work  
Sade  
Santana

Paul Simon  
Simon & Garfunkel  
Bruce Springsteen  
Barbra Streisand  
Toto  
WHAM!  
Andy Williams

CBS RECORDS INTERNATIONAL: IN THE WORLD OF MUSIC, OUR BUSINESS IS THE WORLD.

www.americanradiohistory.com
In Los Angeles on February 14 and in New York on February 25, our Industry will get together to make wishes come true for critically ill kids.

Be a part of it.

Call 213/205-0631 or 212/302-3970.

Starlight Foundation
Chicago's 'Bad Boy' Returning to WLUP
Dahl Ending Stormy Five-Year Relationship with WLS

BY MOIRA MCCORMICK

CHICAGO Top-rated afternoon drive personality Steve Dahl, the renounced "bad boy" of Chicago's hit radio waves, is expected to return to Hot-AM-owned WLUP ("The Loop") following the Feb. 16 expiration of his five-year contract with WLS-AM/FM.

According to Loop program director Greg Sokl, no contracts can be signed until Dahl's WLS term expires. As soon as it does, however, Dahl is likely to sign with WLUP.

Dahl and sidekick Garry Meier first attained notoriety here through their morning drive antics on WLUP in 1979. However, Dahl was fired in late 1981 by company president Tom Hoyt for alleged 'violation of community standards.' He and Meier subsequently signed a five-year contract with WLS, debuting on top 40/AOR WLS-FM (now WYZZ, "Z-96.")

The relationship between Dahl and WLS was a stormy one, during which he and Meier both received a number of suspensions for misconduct. Tensions were exacerbated in September, 1984, when the duo was moved to top 40 stalwart WLS-AM in an effort to shore up the station's sagging ratings.

Dahl and Meier had been rocking up top numbers in the afternoon drive slot, according to Dahl, when they were approached by WLS management last November and informed that veteran morning man Larry Lujack would be exercising a contract option to switch to afternoons. "They wanted to keep us on mornings," Dahl says, "but the price they offered us was too low." WLS general manager Jeffrey Trumper says he then "waived our rights to exclusive negotiations" with Dahl and Meier, requesting that the pair present him with any offers they received from other stations by Dec. 15. (WLS's contract with Dahl and Meier includes a matching clause, with seven days to review and accept any outside offers.)

According to Dahl, he and Meier talked with other stations, including KMET Los Angeles and WXRT New York, but those negotiations weren't settled by Dec. 15. On Jan. 6, Lujack moved to afternoon drive, leaving WLS without Trumper's key Freeman producer Fred Winston took the morning drive slot, and Dahl and Meier were switched to middays.

They worked two shifts, and on the third day were told not to come back for the remainder of their contract. "And we found out that we wouldn't be broadcasting in their best interests," says Dahl.

"We knew they weren't happy," confirms WLS's Trumper, "and so to avoid suspensions we pulled them off the air.

On Jan. 14, Dahl presented Trumper with an offer from former employer WLUP, currently enjoying No. 1 status among the city's AORs. WLS had not matched the offer in a week.

Dahl maintains that WLS waived its right to exercise the seven-day review period after the contract's expiration, which would free him up Feb. 17. That's not the way WLUP sees it. Trumper says the week-long review is contractually bound to begin on the 17th, effectively tacking another seven days to the "Dahl of the Drums" relationship.

All signs, however, are pointing to Dahl's imminent re-emergence on the Loop. He says there's no bad blood between him and WLUP, noting that all station executives in office when he was fired have since departed, including Trumper. "We had some long conversations with [Hot-AM Broadcasting chief Cecil] Heftel," Dahl adds, "who admitted that it was a mistake to fire us."

Dahl says he and Meier are "real

listeners buying habits, page 23

MEGA Plan Links Corporations, Stations

NEW YORK Picking up on the corporate interest in entertainment properties, the Marketing Entertainment Group of America (MEGA) introduced a novel plan to link corporate sponsors with local radio during the Superstars Radio Convention (Billboard, Jan. 25). On the premise that radio has not begun to capitalize on the potential of its wide audience for promoting businesses, MEGA executive Whit- tles says he has already signed six station owners WMMR Philadelphia and KTXQ Dallas for the program. For client stations in the top 15 ADI markets, MEGA claims that MEGA's service has the potential to draw between $150,000 and $600,000 in new annual revenues.

Per MEGA's plan, corporations will be offered year-long, exclusive contracts with outlets the company represents. This long-range pitch to prospects, says Pell, is pegged to the notion that these firms consider their 'sponsoring the lifestyle' each station projects in its programming. Noting that a station's image is more important than its actual playbill, Pell claims that corporations are just as anxious to create and/or promote their overall image as they are to promote specific products.

In addition to generating new revenue, Pell says the establishment of lengthy ties will improve the continuity and impact of promotions for both sponsors and stations. Spon- soring corporations will benefit from regular exposure on and off the air, while outlets get the blessing of a hefty promotion budget which can be spent on their own creative ambitious campaigns for at least a year.

"What we're really doing," says Pell, "is cleaning up promotions... eliminating the risk of having to give away a pair of brown loafer to accommodate sales clients."

We're positioning the image of the

(Continued on page 15)

...newsline...

THE CAPITAL CITIES/ABC merger has been finalized with the following exclusive changes made as a result. Cap Cities' executive vice president/radio, James P. Arcara, is promoted to president Cap Cities/ABC Radio. Arcara reports to Michael Mallardi, broadcast division president and senior vice president for Cap Cities/ABC. Don Bouloukos, previously vice president of operations for ABC-owned radio stations, is elevated to president of the merged firms' owned outlets. Charles De Bare, previously president of ABC's O&Os, has opted for early retirement. Ed McLaughlin will continue as head of the ABC Radio Networks.

BILLYBOB FEBRUARY 1, 1986 15

www.americanradiohistory.com
sponsors within the stations. Don’t let your sponsors use your stations. Use your sponsors.”

Addressing the possibility that stations might balk at such a concrete link with a particular company, Pell points out that every one-off promotion is paid for with numerous sponsor mentions.

MEGA’s fee to clients depends upon the level of its involvement. “That could range from proposal suggestions,” says Pell, “to negotiating and managing the whole deal.”

According to Pell, MEGA will be turning to non-traditional radio advertisers (such as Nabisco and Beatrix) in its program, with a focus on getting a piece of the corporate promotional pie. It’s an area where MEGA has plenty of experience.

MEGA is a multi-faceted agency with credentials that include aligning and managing tour sponsorships between Schlitz and the Who, Coca-Cola and Duran Duran, and Suntast and the Beach Boys. Corporate venue sponsorships, mass media sweeps promotions, artist representation and merchandising campaigns are other MEGA entertainment sales and marketing functions.

In addition to tying most of its tours into local radio, MEGA’s track record in the radio industry was highlighted most recently by “Transylvania Mania.” The national promotion aired on 20 stations, and the October culmination sent roughly 100 affiliate listeners and personnel to Dracula’s castle in Romania for the ultimate Halloween Ball. “Transylvania Mania” will return in 1986, and Pell says MEGA expects to roll out at least four “high-profile promotions like it” this year.

With a new MEGA wing established for customized radio offerings, the company is also looking to apply its marketing and money-raising talent to networks and syndicators. With plans in this area yet to be finalized, Pell says MEGA will key on luring corporate dollars, continuity and visibility in promotions.

KIM FREEMAN

STEVE DAHL
(Continued from page 15)

Today, WAVA is quick to find a new program director with the recruitment of Mark St. John, formerly in from WAPI-FM Birmingham, Ala. The WAVA seat had barely cooled; previous programmer Smokey Rivers left for KOI San Francisco three weeks ago.

WAVA general manager and Daily executive Alan Good- man says St. John’s credentials include “enthusiasm, people skills, good formats and an aggressive attitude.” After interviewing 15 candidates, Goodman tips colleagues off to the potential in median market programmers. “The talent is just as sophisticated as you’ll find in the major markets.”

RICH PIOMBO is out as PD for Metromedia rocker KMET Los Angeles. Rumors on his replacement abound, but it looks like no final word will emerge until next week. Piombo’s predecessor, George Harris (who’s now a consultant to KMET and Metromedia’s far-healthier WMMR Philadelphia and WNEW-FM New York, as well as other outlets), admits that KMET was “caught in a downtime period” during the Fall Arbitra. “We were in the process of converting its listenership to an older demo,” he notes. “We’ve got a lot of work to do,” Harris continues. Referring to KMET’s “mimentary days,” Harris says that fans who grew up with the station “gave up on it” as they got older.

The CLEVELAND tourist bureau may be gloating, but we’re sure the city’s rock ‘n’ rollers weren’t too impressed with USA Today’s omission of Alan Freed in a Jan. 20 article chronicling Cleve- land’s desire to become home to the Rock and Roll Hall of Fame. The article quotes a cosmetics saleswoman, a jazzercise instructor and even WMMS’ Kid Leo, for whom it can probably be assumed that the Freed connection went without saying. Despite the fact that Jan. 20 marked the 21st anniversary of Freed’s passing, the piece makes no mention of Mr. Rock ‘n’ roll himself. Freed, of course, coined the term and popularized it on his “Moondog Rock ‘n’ roll Party” for WJW Cleveland in 1951, and the rest is history … or so we thought.

KANSAS CITY country kicker KFFK joins the ranks of country broadcasters looking to spice up their output with the formation of the “KFFK Country Club,” a retooled morning show hosted by station regulars Dan Roberts and Billie Rodely. Other additions there are Dennis St. John, who joins from neighboring KUDL as assistant PD and midday man, and John Meier, who follows an afternoon drive. Most recently, Monday was production director at WJW-FM Cleveland. Finally, KFFK music director Tony Stevens jumps over to the station’s sister AM, KCKM, as program director for the solid gold country outlet.

Top 40-formatted KOFM-FM Oklahoma City appoints “the real” Scott Miller as morning man. He joins from WMJ1-Cleveland, where he was evening jock … Steve Christie is the new morning man (7-10 a.m.) at popster WZAT- FM Savannah. He was the morning drive man at WXXX. Also, Spanky MacPharland is upped to assistant program director/music director. He continues on the evening show.

Veteran Chicago broadcaster Joel Sebastian died Jan. 17 after a long bout with pneumonia. Most recently with Infinity’s WJKX there, Sebastian’s 20-year Windy City career included airwork with WCFL, WLS, WGN and WMAQ.

In other windy city breezes, WLS-AM-FM completes a year-long separation process, with the FM adopting the WYTZ (Z-95) calls. According to combo general manager Jeffrey Trumper, the difference in target audiences for the two stations necessitated the untying of their bound-together images. “The AM attracts the 25- plus group,” he says, “while the FM skewers younger listeners.” WLS-AM had been simulcasting Larry Lujack’s morning show and Brant Miller’s evening show on the FM. The evening simulcast was dropped a year ago. In June, a separate PD was hired for WLS-FM (Dallas Cole, subsequently replaced by Jan Jeffries). In addition, says Trumper, “We hired a promotion person, Ed Morrison, for the FM.”

In August, Lujack’s simulcast was ended. In December, jock Paul Barsky’s morning zoo was installed in WLS-FM’s morning drive slot. In early January, Lujack took over the WLS-AM afternoon slot, with Fred Winston doing mornings. The Lujack move was the final straw for WLS’ “bad boys,” Steve Dahl and Garry Meier (see separate story, page 15).

By virtue of its architectural and historical significance, this stunning terra cotta building will be the only commercial structure to survive the 42nd Street redevelopment project. Today, 220 is being renovated — inside and out — in preparation for its prestigious new neighbors. Tomorrow, it will take its rightful place among the four office towers, merchandise mart, hotel and renovated theatres that will comprise its new environment.

The theatre arts, fashion communities and related services will benefit from the building’s classical ambiance, above standard installation, reasonable rents, long term leases and convenient location near all transportation.

Available: Full floors – 6,000 to 7,150 sq. ft. Penthouse triplex – 6,000, 4,200 and 2,050 sq. ft.

Call: Carol Nelson, Exec. V.P. • Mary Ann Tighe (212) 984-8128 Scott Pudalov • Len Sherman

EDWARD S GORDON COMPANY INC
Chappell/Intersong Music Group—USA is proud to celebrate its 50th Anniversary Year. We thank all of the talented songwriters, artists, affiliated companies, record producers, record companies, and all our other friends in the music and entertainment community for their continued support since 1935.

We've been proud to represent the best during our first 50 years.

Our thanks to Billboard for starting our next half-century on the right note by naming Chappell/Intersong Music Group—USA:

#1 Top Pop Singles Publisher—1985

50 Years of Great Music

chappell/intersong

music group - usa
Golden Age Award. CBS Radio president Robert Hosking, left, and the network’s senior vice president Richard Brescia, right, present Richard C. Hottelet with the company’s prestigious Gold Mike Award for a distinguished radio broadcasting career. Hottelet joined CBS in 1944 as a London-based war correspondent with the legendary Edward R. Murrow news team. He was named public affairs counselor for the U.S. Mission to the United Nations in October.

Doctor’s Orders. Dr. Ruth Westheimer charms two new fans while making an in-person appearance to plug her “Sexually Speaking” program on KRZ-AM-FM, Wichita, Kan. Pictured with the good doctor are KRZ airmen David Phillips, left, and Craig Davis.

B-100 Teddy Bear Bounce. The KFMB-FM San Diego staff is jumping for joy with the aid of listeners’ “slightly loved” teddy bears. From left are B-Morning Zoo Rich Brothers Frank Anthony and Scott Kenyon, Teddy and program managers Bobby Rick and Pat Gaffey. The 3,000 bears collected were donated to the children of San Diego via the Good Bears Club.

Atlantic Starr in Ocean City. WOCQ-FM (OC-104) FM Ocean City, Md., assembles with members of A&M recording group Atlantic Starr. From left, front row, are band members Wayne Lewis, Barbara Weathers, Jonathan Lewis, Joseph Phillips and David Cochran. Back row, from left, are the station’s program director Dave Allan, midday air personalities Paul Butler and Ray Moore, and A&M’s Woody Johnson.

Network Nod. Gathering at an ABC FM Radio Network programming meeting are program directors from affiliate stations. Seated from left are Ron Parker of KKBO-FM Houston, Gary Grian of KRZ-FM Portland, Ore., Mason Dixon of WRBQ-FM Tampa, Steve Ellis of WAPP New York and Tom Robinson of WAMX-FM Huntington, W. Va. The network hosted the group at New York’s St. Regis Hotel to discuss current and new programming opportunities for 1986.

Da Wack Digs Dee. Pictured from left are WHTZ (Z-100) New York air personality Jack Da Wack, Twisted Sister group member Dee Snider and Atlantic Records’ Bruce Tennenbaum. Snider visited the Zoo to talk about his latest album, “Come Out And Play.”
Featured Programming

WESTWOOD ONE Radio Networks makes a novel move by hiring Foreigner bassist player Rick Wills as the company's director of talent acquisition. East Coast, Wills will be based in WWI's New York office and will report to Richard Kimball, vice president of artist relations. Wills' responsibilities will encompass securing talent for all of WWI's multi-formatted concert and interview programs.

Wills is a veteran rock musician, having worked with such artists as Peter Frampton, Small Faces, David Gilmour and Roxy Music before joining Foreigner in 1979. Wills says he is thrilled with the appointment: "Radio is the optimum way of getting artists and their music across to the fans, and they should do more of it." He emphasizes that accepting this executive position will in no way interfere with his work with the band.

Wills is hoping that his firsthand experience as an artist will help in signing on new as well as established talent. He notes that this advantage might also help him ease the skepticism some artists have about doing interviews.

Wills would like to be involved in overall program content and hopes ultimately to conduct interviews himself.

Wills' introduction to the network came when WWI presented Foreigner live in concert; it also features the group in regular music and interview programming. WWI co-sponsored—with Coca-Cola USA—the U.S. portion of Foreigner's 1985 world tour, the first time a network helped sponsor a national tour.

DIR BROADCASTING CORP., the seasoned New York-based producer/distributor, is rolling out a new monthly AOR program, "The Sassy Stars Of Rock & Roll." The one-hour music and interview series, hosted by veteran rock critic and air personality Lisa Robinson, is offered live via satellite. According to DIR, 175 stations have already cleared the show, including WHTZ New York, KNAC-FM Los Angeles, WPST Philadelphia, WAAP Boston and WRIP Detroit.

The opening "Sassy Stars Of Rock & Roll," broadcast Jan. 16, featured Pat Benatar from Los Angeles. Sting was carried live from the Abbey Road Studios in London on Jan. 26 as a bonus edition for initial affiliates. For those stations who missed signing on in time for these guests, take note that Duran Duran is the scheduled artist for Feb. 26.

CREATIVE RADIO NETWORK has two new offerings for February: "Lionel Richie: The Love Songs," a two-hour special featuring words and music; and "Buddy Holly: The Day The Music Died," a two-hour tribute to the legendary rock'n'roller... NBC Radio Entertainment's "Live From The Hard Rock Cafe" has a new title: "The (Continued on page 22)
**TOP ROCK TRACKS**

Compiled from national album-oriented radio airplay reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MR. MISTER</td>
<td>KYRE</td>
</tr>
<tr>
<td>ZZ TOP</td>
<td>STAGES</td>
</tr>
<tr>
<td>THE MECHANICS</td>
<td>SILENT RUNNING</td>
</tr>
<tr>
<td>THE Hooters</td>
<td>DAY BY DAY</td>
</tr>
<tr>
<td>PETE TOWNSHEND</td>
<td>GIVE BLOOD</td>
</tr>
<tr>
<td>STEVIE NICKS</td>
<td>I CAN'T WAIT</td>
</tr>
<tr>
<td>THE DREAM ACADEMY</td>
<td>LIFE IN A NORTHERN TOWN</td>
</tr>
<tr>
<td>SIMPLE MINDS</td>
<td>SANCTIFY YOURSELF</td>
</tr>
<tr>
<td>TOM PETTY</td>
<td>SO YOU WANT TO BE A ROCK &amp; ROLL STAR</td>
</tr>
<tr>
<td>Rush</td>
<td>MANHATTAN PROJECT</td>
</tr>
<tr>
<td>THE ALAN PARSONS PROJECT</td>
<td>STEREOTYPE</td>
</tr>
<tr>
<td>INXS</td>
<td>WHAT YOU NEED</td>
</tr>
<tr>
<td>HEART</td>
<td>THESE DREAMS</td>
</tr>
<tr>
<td>STARSHIP</td>
<td>SARA</td>
</tr>
<tr>
<td>FRANK PONTRAMON</td>
<td>LYING</td>
</tr>
<tr>
<td>THE FIRM</td>
<td>ALL THE KINGS HORSES</td>
</tr>
<tr>
<td>TOM PETTY</td>
<td>NEEDLES AND PINES</td>
</tr>
<tr>
<td>ROGER DALTREY</td>
<td>LET ME DOWN EASY</td>
</tr>
<tr>
<td>QUEEN</td>
<td>ONE VISION</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP</td>
<td>MINUTES TO MEMORIES</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>MY HOMETOWN</td>
</tr>
<tr>
<td>NIGHT RANGER</td>
<td>GOODBYE</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>SILENT NIGHT</td>
</tr>
<tr>
<td>DIRE STRAITS</td>
<td>RIDE ACROSS THE RIVER</td>
</tr>
<tr>
<td>STEVIE NICKS</td>
<td>TALK TO ME</td>
</tr>
<tr>
<td>ZZ TOP</td>
<td>CAN'T STOP rockIN</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP</td>
<td>JUSTICE &amp; INDEPENDENCE</td>
</tr>
<tr>
<td>THE OUTFIELD</td>
<td>YOUR LOVE</td>
</tr>
<tr>
<td>ASIA</td>
<td>TOO LATE</td>
</tr>
<tr>
<td>PAT BENATAR</td>
<td>REBEL YELL</td>
</tr>
<tr>
<td>ROBERT TEPPER</td>
<td>NO EASY WAY OUT</td>
</tr>
<tr>
<td>PETE TOWNSHEND</td>
<td>FACE THE FAKE</td>
</tr>
<tr>
<td>CHARLIE SEXTON</td>
<td>BEAT'S SO LONELY</td>
</tr>
<tr>
<td>THE ALARM</td>
<td>STRENGTH</td>
</tr>
<tr>
<td>STING</td>
<td>RUSSIANS</td>
</tr>
<tr>
<td>LOVERBOY</td>
<td>THIS COULD BE THE NIGHT</td>
</tr>
<tr>
<td>DOXKEN</td>
<td>THE HUNTER</td>
</tr>
<tr>
<td>PHANTOM, ROCKER &amp; SLICK</td>
<td>MY MISSION</td>
</tr>
<tr>
<td>THE CARS</td>
<td>TONIGHT SHE COMES</td>
</tr>
<tr>
<td>ROUGH BOY</td>
<td></td>
</tr>
<tr>
<td>MIKE &amp; THE MECHANICS</td>
<td>QUICKSILVER LIGHTNING</td>
</tr>
<tr>
<td>ZZ TOP</td>
<td>ROUGH BOY</td>
</tr>
<tr>
<td>THE MECHANICS</td>
<td>STAY ALIVE</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP</td>
<td>RAIN ON THE SCARECROW</td>
</tr>
<tr>
<td>PAT BENATAR</td>
<td>SEX AS A WEAPON</td>
</tr>
<tr>
<td>SCOTT GIRALDI</td>
<td>BURNING HEART</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP</td>
<td>R.O.C.K. IN THE U.S.A.</td>
</tr>
<tr>
<td>RUSH</td>
<td>TERRITORIES</td>
</tr>
<tr>
<td>ASIA</td>
<td>GO</td>
</tr>
<tr>
<td>DIVINYL</td>
<td>PLEASURE AND PAIN</td>
</tr>
</tbody>
</table>

**WASHINGTON ROUNDUP**

**BY BILL HOLLAND**

UNANIMOUS . . . That was the vote of the NAB’s radio board of directors in endorsing a historic unification of the NAB and its smaller rival, the NRBA, into one organization serving the needs of the radio community. The vote follows a recommendation last month by the two groups’ executive committees (Billboard, Jan. 11). The group will have switched to a Spanish-language committee seat, and the new NAB board chairman will serve as the spokesperson for the radio industry.

WASHINGTON BROADCASTERS’ TOWER? On the table at the NAB board meeting in St. Maarten, Netherland Antilles, was a proposal put forward by joint board chairman Ted Snider—he’d like to see NAB expand its headquarters into a new, larger structure with room for other broadcast industry groups. Snider thinks such a “broadcast tower” would make “a very strong statement.”

REP TIM WIRTH (D-Colo.) has announced his plans to run for the Senate seat being vacated by Sen. Gary Hart, as predicted here two weeks ago. That means that Wirth will be going up against the chairmanship of the House Telecommunications Subcommittee. His successor, at this stage, is anybody’s guess.

Broadcasters, that is, in the business to say in the matter, wouldn’t mind Rep. Thomas Tauke (R-Iowa) or Billy Tauzin (D-La.), both supporters of broadcast deregulation recently honored by the NAB. Also frequently mentioned are Reps. Tom Lantos (D-Calif.) and Al Swift (D-Wash.) and several other senior commerce committee members.

CREDIT WHERE CREDIT IS DUE . . . West Virginia broadcasters who organized a telethon that raised more than $4 million to aid flood victims there received official praise from the NAB’s joint board of directors at the annual meeting.

**DOLLAR SIGN ON AND OFF** . . . FCC field office bureaus are about to start issuing $500 fines to stations that fail to identify themselves properly, according to the Commission, which says compliance is “at best marginal.” Station IDs must occur at sign-on, sign-off and hour—and should include the call letters and the first community of the license.

**THE FCC RECENTLY Upheld** its amendment of FM and television allocation rules by determining that an existing station can be modified to a superior channel as long as an equal channel is made available to other interested parties. Challengers argued that the FCC rules were too restrictive.

**Broadcasting Museum Planned for Chicago**

**Veteran Host Donates Vintage Programming to Project**

**BY MOIRA MCCORMICK**

CHICAGO More than 42,000 hours of vintage radio programming have been donated to the proposed Museum of Broadcast Communications here by veteran radio host Chuck Schaden. The donation staff in its scoping for a location, and hopes to have the facility open within the next 18 months, according to executive director Beverly Kennedy.

Schaden, formerly of news/talk WIND-AM (which recently switched to a Spanish-language format), has been hosting the old-time radio program “Those Were The Days” weekly on classic WNWBM-FM for nine years, as well as a similar show, “Radio Classics,” doing Monday through Friday on news/talk WBBM-AM since December.

Schaden’s collection, along with material from the Broadcast Museum’s radio archives, will be presented in two of the museum’s six “decade rooms,” according to Kennedy. Each room is to be set up as a living room tailored for each decade from the ‘30s to the ‘90s, with programs presented on vintage radios and televisions from their corresponding era.

Programming is to include tapes of Jack Benny, Edgar Bergen and Charlie McCarthy, the Lone Ranger, Red Skelton, Orson Welles and others. Also spotlighted will be networks that originated in Illinois, such as “The Smith Family” on WENR (later “Fibber McGee & Molly”), and “Amos & Andy,” who began their careers on WENH as Freeman Gosden and Charles Correll.

Midwest performers, producers, writers and broadcasters will be the subject of special focus, Kennedy adds.

The Museum of Broadcast Communications would ideally be headquartered in a facility of 20,000 to 25,000 square feet, according to Kennedy. The entire project, she adds, is likely to run into seven figures.


**Hennes Promotes Himself**

**Consultant Offers Freebie**

**NEW YORK** Taking a dose of its own medicine, Chicago-based consultant firm Bill Hennes & Associates is promoting its services via a freebie—consulting offer that extends through March 15.

“Aafter all,” says company principal Bill Hennes, “I’m always preaching the importance of pre- mitions to my clients.” The offer includes on-site evaluation of participating stations and their markets and competitors. An antidote for stations suffering from the “ratings blues,” Hennes is making the offer on a first-come, first-served, format-exclusive basis for outlets in markets of all sizes.

While the Hennes prescriptions are free, participating stations must cover his traveling expenses. The offer is extensive not only in AOR, country, oldies and AC stations.

Previously a program director at WMAQ/WKQX Chicago, WND/WFBQ Indianapolis, CRLW Detroit, WKLO Louisville and WHNC New York, Hennes has also worked with WHN New York and KRLA Los Angeles during his five years as a consultant. He is currently working in various stations in smaller markets.

**www.americanradiohistory.com**
**Hits From Billboard 10 and 20 Years Ago This Week**

**POP SINGLES—10 Years Ago**
1. Love Rollercoaster, Ohio Players.
2. I Write The Songs, Barry Manilow.
3. Love To Love You Baby, Donna Summer.
4. You Sexy Thing, Hot Chocolate.
5. I Love Music (Part I), O'Jays.
6. Convoy, C.W. McCall.
7. Song A Song, Earth, Wind & Fire.
8. Times Of Your Life, Paul Anka.

**POP SINGLES—20 Years Ago**
1. We Can Work It Out, Beatles.
2. Barbara Ann, Beach Boys.
3. She's Just My Style, Gary Lewis & The Playboys.
4. No Matter What Shape (Your Stomach's In), T. Boone., LIBERTY.
5. Five O'Clock World, Voyagers.
6. As Tears Go By, Rolling Stones.
7. The Men In My Little Girl's Life, Mike Douglas.
8. A Must To Avoid, Herman's Hermits.
10. Jenny Take The Ride, Mitch Ryder & The Detroit Wheels.

**TOP ALBUMS—10 Years Ago**
2. Desire, Bob Dylan.
3. Still Crazy After All These Years, Paul Simon.
5. Helen Reddy's Greatest Hits.
6. Tryin' To Get The Feelin', Barry Manilow.
8. Family Reunion, O'Jays.
9. Albert, Kiss, CASABLANCA.

**TOP ALBUMS—20 Years Ago**
1. Rubber Soul, Beatles.
2. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass.
3. The Sound Of Music, Soundtrack.
5. The Best Of Herman's Hermits.
7. September Of My Years, Frank Sinatra.
8. Roger Miller/Golden Hits, SMASH.
9. My Name Is Barbra, Two, STARDAY.
10. My World, Eddy Arnold.

**COUNTRY SINGLES—10 Years Ago**
1. This Time I've Hurt Her More Than She Loves Me, Conway Twitty.
2. Sometimes, Bill Anderson & Mary Lou Turner.
3. The Happiness Of Having You, Charley Pride.
4. Convoy, C.W. McCall.
5. The White Knight, Buddha.
6. Don't Believe My Heart Can Stand Another You, Tanya Tucker.
8. Hank Williams, You Wrote My Life.
9. Amazing Grace (Used To Be Her Favorite Song), Amazing Rhythm Aces.
10. Somebody Loves You, Crystal Gayle.

**SOUL SINGLES—10 Years Ago**
1. Sing A Song, Earth, Wind & Fire.
2. Inseparable, Natalie Cole.
3. Turning Point, Tyrone Davis.
4. Wake Up Everybody, Harold Melvin & The Blue Notes.
5. Love To Love You Baby, Donna Summer.
6. Once You Hit The Road, Dionne Warwick.
7. Walk Away From Love, David Ruffin, MOTOWN.
8. Sweet Thing, Rufus.
9. Love Or Leave, Squires.
10. You Should Be Dancing, Hot Chocolate.

---

**THE SUMMER HEAT IS OVER 200.**
(And it's only January.)

The Spirit Of Summer

It sizzled in '85.
On 350 stations.
And '86 will be even hotter, with over 200 markets already cleared.

Call today for clearance information on this Hot: audience and advertiser franchise for your market. It's 15 brand new one-hour weekly editions packed with:
- Summer oldies and memories
- Current hits and trends
- Interviews, flashbacks, special features

Contact Jamie Curtis in New York at (212) 975-7316 or Steve Epstein in Los Angeles at (213) 460-3547.
FEATURED PROGRAMMING
(Continued from page 19)

Paul Shaffer Show ... Live From The Hara Backstage. The success-ful 90-minute program officially changes names on Sunday (2), when it also moves from the last Sunday of each month to the first.

MUTUAL RADIO NETWORK names Eric Weiss in director of business affairs; he'll report to president Jack Clements. Weiss will be responsible for all business and legal matters pertaining to the Mutual Broadcasting System. He joined the company in 1984 as a staff attorney and was promoted to general attorney last September.

Talk Of The Town Communications of Brooklyn, N.Y., has made "Public Music Poll" available for national syndication. The one-hour program focuses on a playlist of "unreleased and/or untested" music supplied by independent record artists. Listeners are invited to call a toll-free number to rate the new music. The show will be accessible to urban and AC formats weekly via a barter arrangement. Radio stations and new artists interested should send all inquiries to Talk Of The Town Broadcasting, 386 Madison St., Brooklyn, N. Y. 11221, or call (718) 574-3402.

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

Jan. 14, Three Favorite Songs Countdown II, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Jan. 24, Ta Mara, Rick Dees' Weekly Top 40, United Stations, four hours.

Jan. 24-25, Bellamy Brothers, Weekly Country Music Countdown, United Stations, three hours.

Jan. 24-26, Wayne Shorter, The Jazz Show with David Sanborn, NBC Radio Entertainment, 90 minutes.

Jan. 24-26, Loverboy, Profile '86, Metashop, MJJ Broadcasting, one hour.


Jan. 24-26, Stevie Nicks, Pat Benatar, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Jan. 24-26, Roger Daltrey, Rock Entertainments, Barnett-Robbins Enterprises, two hours.


Jan. 25, Eugene Wilde, Live From The Apollo, Westwood One, 90 minutes.

Jan. 25, The Great Girl Groups, Solid Gold Saturday Night, United Stations, five hours.

Jan. 25-26, Jackson Five, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Jan. 25-26, Tony Bennett, In Studio, Creative Radio Network, three hours.

Jan. 25, Charley T怀特, Music Starstreams, Musical Starstreams, two hours.


Jan. 26, Jethro Tull, Pioneers In Music, DIR Broadcasting, one hour.


Jan. 27-28, Con Funk Shun, The Concert Hour, Westwood One, one hour.

Jan. 27, Peter Townshend, Part II, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 27, Jethro Tull, Pioneers In Music, DIR Broadcasting, one hour.

Jan. 27-28, Really Live, Live From Gilley's, United Stations, one hour.


Jan. 27-28, Jimmy Dorsey, Encore with William B. Williams, Westwood One, two hours.

Jan. 27, Little Steven Van Zandt, Line One, Westwood One, one hour.

Jan. 27-28, Night Ranger, Off The Record Specials with Mary Cates, Westwood One, one hour.

Jan. 27-28, Dan Fogelberg, Pop Concert Series, Westwood One, one hour.


Jan. 28, Mark McGann, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Jan. 31-Feb. 2, Tony Williams, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Jan. 31-Feb. 2, Fifth Dimension, Cat Stevens, Ringo Starr, Top 30 U.S.A., CBS Radiodisc, three hours.

Jan. 31-Feb. 6, Black Sabbath, Metalshop, MJJ Broadcasting, one hour.

Jan. 31-Feb. 6, Nitty Gritty Dirt Band, Country Today, MJJ Broadcasting, one hour.

Feb. 1, B.J. Thomas, Solid Gold Saturday Night, United Stations, five hours.


Feb. 1-2, Night Ranger, Countdown America, United Stations, four hours.

Feb. 1-2, Brenda Lee, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 1-2, Miami Sound Machine, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 1-2, Lee & Larry Elgart, The Great Sounds, United Stations, four hours.

Feb. 1-2, Kurtis Blow, Third World Beat, Barnett-Robbins Enterprises, two hours.


Feb. 1-2, Sam McClellan, Musical Starstreams, Musical Starstreams, two hours.

Feb. 1-2, Lulu, Gary Owens' Supertracks, Creative Radio Network, three hours.


Feb. 3-4, Shirl Maiden, Inner View, Innerview Radio Network, one hour.


Feb. 7-8, Fat Boys, Bar-Kays, Street Beat, Barnett-Robbins Entertainments, two hours.

Feb. 7-8, Elvis Costello, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 7-8, Madonna, Rock Of The World, Barnett-Robbins Entertainments, two hours.

Feb. 7-8, Judds, AMERICAN Country Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 7-10, John Conlee, Country Today, MJJ Broadcasting, one hour.
Mass Audience Experiment
Licorice Draws at Ski Show

BY EARL PAIGE

LOS ANGELES Licorice Pizza here will start using exhibit booths at mass audience events after experimenting successfully at a recent Los Angeles Ski Dazzle show. According to George Briner, the chain's store manager, the three-day event attracted 80,000 people daily.

"It was a very cost effective way of reaching that number of people,“ says Briner, adding that benefits included media exposure outside the exhibit hall, where Licorice shared a 20-foot booth with a hardware store, Affordable Portables.

As one example of this exposure, $1 discounted tickets were available at Oshman’s Sporting Goods and Licorice Pizza’s 33 units. “We enjoyed much more than just print and on radio,” Briner says.

WEA sponsored Licorice and Sony backed Affordable Portables in the exhibit, which was produced by Gemini Productions of suburban Irvine. Licorice featured only WEA’s top 25 cassettes and top 10 Compact Discs, priced at $6.99 and $12.99 respectively.

The hours were strenuous, 10 a.m.-11 p.m., but Licorice staff worked just four-hour shifts and received some perks. Several people from headquarters took shifts.

"We had people such as Wayne Wong, a skiing singer, signing autographs three times a day,” Briner says, mentioning one of the ongoing promotions featured during the show. Flyers describing Licorice’s locations and other seasonal promotions were available to all visitors at the booth. Free licorice candy was another obvious positioning tool.

"The demographics were right for music product,” he says. "We now see how we could arrange booths at events like the Auto Show when we plan to offer these pre-recorded audio cassettes and CDs.

Briner says lead time is a critical factor. Also crucial, he adds, is sponsorship. In this case, Sony/Rock Rieger's promotion at WEA coordinated the promotion.

Radio ratings and record buying

IN LOOKING AT THE recent ratings posted in the Jan 18 issue of Billboard, highlighted by the front page article “AC Still Dominant, Urban Building,” it struck us that we ought to juxtapose those figures against what our record buyers at top 40, 15-25 and others have been selling us in recent surveys.

In our most recent survey, we interviewed customers at point of purchase in record stores in New York, Los Angeles, Dallas, Chicago and Minneapolis. The goal was to learn their radio habits. We first ask the question, “what radio stations do you listen to?” (Respondents could vote for more than one format; thus, each category percentage is based on the total survey audience.) Here are the results: top 40: 33.3%; AOR: 59.8%; AC: 41.7%; urban, 10.2%.

Next we asked, “What format is your favorite radio station?” (Respondents used call letters.) The results: top 40: 46.1%; AOR: 29.3%; AC: 8.7%; urban, 4.7%.

Record consumers under the age of 18 favor top 40 radio stations by three-to-one ratio. When we get to today’s consumer between 18 and 24 years of age, we find someone who is more inclined to listen most often to an album station. This person is also more likely to be a male. In terms of how he finds out about the records he buys, the AOR consumer interacts more with MTV.

Top 40 fans are more likely to be cassette buyers than their AOR counterparts. They also make up a higher percentage of single buyers.

One new statistic that we uncovered is in regard to the volume of purchase of each of these consumers. We asked, “In the last three months, how many albums have you purchased?” Those who answered one to three were 30% top 40 listeners and 56.6% of all respondents. Those who bought four to six were 20% top 40 and 42.2% AOR.

Those who bought more than six titles responded 50% for top 40 and 33.3% for AOR.

The volume of purchase among top 40 buyers is twice that of those in the AOR segment.

For their primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a $2 coupon, good for the consumer’s next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by Street Pulse, Inc., a New York-based music industry marketing consultancy of which Mike Shalett is president.

To Order: 1-800-292-2902

We Deliver! THE BEST POSTERS, THE LARGEST SELECTION Fully Licensed, Original Art POSTER CATALOG Order now by mail! ART EMBS, INC. 152 W. 35 ST. NEW YORK, N.Y. 10010

www.americanradiohistory.com
A NEW RELEASE

INTRODUCING

THEME OF SECRETS

EDDIE JOBSON

AVAILABOE ON CD/2 CASSETTES, COMPACT DISC, AND AUDIOPHILE VINYL

PRODUCED BY PETER BAUMANN

CATALOG NUMBERS:

Cassette: CS1501
LP: CP1501

Private Music

FOR MORE INFORMATION CONTACT:

STUART WAGMAN
PRIVATE MUSIC
220 EAST 23RD ST. NEW YORK NY 10010
1-800-382-4025 OR IN NY 1-212-684-2533

GREATS, PAUL
Returning
LP Cassettes: 305/$59.98
CA 4-25330/59.98

KINDLER, STEVE
Automatic Writing
LP Gasin/Picnic: 303/99.98
CA 903/99.98

KING, BEN TAVERA
Desert Dreams
LP Gasin/Picnic: 301/99.98
CA 901/99.98

VARIOUS ARTISTS
The Color Purple
Original Motion Picture Soundtrack
LP Quent: 2-25385/HEA: $16.98
CA 2-25385/16.98

COMPACT DISC

AEROSMITH
Done With Mirrors
CD Gottes: 2-25387/$16.98
MITCHELL, JONI
Dog Eat Dog
CD Gottes: 2-26076/$16.98
SCRITTI POLITTI
Cupid & Psyche 85
CD Warner Bros.: 2-25392/HEA: $15.98
VARIOUS ARTISTS
Cats
Original Broadway Cast Recording
CD Warner Bros.: 2-25393/HEA: $29.98

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

HOME VIDEO

Symbols for formats are as Beta, VHS = VHS, DVD = DVD, VCL = VCL, and CD = CD. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Retail" is indicated.

GREAT STORIES


definitions

Available in each format: SC - Standard Cassette; SM - Standard Mini Disc; MX - Mini Cassette; SCR - SCRITTI POLITTI; C - CD; DV - DVD; VCL - VCL; and DVD - DVD. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Retail" is indicated.

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

HOME VIDEO

Symbols for formats are as Beta, VHS = VHS, DVD = DVD, VCL = VCL, and CD = CD. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Retail" is indicated.

Clear the Decks! Your Ship Has Come In!
"We sailed the seas to bring you the ease of buying CDs."

WE'VE GOT WHAT YOU WANT

AMERICAN-TRANS-ATLANTIC

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

call for first order and catalog

(201) 241-3517

American-Trans-Atlantic
7 Westfield Ave West Roselle Park, N.J. 07020

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

ALADDIN AND HIS MAGIC LAMP

• VHS, Lighting video: 6043/$35.95

AL CAPONE

Rod Steiger, Martin Balsam, Nehemiah Persoff
• V Key Video: 7750/CBS/Fox/$59.98

THE CLONES

Michael Greene, Gregory Sierra, John Barrymore Jr.
• V Lighting Video: 6539/$46.95

THE DARING DOBERMANS

Charles Knox Robinson, Tam Considn
• V Key Video: 7793/CBS/Fox/$59.98

DEADLY PASSION

Bret Huffy, Harrison Coburn, Lynn Maree
• V Lighting Video: 9917/$79.95

DILLINGER

Lawrence Tierney, Edmund Lowe, Annie Johnson
• V Key Video: 7728/CBS/Fox/$59.98

THE DOBERMAN GANG

Byron Mako, Nate Reed, Julie Parrish
• V Key Video: 7793/CBS/Fox/$59.98

A FLASH OF GREEN

Ed Harris, Blair Brown, Richard Jordan
• Media Home Entertainment: 8416/$49.95

HOOVERS NERVOUS NIGHT

• CBS/Fox Video: 7085/$19.98

THE LADY VANISHES

Elliott Gould, Cybill Shepherd, Angela Lansbury
• Media Home Entertainment: 8416/$49.95

THE LEGEND OF BILLIE JEAN

Helen Slater, Keith Gordon, Peter Coyote
• V Key Video: 6975/CBS/Fox/79.98

THE LEGEND OF WALKS FAR WOMAN

Rita WEISS, Nick Mancuso, Bradford Slimman
• V CE Communications 99006/Media Home Entertainment/$49.95

THE MAN WITH ONE RED SHOE

Tom Hanks, Dabney Coleman, Lori Singer
• CBS/Fox Video: 1477/$79.98

MAQUE OF THE RED DEATH

Vincent Price, Hazel Court, Jane Asher
• V Lighting Video: 90044/$55.95

A QUESTION OF HONOR

Ben Gazzara, Robert Vaughn, Paul Sorvino
• V CE Communications 99006/Media Home Entertainment/$49.95

THE SERPENT'S EGG

Lil Ullman, David Carradine, James Whitmore
• V Lighting Video: 9918/$79.95

(Continued on page 59)
On the Beam

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

CD UBER ALLEN: Compact Discs are a staple of classical radio programming, pop stations are beating promotional drums for the format, and now a major jazz outlet is tapping CDs for a promo push.

This Saturday (1), veteran Bay Area jazz station KJAZ will "stop playing records" to launch a 24-hour programming day in which all the music will emanate from digital disk. Program director Tim Hodges claims a station CD library of over 300 jazz titles including both recent, all-digital releases and CD reissues of historical recordings produced from the '30s forward.

The station meanwhile has added CDs as a daily feature in its regular programming via "The Digital Delirium," a half-hour of uninterrupted CD jazz that airs at noon Monday through Fridays.

THE FEDERATED GROUP has added Compact Discs to its merchandising mix, launching an extensive software entry via recent full-page ads in the Los Angeles Times. One of Southern California's largest and most visible consumer electronics chains, Federated has carried audio-philosophy LPs and tapes in the past, and last year added home video rentals.

CDs have been placed in selected Federated stores since late last fall, but this month the chain is trumpeting its CD move in earnest. Those splashy Sunday paper layouts make Federated the most visible CD software advertiser to emerge outside the ranks of the established area record tape chains: Tower, Music Plus, Licorice Pizza, Musicland and, of course, Wherehouse.

GOING MOBILE, CD audio may have been highly visible in the car stereo category during the recent Winter CES in Las Vegas, but a visit to the Jan. 4-11 Greater Los Angeles Auto Expo suggested that the automotive manufacturing community has yet to add CD's sizzle to its steak.

That exposition at the Los Angeles Convention Center, traditionally one of the largest in the U.S., turned up nary a whisper of Compact Disc technology. No CD play.

(Continued on page 59)
Lack of Blockbusters Cited in Gift Certificate Increase

BY GEOFF MAYFIELD

NEW YORK The gift certificate, always a profitable item for music merchandisers during the holiday season, emerged as an even hotter sales performer for many retailers in 1985.

A study compiled by Macy Lippman Marketing, which polled 175 retail headquarters, racks and individual stores, indicates that gift certificate purchases registered even greater numbers than the already large tallies which they normally produce during fourth quarter activity.

For some dealers, the actual total of certificates sold increased. For others, the actual total of certificates sold increased. For others, the actual total of certificates sold increased. For others, the actual total of certificates sold increased. For others, the actual total of certificates sold increased. For others, the actual total of certificates sold increased. For others, the actual total of certificates sold increased.

Dealers cite the lack of blockbuster releases (Billboard, Jan. 11) for the increase in gift certificate activity.

"There just wasn't a best-seller performer out there this year," says Macy Lippman. "Usually when it's Christmas, there's one piece of product that everybody wants. This year [Barbra Streisand] came the closest, but without those big sellers like we've seen in years past, people weren't sure what to buy, so they turned to gift certificates."

Jim Grimes, vice president of the 75-store National Record Mart chain, agrees.

"Last year we had Prince, Madonna and several other big sellers that everyone was aware of, but this year we really didn't run into that kind of thing," says Grimes. "I tend to think that if a father or granddaughter wasn't into the music business, but they knew that their kids wanted music, then they turned to gift certificates."

Although a final accounting of gift certificate figures has not yet been tabulated for National, Grimes says, "I know we went through a lot more of them than we did last year."

The 28-store Wexie Maxie's chain, based in Washington, D.C., experienced fill problems with gift certificates during the 1984 holidays, so the chain beefed up its stock by 25% this time around. But according to vice president and general manager David Blaine, "There was more significant growth in gift certificates than we anticipated." Even with the larger supply, there were still days when the chain had no refill on hand at its central office.

The 24-store Cavages chain, based in Buffalo, N.Y., saw a 10%-15% increase in gift certificate volume. John Grandoni, vice president of purchasing and advertising, says the growth "was very good for us." He cites the trend toward late holiday shopping as one of the reasons for the increase.

Tower Records' 37 stores juiced their volume with the introduction of a $5 gift certificate. Previously, the chain's highest certificate value was $20. Randi Swindel, manager of Tower's uptown store here, indicates that the higher ticket stemmed from customer requests throughout the chain during previous seasons.

Swindel says the higher price point helped his store double last year's gift certificate dollar volume.

WaxWorks' $8 Disc Jockey stores sold roughly the same number of gift certificates as they did in '84, but for a larger take. Buyer Harold Guilfoyle says that the usual pur (Continued on page 31)
Navarre and Hot Pink Records bring to independent distribution,

Minneapolis Genius
94 East

side one

If You Feel Like Dancin'

PEPE WILLIE: keyboards
ANDRE CYMONE: bass
PRINCE: guitars, synthesizers

Lovin' Cup

PEPE WILLIE: acoustic guitar
ANDRE CYMONE: bass
PRINCE: electric guitar, keyboards, drums, synthesizers
MARCY INGVOLDSTAD/KRISTIE LAZENBERRY: vocals

Games

PEPE WILLIE: synthesizers
ALVIN MOODY: bass, guitars, keyboards
PRINCE: guitar

List Price
$8.98
LP & Cassette

side two

Just Another Sucker

ANDRE CYMONE: bass
ALVIN MOODY: additional guitar
PRINCE: guitars, keyboards, drums, synthesizers
MARCY INGVOLDSTAD/KRISTIE LAZENBERRY: vocals

Dance To The Music Of The World

PEPE WILLIE: percussion
ANDRE CYMONE: bass
PRINCE: guitar, keyboards, drums, synthesizers

One Man Jam

PEPE WILLIE: synthesizers, percussion
ANDRE CYMONE: bass
PRINCE: keyboards, synthesizers, clarinet

Meet Hot Pink Records during MIDEM at the Montfleury Hotel
Telex #316175
VSDA Chief Predicts Mutual Gains from Berger Plan
Wide Acceptance Seen for Rental Sharing

BY JOHN SIPPEL
RIVERSIDE, Calif. Ron Berger’s shared rental revenue plan, now being tested by National Video, could be extended to all video specialty stores within six months.

This prediction was made by John Pough, president of the Video Software Dealers Assn. (VSDA), during a regional chapter meeting here Jan. 15.

Assembled retailers said it would be difficult to withhold the concept from other eligible stores. They also expressed certainty that participating stores—as yet unidentified—would want the broader exposure to increase their rental dollars.

When Berger announced the plan at the Winter Consumer Electronics Show (Billboard, Jan. 18), he indicated that the option would indeed be offered to other dealers. Under the Berger plan, retail outlets would purchase videos for rental at a cost of $6-per-title, and would share rental revenue with the vendor.

Pough told the Riverside gathering he found the concept interesting because if he paid the one-time $6 fee and split the rental take as formulated, it would enable him to bring in more tapes of hit titles at reduced costs. In the long run, with hit movies’ rental interest dissipating quickly, he said, aggressive, sizeable video retailers would grab a greater share of the market due to their larger customer bases.

Beta software will be deleted from Sony’s manufacturing schedule, Pough predicted, although that statement was not further qualified.

Pough stated that he personally didn’t need a third configuration at his Video Cassette Unlimited stores and claimed that 8mm was not in his long-term future. “I have $100,000 in Beta in stockover now and will not stock 8mm, even if I am a Kodiak direct dealer.”

Innovative displays, like the 3-inch liquid crystal portable tv, and impulse sale software such as the $9.95 Playboy Centerfold series, will create even wider consumer interest, said Pough. “I guarantee you’ll sell 10 of those Centerfold tapes,” he pledged. Pough said he feels the same interest will key the Prism Video $11.95 Gothic style movies and sports series, which he also viewed at CES.

Dealers were urged to attend one of VSDA’s educational seminars such as the one which launched the series last Wednesday (22) in Dallas.

In his travels, the national VSDA president has seen more video specialty store ads on the air.

(Continued on page 30)

Sonny at Disney World. Sony Magnetics Company recently held its first meeting to discuss marketing plans with professional videotape dealers at Disney World in Orlando, Fla. Pictured with Disney characters, from left: Dave Rogers, Florida Video Systems; Lloyd Hicks and John Miller, Midwest Communications Corp.; and Ben Wasserman of Video Systems Inc.

Mich. Outlet Eyes Growth
Basic Mart Research Accountable

BY JOHN SIPPEL
LOS ANGELES When they moved to a small Michigan town more than a year ago, video dealers Tom and Marianne Coyne employed a simple but effective market research project to test the waters for video business there. A year later, the couple claims solid growth and doubled rental inventory as proof of the plan’s usefulness.

The Coynes had worked in a video specialty store in their previous home town, with success, before deciding to make a permanent home in their favorite vacation spot, Cedarville, Ohio, on the Michigan Peninsula. With a population of only 700, however, the couple used a part-time page ad in the local weekly newspaper to gauge potential interest in what would be the town’s first video retail site, Cedarville Video.

The ad, asking readers to call a listed phone number to comment on their favorite movie titles, generated more than 70 responses, all from VHS owners. A year later the Coynes report a 30% increase in business between this six months of 1985 and the year’s second half.

Tom Coyne now claims more than 300 members for the store’s video club, each paying $19.95 annually to qualify for a free monthly rental. Members pay $3.75 per tape daily, or $6 for two rentals. Unadvertised specials from their 1,000 titles, including video libraries, such as reduced rentals at $1.50 to $2.50, are also used to stimulate business in off-peak periods.

Cedarville Video displays its movie boxes on A-frame floor-based fixtures, which Tom Coyne constructs himself from natural cedar. Brown carpeting contrasts throughout the 800 square-foot store.

The Coynes use a computer to register rentals and the type of movie that is rented. Although they have not yet put members on the computer, they intend to. Cedarville Video started out as a combination computer hardware/software/retailer, but the Coynes claim computer hardware didn’t move. The other three general merchandise catego-

ries flourish, says the couple.

The store provides mailers for out-of-town patrons, charging only a day’s rental if the package is postmarked next day. Tom Coyne was advised not to use a drop box in the store for customers to split rentals after closing time. He cut down on foot traffic. But he’s found customers grateful for the drop-off service when the store is closed thus avoiding an extra day’s rental fee.

The Coynes operate six days a week from 3 p.m. to 7 p.m. only. The store is open by 11 a.m., but reports the earlier hours weren’t needed since traffic started mid-afternoon.

Is there a second store in the Coynes’ future? Not right now, but there is the prospect of doubling the store’s current size. Tom Coyne sees 1,500 titles and more in his future.

Adult product is 3% of his inventory and it’s literally kept under wraps, with a sheet listing the titles available to patrons, but no such items’ boxes are displayed. Cedarville rentals on adult product are reportedly sluggish.

When the more balmy summer season approaches, Cedarville’s population swelling up to 5,000, but the tourist trade doesn’t stimulate much business. “They rent a few classic movies,” says Coyne.

FOR WEEK ENDING FEBRUARY 1, 1986

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Retail Price</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PINOCCHIO ♦</td>
<td>Walt Disney Home Video 239</td>
<td>1985 29.95</td>
</tr>
<tr>
<td>2</td>
<td>DUMBO ♦</td>
<td>Walt Disney Home Video 24</td>
<td>1985 29.95</td>
</tr>
<tr>
<td>3</td>
<td>ROBIN HOOD ♦</td>
<td>Walt Disney Home Video 228</td>
<td>1973 29.95</td>
</tr>
<tr>
<td>4</td>
<td>THE CARE BEARS MOVE ♦</td>
<td>Samuel Goldwyn Company Vestr 5082</td>
<td>1985 29.95</td>
</tr>
<tr>
<td>5</td>
<td>PETE’S DRAGON ♦</td>
<td>Walt Disney Home Video 10</td>
<td>1977 29.95</td>
</tr>
<tr>
<td>7</td>
<td>RAINBOW BRITE AND THE MIGHTY MONTSTROMKOR MENACE ♦</td>
<td>Children’s Video Library Vestrion 1506</td>
<td>1985 29.95</td>
</tr>
<tr>
<td>8</td>
<td>MY LITTLE PONY ♦</td>
<td>Children’s Video Library Vestrion 1400</td>
<td>1984 19.95</td>
</tr>
<tr>
<td>10</td>
<td>THE WALT DISNEY COMEDY AND MAGIC REVUE ♦</td>
<td>Walt Disney Home Video 318</td>
<td>1985 5.95</td>
</tr>
<tr>
<td>11</td>
<td>LIFE WITH MICKEY ♦</td>
<td>Walt Disney Home Video 260</td>
<td>1985 25.95</td>
</tr>
<tr>
<td>12</td>
<td>SHE-RA, PRINCESS OF POWER ♦</td>
<td>Magic Window 6-20504</td>
<td>1985 24.95</td>
</tr>
<tr>
<td>13</td>
<td>THUNDERCATS-EXODUS ♦</td>
<td>Family Home Entertainment F3135</td>
<td>1985 24.95</td>
</tr>
<tr>
<td>14</td>
<td>VOLTRON CASTLE OF LIONS ♦</td>
<td>World Events Prd Ltd Sony Video Software 3910019-50020</td>
<td>1985 49.95</td>
</tr>
<tr>
<td>15</td>
<td>THE TRANSFORMERS: THE ULTIMATE DOOM ♦</td>
<td>Sunbow/Hasbro/Bradley Prd Inc. Family Home Entertainment F3-3120</td>
<td>1985 24.95</td>
</tr>
<tr>
<td>16</td>
<td>SHE-RA, PRINCESS OF POWER VOL. II ♦</td>
<td>Magic Window 6-20506</td>
<td>1985 24.95</td>
</tr>
<tr>
<td>17</td>
<td>A WALT DISNEY CHRISTMAS ♦</td>
<td>Walt Disney Home Video 92</td>
<td>1985 29.95</td>
</tr>
<tr>
<td>18</td>
<td>G.I. JOE: A REAL AMERICAN HERO ♦</td>
<td>Family Home Entertainment F4-87</td>
<td>1984 39.95</td>
</tr>
<tr>
<td>19</td>
<td>THE SMURFS AND THE MAGIC FLUTE ♦</td>
<td>Children’s Video Library Vestrion 5027</td>
<td>1983 24.95</td>
</tr>
<tr>
<td>20</td>
<td>IT’S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS ♦</td>
<td>Children’s Video Library Vestrion 3105</td>
<td>1985 59.95</td>
</tr>
<tr>
<td>21</td>
<td>CHALLENGE OF THE GO BOTS: VOLUME III ♦</td>
<td>Children’s Video Library Vestrion 3105</td>
<td>1985 25.95</td>
</tr>
<tr>
<td>22</td>
<td>CHALLENGE OF THE GO BOTS: VOLUME II ♦</td>
<td>Children’s Video Library Vestrion 1518</td>
<td>1985 25.95</td>
</tr>
<tr>
<td>23</td>
<td>THE TRANSFORMERS: FIRE ON THE MOUNTAIN ♦</td>
<td>Sunbow/Hasbro/Bradley Prd Inc. Family Home Entertainment F1-44</td>
<td>1985 14.95</td>
</tr>
<tr>
<td>24</td>
<td>CARE BEARS BATTLE THE FREEZE MACHINE ♦</td>
<td>Family Home Entertainment F371</td>
<td>1983 29.95</td>
</tr>
</tbody>
</table>

* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 units or $1.2 million for non-theatrical made for home video product); 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (50,000 or $2.4 million for non-theatrical made for home video product); 50,000 or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ■ International Tape Disc Assn. certification for gross label revenue of $1 million after returns or stock balancing.
Ed Harris, one of America's rising box office stars, plays double agent Gus Lang in the taut W.W. II actioner, CODE NAME: EMERALD. Also starring Max Von Sydow, Horst Buchholz and Eric Stoltz, CODE NAME: EMERALD is a gripping, wartime drama—inspired by actual events—in which the fate of D-Day itself hangs in the balance. It's certain to thrill both renters and buyers alike with its riveting tale of intrigue and espionage. Only from Playhouse Video.
Get them for a song.


Until February 28, we're offering incredible discounts on 25 titles featuring two of Elvis's most celebrated live performances: "Elvis '68 Comeback Special" and "Elvis Aloha from Hawaii."

Music fans Can't Help Falling in Love with the 25 super star concert titles we've put together. From David Bowie's Serious Moonlight tour, to a nostalgic trip with the Beatles. Order now! Superstar Supersale ends February 28th.
| TITLE | Copyright Owner, Distributor, Catalog Number | Principal Performers | Year of Release | Rating | Year's End Sales
|-------|-----------------------------------------------|----------------------|----------------|-------|------------------|
| BEVERLY HILLS COP | Paramount Pictures, Paramount Home Video 1134 | Eddie Murphy | 1985 | R | $2 million
| GHOSTBUSTERS | Columbia Pictures Home Video 6-20413 | Bill Murray, Dan Aykroyd | 1984 | PG |
| A VIEW TO A KILL | CBS-Fox Video 4730 | Roger Moore, Grace Jones | 1985 | PG |
| FLETCH | Universal City Studios MCA, Dist. Corp. 80190 | Chevy Chase | 1985 | R |
| THE EMERALD FOREST | Embassy Pictures, Entertainment Home Video 2179 | Powers Boothe | 1985 | R |
| BREWER'S MILLIONS | Universal City Studios MCA, Dist. Corp. 80194 | Richard Pryor, John Candy | 1985 | PG |
| CODE OF SILENCE | Orion Pictures Thron/EM/HBO Video TVA985 | Chuck Norris | 1985 | R |
| THE BREAKFAST CLUB | Universal City Studios MCA, Dist. Corp. 80167 | Molly Ringwald, Anthony Michael Hall | 1985 | R |
| AMADEUS | Thron/EM/HBO Video TVA997 | Tom Hulce, F. Murray Abraham | 1985 | PG |
| EXPLORERS | Paramount Pictures, Paramount Home Video 1676 | Ethan Hawke, River Phoenix | 1985 | PG |
| D.A.R.Y.L. | World Film Services, Paramount Video 1810 | Barret Oliver, Mary Beth Hurt | 1985 | PG |
| LIFEFORCE | Cannon Films Inc., Vestron 5097 | Steve Railsback, Peter Firth | 1985 | PG |
| LADYHAWKE | Warner Bros./Twentieth Century Fox Home Video 11464 | Matthew Broderick, Michelle Pfeiffer | 1985 | PG |
| PERFECT | RCA/Columbia Pictures Home Video 6-20424 | John Travolta, C. Thomas Howell | 1985 | PG-13 |
| MASK | Universal City Studios MCA, Dist. Corp. 80173 | Chevy Chase, Sam Elliott | 1985 | PG-13 |
| THE BEST OF JOHN BELUSHI | Broadway Video, Warner Home Video 34078 | John Belushi | 1985 | R |
| THE HEAVENLY KID | Orion Pictures Thron/EM/HBO Video TVA3261 | Richard Mulligan, Jason Gedrick | 1985 | PG |
| BERRY GORDY'S THE LAST DRAGON | CBS-Fox Video 6294 | Taimak, Van Pall | 1985 | PG |
| THE KILLING FIELDS | Warner Bros. Inc., Warner Home Video 11419 | Sam Waterston, Dr. Haing S. NGo | 1984 | R |
| JUST ONE OF THE GUYS | RCA/Columbia Pictures Home Video 6-20432 | Joyce Hyser, Billy Jacoby | 1985 | PG |
| DESPERATELY SEEKING SUSAN | Thron/EM/HBO Video TVA993 | Rosanna Arquette, Madonna | 1985 | R |
| BABY ... SECRETS OF THE LOST LEGEND | Touchstone Home Video 269 | William Katt, Sean Young | 1985 | PG |
| GODZILLA 1985 | New World Pictures, New World Video 8424 | Raymond Burr | 1985 | G |
| THE KARATE KID | RCA/Columbia Pictures Home Video 6-20404 | Ralph Macchio, Pat Morita | 1984 | PG |
| SECRET ADMIRER | Orion Pictures Thron/EM/HBO Video TVA990 | Christopher T. Howell, David Wallace Stone | 1985 | R |
| A NIGHTMARE ON ELM STREET | Media Entertainment M790 | John Saxon, Ronee Blakley | 1984 | R |
| A SOLDIER'S STORY | RCA/Columbia Pictures Home Video 6-20408 | Adolph Caesar, Howard E. Rollins, Jr. | 1984 | GS |
| THE NIGHT | Universal City Studios MCA, Dist. Corp. 80170 | Jeff Goldblum, Michelle Pfeiffer | 1985 | R |
| STARMAN | RCA/Columbia Pictures Home Video 6-20412 | Jeff Bridges, Karen Allen | 1985 | R |
| FALCON AND THE SNOWMAN | Orion Pictures Video 5027 | Timothy Hutton, Sean Penn | 1985 | R |

SAN BERNARDINO, Calif. When video dealer Jim Gauthier opens his new Highland Video store here this summer, the growth for his three-unit chain will be dramatized by size. The new outlet, with 6,200 square feet, will replace a 1,500 square foot location just fifty yards away, and is larger than Gauthier's three current stores combined.

The new superstore is the latest step in the former service station operator's video retail expansion, which started from conventional chain management by emphasizing separate names and consumer bases. In addition to the flagship store, he also owns the 1,500 square foot Video Store in Desert Hot Springs, as well as Valley Video, a 2,000 square foot outlet in Fortuna.

"Each of the stores is different," says Gauthier. "That's why I give a store manager leeway to run his own operation." He adds that he visits both of the other outlets weekly, and finds that customer title preferences vary substantially between locations. VCR rental demand also differs, with 80 machines stocked at Highland, 20 at Valley Video and 40 at Video Store.

Highland Video presently stocks between 3,500 and 4,000 titles, principally feature films. That compares with the library of just 350 movie titles the store offered when Gauthier, his wife, Bobby, and his stepson, John Gittleman, debuted their initial location here in September, 1981. That site was under 1,000 square feet, with product stocked in two display cases.

Today, Gittleman, who buys for the store, sees the addition of 400 to new titles every six months and anticipates further expansion after the projected move.

Highland Video's video club members track 15,000 members via its IBM computer network, linked through six terminals in the store. "Our biggest asset has been to try something different," comments Bobby Gauthier. "We dropped the annual membership fee and our membership rolls are up as a result."

Membership continues to mount at the rate of as much as 400 members each month. Bonafide Management Systems put the in the software system, praised by Gauthier and Gittleman. By coding the members number into the terminal the store clerk can ascertain the last 10 titles rented, number of rented movies paid for and given free, date of member's last visit, expiration date of credit card provided by member, plus any delinquent transactions.

Gauthier stores only VHS in all his stores, and rental prices vary in each store. He also provides separate rooms for kids and X-rated product. The advantage is each store has swinging doors, making it difficult for a passersby to see inside.

Rentals range from $1 specials to $5 per title, while VCR rentals go from $4.95 to $7.80.

Gauthier and Gittleman believe in ranging the price of a movie rental from $1 on an inexpensive less-costly title to as much as $4 daily for a new, much-requested movie.

Gibb's faces the street, so he puts a special emphasis on large hand-written letters and signs, changed each month to reflect his specials.

Gibb is investigating introducing how-to and self improvement videos for his new larger quarters. He also plans to carry accessories, a sideline for which he has not been able to find room.

Gibb eventually hopes to initiate a direct mail link with his huge club, but admits he just hasn't had time to develop that service. New titles are added monthly to his computerized listing. Gibb hopes to make the new releases a part of his projected mail link with his customers. Also planned is an upgrade to his mailing list. Gittleman admits that he can do little more than "purge" the list of all members who have not dealt with the store since the past 12 months.

Gittleman hopes to enlarge his Spanish/Mexican movie library, introduced by staffer Rose Sheehab a year ago. Also being expanded are the music video, music-related movies and special libraries.

Gibb is probing the possibility of introducing some advanced audio concepts, like Compact Disc, in the nearby store.

"We expect a 35% to 40% growth in 1986. That's been our average, per cent over the past four years. It was slow at first. It's really picking up," Gauthier says smiling.

**HOLIDAY GIFT CERTIFICATE ACTIVITY**

(Continued from page 26)

-chase sprung from $5-$8 to $19-$30 in "85, which may have been influenced by the Compact Disc's higher retail price.

Musicland Group's 454 stores, the 175 Camelot Music Centers in Ben- coid World's 62 units and the 75-unit Sound Warehouse all found certificate sales quite strong, but not comparitively heavier than in previous years.

Still, Gus White, retailing vice president at Sound Warehouse, says his stores will push harder for gift promotions during other gift-giving occasions, such as Valentine's Day, Mother's Day and graduations.

Len Offiani, vice president of retail operations for the 38-store San Francisco-based Record Factory web, calls gift certificates "a more intelligent alternative," and marketing vice president Bob Tolifson says that the chain promoted their sales aggressively in print advertising and in-store signage.

Asistance in preparing this story provided by Rip Kirby in Nasa- ville and Earl Paige in Los An- geles.
CBS music

CBS Records Tells Pools: Don't Give Our Clips Away

BY JIM BESSMAN

NEW YORK In an effort to stem unauthorized use of its promotional videos, CBS Records has notified video club pool clip distributors that none of its video product may be made available free as an enticement to new customers. The label has further ordered that all CBS product must be serviced with the distributor's identification along with the record label, artist, song and album title designations.

In a recent letter to all pools, CBS Music Video Enterprises, which oversees the exploitation of label short-form video product, discussed an irregular practice in the closed circuit tv (video pool) business, whereby some pools distribute free video clip compilations as a come-on to prospective new clients.

"No CBS Records videos are to be included on such tapes," the letter warned. It went on to state that "to avoid unauthorized uses of videos, all product serviced to pool accounts must be identified in the aforementioned manner."

According to Jerry Villarcis, director of business affairs at CBS Music Video Enterprises, the action was initiated by his response to an ad in Billboard. He answered the ad, he says, and the pool sent him a free compilation reel, "including our unidentified product, but with no system to track its production, and with the pools giving them rights to videos only for a specific period of time, and they didn't send a letter along saying that we had to return the reel."

Without any retrieval system, says Villarcis, pools can "do their own thing, and (other labels) and other missions are often misused. Some people don't identify themselves, so you can't tell if the clip is an MTV copy or if it came from a different source. By sending the same letter to everyone, we will have control of our product in the future."

Pools which already tag their reels with the requested company name are in agreement with the CBS letter. "It's very important for us," says Christopher Russo, head of the Telecircuit pool based here. "There's your cuts is necessary to control where they're going, to facilitate accurate identification to the labels, and to prevent bootlegging."

"If someone sees our stuff in a club and we don't service that club, that's a big problem. So it's important to ID the material, because we have to know who's servicing a club to make sure it's legitimate. Furthermore, I'm required by CBS to put on my company name and logo, then everything should be O.K. Otherwise, why should I have to go to this expense in production time and costs?"

Similarly, Rockamérica's Ed Steinberg maintains that "business-wise, it's the best thing that could happen to me. I have excellent quality tapes, so if I see a crappy tape in a club and at the end of it I see the Rockamérica ID, then something's wrong. It's not us."

That there is indeed a problem in pools improperly servicing label videos has been discovered by Michael DuKane, head of Seattle's Sight & Sound Video Service. His research, he says, shows that out of 21 distribution companies—which he terms "closed circuit music video distributors"—as opposed to the "unrealistic" but more common "pool" designation—only 10 are licensed by CBS to distribute its clips, although nearly all 21 do so.

"There's a great deal of illegality going on," he says. As a result of its searches, DuKane says CBS will be able to walk into a user location and determine right away if it is getting the programming from a legitimate pool. To avoid an objective and bipartisan approach to oversee this industry, and communicate its standards to the end user, who has unfortunately been led to view the business as a video 'free-for-all' which anyone can play," says DuKane. "We operate on dated lease programs, but rarely have our clients been really required to return the clips. This has led to a video sloppy situation."

"Now you find that some of these videos are compatible with home video. As the record companies key into the home market, we have to produce stuff that will be compatible to that market, but at the same time assure that our stuff doesn't end up there, or otherwise interfere with it."

Rochester Companies Classical Short-Forms Try for Rock Look

BY STEVEN DUMPER

NEW YORK Classical music meets rock video as Rochester Classical Video Inc. becomes the first company to produce short-form classical music clips, rather than the usual long-form classical productions.

RCV, a corporation composed of members of the Rochester (N.Y.) Philharmonic Orchestra, is now shipping its first completed production, a six-minute conceptual clip for "March To The Scaffold," based on an excerpt of the same name from Hector Berlioz's "Symphonie Fantastique." Prior to the formation of RCV, classical music video productions had been limited to long-forms of symphonic and operatic works.

The company, which is represented by an unnamed international distributor, hopes to have "March To The Scaffold" and future clips picked up as regular programming by European and foreign cable and broadcast markets, as well as by American cable and pay tv networks and arts channels such as Bravo and Uptown as use for filler between feature programs.

According to William Cahn, a percussionist in the Rochester Philharmonic and president of RCV, the firm's debut effort was made possible by a variety of funding sources. "The clip was produced by our own corporation, formed by musicians in the orchestra," he says. "Other investors were local businessmen and professionals."

RCV also received aid from two Rochester television stations. WOKR-TV, the local ABC affiliate, provided "technical expertise, as well as all the special effects, post-production and editing work," says Cahn. WUPH-TV, a low-power UHF station, allowed the company to use its shooting stage.

"Our goal was to create a video for a piece of classical music that borrowed from the same techniques that really good rock videos use," says Cahn. "While we tried not to copy, we were definitely influenced by the look of rock videos."

That explains some of the more unorthodox (at least for classical music) production elements of RCV's first clip. "All the musicians are in costume and on stage, mixing in with the conceptual action going on around them," says Cahn. "We've also got smoke, lights and video special effects." "March To The Scafoil" was chosen as the pilot project, Cahn continues, because of the power and imagination in the story line crafted by Berlioz when he wrote the piece at the age of 27 in 1838. "Loosely speaking, it's about a young man who is very clever, and takes it out on himself by poisoning himself with an overdose of opium. It's a great story."

In the video, 12 musicians from the Rochester Philharmonic appear as actors. Cahn says the roles played by these orchestra members were scripted to correspond with musical cues in the score which occur on each musician's specific instrument program.

Starring in the role of the artist tortured by horrible visions following his opium ingestion is Mexican-born Enrique Arturo Die-necke, who also conducts the RPO in the digital stereo recording of the music from "Symphonie Fantas-tique," which accompanies the action.

"I came up with the idea for this about four years ago, when I was involved doing some video work with a group called Nexus in Canada," says Cahn. "I was seeing some great videos on MTV, and the whole idea of a conceptual story line seemed tailor-made for adapting to classical music, since so many pieces of classical music have detailed story lines and images."

Cahn says that the classical clips are destined more for people who aren't really that interested in classical music," with the intent being to "broaden the experience of listening to a classical piece. We thought that quality programming of this type could also help build more interest in the music."

RCV is considering producing six to 12 clips, Cahn says, "depending upon the interest we can generate. In the works are video clips forDe-bussy's"Afternoon Of A Faun," which is already scripted; Prokofiev's"Troika For Lieutenant Jijé," from the "Lieutenant Jijé Suite:" and the "Hooedown" from Copland's "Rodeo." Cahn also mentions Saint-Saens'"Danse Macabre" as a possibility.

"All the clips we're planning are either for complete movements lifted from symphonies, or else [as in the case of "Afternoon Of A Faun"] or complete and very short orchestral works," says Cahn.

Is there a potential for home video? Cahn says, "Yes, a compilation cassette of 10 such clips. Cahn is skeptical. "The home market is a possibility down the road, of course. But what we're more interested is in the educational market. We may want to package materials to go with the videos that would allow music educators to present the story and the music of classical works in a fashion that would be more interesting and more in-depth than the usual listening and lecture methods."
**French Govt Blasted on New Channel**

PARIS—CLT, the powerful Luxembourg-based broadcast organization, has begun legal action to block French plans for an advertising-supported fifth television channel, due to go on the air early this autumn. The company is angry at President Mitterrand’s surprise decision to award the license for France’s first commercial television service to a consortium led by wealthy French businessman Jerome Seydoux and Italian TV entrepreneur Silvio Berlusconi.

According to Jacques Rigaud, head of CLT’s French operation Radio-Tele-Luxembourg, the government here has acted in an "arbitrary and secret way." Rigaud goes on: "France used to be a country ruled by laws. It is intolerable that CLT, which is known to be a candidate for the new channel, should be deliberately excluded."

CLT had proposed a wholly French-owned music-based channel to be run in partnership with its chief radio competitor, Europe 1. The latter is already equipped for music video production and currently provides musical segments for the pay-by-see Canal Plus, while the French record industry had looked forward to the creation of a music channel devoted largely to the promotion of French domestic artists.

Opposition to the Mitterrand decision has been widespread and vocal, extending even to members of the president’s own cabinet, most notably culture minister Jack Lang, an articulate defender of French culture who was reportedly close to resigning over the issue.

Aside from the political implications, there is concern that Berlusconi, whose dominance of Italian television has been built on unashamedly populist programming, will apply the same "Americanized" approach to the new Canal Cinq, in contradiction to its expressed aims.

The station, in which Bertoussoni will have a 40% stake, will reach up to 20 million French viewers initially, but will later be broadcast across a large part of Western Europe on the French TDF-1 satellite, due to be launched this year, in which Berlusconi has a substantial stake.

---

**New Video Clips**

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/producer house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, New York 10003.

<table>
<thead>
<tr>
<th>Video Clip Title</th>
<th>Artist(s)</th>
<th>Album/Label</th>
<th>Producer/Producer House</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shake Her To Wake Her</td>
<td>&quot;Lazy Jane&quot; / Sparrow Records</td>
<td>Camp / directed by Scott Camp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dream Academy</td>
<td>&quot;King For A Day&quot; / Marillion</td>
<td>Made in England / directed by A &amp; M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Of The Wild Child</td>
<td>&quot;Wild Child&quot; / Wasp</td>
<td>Made in England / directed by A &amp; M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just Another Day</td>
<td>&quot;Come Shine&quot; / Chris Tarrant</td>
<td>Made in England / directed by A &amp; M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Out Of Sight</td>
<td>&quot;Dreadlock&quot; / New Order</td>
<td>Made in England / directed by A &amp; M</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Promotion Video Music**

Available on 1 Hour Tape Combinations to colleges, community stations, and other public outlets throughout America.

- Quick Service
- Highest Quality
- Low Cost

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

**Lawrence Enterprises, Inc.**
1 way of staying on top of video music
Embassy Introduces Marquee Sales Plan
Program’s Terms Designed From Distributor Feedback

BY TONY SEIDEMAN
NEW YORK — Embassy Home Entertainment has created a "Marquee" program for its distributors, offering special terms and returns privileges to participating firms.

“We're asking a little bit of them, and we're going to give them some of the things they've asked for,” says Embassy vice president of sales Rand Bleimeister.

Distributor reaction to the program has been positive. “It looks pretty darn good overall,” says Ingram Video's Brian Woods. “We were pleasantly surprised when we had our meeting with them.”

The Embassy moves parallel actions at Paramount Home Video and International Video Entertainment, both of which have adjusted key elements of their distribution setups in return for greater wholesaler attention and commitment to their lines.

Bleimeister says the Marquee program allows distributors to “be partners with us in hitting our sales objectives.” Distri-

Based on theME

bution figures will qualify for Marquee status “if they attain certain pre-set sales ob-
jectives and carry a full spectrum of Embassy products.”

In response, VTR Distributors Andy Kairey says, “It's a good move. They're addressing the dis-

tributors that have addressed them, and it just reinforces that support goes on a two-way street.” He adds, “As a result they'll get better support from us.”

Among the features of the Mar-

the program:

- Distributors must carry a speci-
fied unit minimum of the titles in Embassy's catalog.
- Companies that hit or surpass their target levels will get a 1.25% rebate from Embassy at the end of the year.
- For the first time, Embassy will have outright returns and will not require distributors to file an offset order when they do their stock bal-
ancing. Marquee distributors will be able to get “12” a year instead of “7,” Bleimeister says.
- Prerecorded videos from distributors to their retailers will contain more ad-

vertising and promotional material about Embassy.

Embassy's rebate seems to have struck a special chord with distributors. “Absolutely,” says VTR's Kairey. "The rebate program means a lot. You reach a certain goal on quotas and get a rebate.”

For companies operating on the slim margins often present in the video distribution business, even a small savings can have tremendous financial impact, Kairey says. “S

of course, what a distributor's mar-

gins are, that’s nice gravy.”

Especially cheering to many dis-

tributors is the fact that companies already working the line hard will do best. “It's a very clean program for that—for the distributor that is taking an aggressive stand out there, going out and achieving goals,” says Kairey. He maintains that almost all manufacturers will eventually be offering programs like those of Embassy and Paramount.

"The fact that the program is based on quotas doesn't bother him. "Those who are smart enough to make it work for them will," Kairey says. "Quotas are not something that you should get upset about, but something to strive for. They make you that much better.”

Ingram's Woods also has no prob-
lems with the quotas. “They are based on what our business was last year, with just a marginal increase that seems to be obtainable. The numbers are not outrageous.”

Big Bird Cuts a Deal. Executives from Children's Television Workshop and Random House gather with some of the stars of “Sesame Street” to celebrate CTW's signing of a home video deal with the publisher. From left are CTW president Joan Ganz Cooney, Random House president Robert Bernstein, and Random House executive vice president Al Gottisman, Bert, Big Bird, Random House Home Video publisher Gerald Harrison, and Ernie.

FOR WEEK ENDING FEBRUARY 1, 1986

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER MANUFACTURER, DISTRIBUTOR</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Terr of Sale Released</th>
<th>Type</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE VIRGIN TOUR-MADONNA LIVE ●</td>
<td>Sire Records Warner Video Video 3-38105</td>
<td>Madonna</td>
<td>1985 C</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER ●</td>
<td>Motown Pictures Co. A&amp;M/AU Home Video 300.302</td>
<td>Various Artists</td>
<td>1983 D</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>NO JACKET REQUIRED ●</td>
<td>Atlantic Records Inc. Atlantic Video 50104</td>
<td>Phil Collins</td>
<td>1985 SF</td>
<td>19.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ARENA</td>
<td>Tritt's Duran Vision Thorn/EMI/HBV Video TF 2789J</td>
<td>Duran Duran</td>
<td>1985 LF</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>WHAM! THE VIDEO ●</td>
<td>CBS Video CBS Video Video 3048</td>
<td>Wham!</td>
<td>1985 SF</td>
<td>19.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>THE BEATLES LIVE READY STeady GO! ●</td>
<td>EMI Records Ltd. Sony Video Software 97BW0192</td>
<td>The Beatles</td>
<td>1985 SF</td>
<td>16.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MADONNA ●</td>
<td>Sire Records Warner Video Video 3-38101</td>
<td>Madonna</td>
<td>1985 SF</td>
<td>19.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TINA LIVIe PRIVATE DANCe TOUR ●</td>
<td>Zimen Prod. Ltd. Sony Video Software 97BW0089-90</td>
<td>Tina Turner</td>
<td>1985 C</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>WHITE CIty</td>
<td>Atlantic Records Inc. Vestron Music Video 1025</td>
<td>Pete Townsend</td>
<td>1985 D</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>ANIMALIZE LIVE UNCENSORED</td>
<td>Polygram-Music Video-U.S. Musicvision 6-20445</td>
<td>Kiss</td>
<td>1985 LF</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>WE ARE THE WORLD THE VIDEO Event ●</td>
<td>USA For Africa Musicvision 6-20483 USA For Africa</td>
<td>USA For Africa</td>
<td>1985 D</td>
<td>14.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>LIVE AFTER DEATH</td>
<td>Sony Video Software 96WD0114</td>
<td>Iron Maiden</td>
<td>1985 C</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>WINDHAM HILL'S WATER'S PATH</td>
<td>Windham Hill Prod. Inc. Paramount Home Video 2355</td>
<td>Various Artists</td>
<td>1985 LF</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>WINDAM HILL'S WATERS PATH</td>
<td>Windham Hill Prod. Inc. Paramount Home Video 2355</td>
<td>Various Artists</td>
<td>1985 LF</td>
<td>29.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>SCENES FROM THE BIG CHAIR</td>
<td>Polygram Music Video Production Musicvision 6-20534</td>
<td>Tears For Fears</td>
<td>1985 LF</td>
<td>19.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>DANCE ON FIRE</td>
<td>Doors Music Company MCA Dist. Corp. 80157</td>
<td>The Doors</td>
<td>1985 LF</td>
<td>39.95</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Compiled from a national sample of retail store sales reports.

 McCarthy Keynote Predicts Vidiw Sales of $11.6 Bill

BY JIM MCCAULLAGH
LAS VEGAS — Video hardware and software will continue to be among 1986's "l Catherine"s against a backdrop of an esti-

mated $25.7 billion consumer electronics industry (up from $24.4 billion), according to Electronic Industries Asn. (EIA) projections given here at the recent Winter Consumers Electronics Show.

Zenith executive Gerald McCarthy, keynote speaker for the "Video Issues And Answers" confer-
ence at CES, said, "The EIA VCR sales projection for 1985 was 9.5 million units. Who would have guessed we'd exceed that figure by almost 25%? Total video sales for the year ahead will top $11.6 billion," said McCarthy. "If you add another video-driven product line, satellite earth stations, that figure will climb to $12.7 billion. That's almost half the grand total of fac-
tory sales for all consumer elec-
tronics products.

"Our industry has doubled in size since 1981, and a great deal of that growth is a direct result of the video revolution," said McCarthy.

Here is a detailed EIA break-
down for 1986:

- Total videocassette recorders

should rack up 12.5 million units (representing total factory sales of $4.9 billion), up from 11.9 million the previous year. But that's only a 5% growth over the 55% jump between 1984 and 1985. Household penetration is expected to go from 30% to 40% by the end of the year.

- Blank videocassettes are ex-
pected to generate 220 million unit sales (representing over $1 billion in total factory sales), up from 180 million units in 1985.

- Repriced videocassettes are expected to generate 75 million unit sales (representing $2.3 billion in total factory sales), up from last year's 53 million units.

Summed up McCarthy: "Blank cassettes continue to sell at a growing pace and at the rate of about 7% per year for every VCR in use.

Of prerecorded software, he said, "Look at that growth pattern: 200% in 1984, 240% in 1985—and at least another 40% in the year ahead. Our industry can maintain its integrity in opposing the pro-
toxept on VCRs and blank tape. The Supreme Court, in its wisdom, allowed home taping—and the marketplace has produced record sales levels for both hard-
ware and software industries.
FRANK O'CONNELL is the new chief executive officer of Thorn EMI/Home Box Office Video. He'll be responsible for the "strategic direction and positioning of the partnership," the company says. Current president and chief operating officer Nicholas Santrizos will report to O'Connell. Santrizos will continue to head all sales and marketing operations and day-to-day activities. O'Connell's new credits include the presidency and a manuscript of Fox Video Games. He's also been a senior vice president of Mattel Inc., and his most recent position was as president and chief executive of Optionware Inc.

A NEW BATCH OF TITLES from Kartes Video Communications continues to illustrate the label's move away from the public domain product that gave it its start. Nine titles are coming out, including: "A Knight Of Baseball" ($19.95), which stars Indians Univer. coach Bobby Knight, and eight volumes of "The Video Cooking Library." Retail price on "The Video Cooking Library" will be "open list," ranging from $8.95-$14.95.

"IT'S IN THE STARS SWEEPSTAKES" will be supporting Embassy Home Entertainment's "It's In The Stars Promotion." The sweepstakes will offer more than $70,000 in prizes, with the grand prize including $2,500 and a walk-on part in a major film, with all travel and hotel costs paid. Grand prize winners also have a chance to win Embassy's complete 400-title library, at a $20,000 value at retail. The retailer whose name is on the grand prize-winning entry will also win a trip to two anywhere in the U.S. A total of 250 other prizes will be given, with second through fifth prize winners getting Celebrity Newtonian Reflector Telescopes, sixth through tenth winners getting 50 current Embassy titles of their choice, and 11th through 299th winners getting one cassette each. Embassy's "It's In The Stars" has put 20 of the company's top catalog titles on sale for $29.95. Among them are "The Cotton Club," "Silkwood" and "Children Of The Corn."

"POLICE AROUND THE WORLD" has been picked up by Rhino Records from Rockfan Music. The title was initially released in 1983 and has been off the market for the last 18 months, and the company is currently interested in the price that have opened in that time will provide a ready market for program. List price for "Police Around The World" is $29.95, with a ship date of Feb. 21 currently scheduled.

"DON'T MISS THE MAGIC" is the title of a videocassettes for musical instrument retailers and instrument-playing consumers being released by the National Piano Foundation. Designed to help music consumers understand what playing music is not all that different, it includes the comments of Dr. Frank Wilson, author of "Tune Def And All Thumps?: An Invitation To Music Making For Late Bloomers And Non-Prodigies." For retailers, "Don't Miss The Magic" comes complete with a study guide and suggested script. Running time is about 10 minutes; list price $19.95 plus $3 for postage and handling. For more information, contact the National Piano Foundation at 1570800 Bethesda Parkway East, Suite 108, Dallas, Texas 75231; (214) 2404897.

CHOP-SKY SHOCK is coming to Sony Video Software Co., which will be distributing other Video Cassette Inc. lines. Six titles are due in April, all priced at $19.95. "The Super Gang," "Tigers At The Top," "Kung-Fu Shadow," "Shaolin Fox Conspiracy," "Forest Duel" and "The Shaolin Drunk Monk." Martial arts legend Bruce Lee stars in "The Super Gang."

MORE MUSIC IS ALSO DUO from Sony Video Software, with seven programs scheduled for release. Due out are "Bananarama: And That's Not All (Hanging Round His Neck Was A Big Black Ball)," "The Gap Band: Video: Trai and "Every Brothers: The Album Flash," all for $19.95, and "Don't Watch That, Watch This," "Vomem: The Seven Gates Of Hell," "Peter Tosh: Live In Africa" and "B.B. King: Live At Nick's" for $29.95.

AN UNUSUAL PRICE STRATEGY is planned by Kultur Video for its recently purchased "Placido: A Year In The Life Of Placido Domingo." On initial release the program will retail for $89.95, after six months, the price will jump to $99.95. "Once we have at least 20,000 units on the market," the company says, "we will give Kultur the exposure with the distributors and dealers, and demand will be such that we can raise the price where we should be." Kultur has scheduled a first quarter release for the 16-minute title, licensed from Westinghouse Broadcasting.

THE MOVIE "MASK" was recently tied into a charitable program developed by distributor Commetron Corp. The company donated $1 for every three copies of the MCA Home Video title it sold to retailers during the feature's pre-order period, donated to the National Dysplasia Registry & Clinic. Dysplasia is the disease which struck the real-life Rocky Dennis, whose story formed the basis for "Mask."

A NUMBER OF MOVES ARE COMING from Video Latino Home Entertainment, among them the company's first release of American-produced films, "Mission To Glory" and "Paco;" its first promotional trailer; its first companion, a collection of shorts featuring Mario Moreno titled "Pastiche De Comedias;" and a general catalog release that brings the total of titles available in the firm's initial 1986 release package to 24.
FRAGGLES ARE GOING
Thorn EMI/HBO Video is pleased to introduce the “Fraggle Rock” adventures, on videocassette for the first time. “Fraggle Rock” is a natural kid pleaser from Jim Henson, producer of “The Dark Crystal” and “The Muppets.” Millions of kids watch the Fraggles on television and they’ve been waiting for a kid vid of their own.

Fraggles are fun-loving creatures who travel between the real world and their home in an underground fantasyland. Kids will line up outside your door for this videocassette.

Make sure you have enough! Order lots and lots of “Fraggle Rock” videocassettes. There are more “Fraggle Rock” adventures down the road guaranteed to keep kids coming back. You wouldn’t want to turn anyone away. For p.o.p. material call 800-648-7650. Canada only 800-255-2123.
NEW YORK Hal Roach Studios is getting ready to dig deeply into its library of comic shorts and features to bring product into both home video and syndicated television marketplaces.

One of the projects currently in production is a colorized version of the "Our Gang," series in a program to feature the troupe's best musical production numbers of 1928 including "Buckwheat" performing opera.

"In our library we also have these Thelma Todd, ZaSu Pitts and Charlie Chase short subjects we'll be releasing," says senior vice president of creative affairs Ron Word, who recently came over from Orion Pictures. He says the colorized "Our Gang" programs will be "exclusive to home video," and hopes they will have more marketing punch because of that.

As with many of its titles, Roach is not the only company with "Our Gang" product up for sale. MGM/UA Home Video currently has "Our Gang" product out on its "Viddy-O" sub-label.

Also due for colorization is the Academy Award-winning Oliver & Hardy short "The Music Box," in which the duo try to get a piano into an apartment. "The Music Box" won't be out for a few months; colorized titles due for immediate release include the John Wayne film "Angel And The Badman," and Frank Sinatra's "Suddenly.

Although deprived by film scholars, colorization has proven a financial boon for Roach, Word says. The company's two colorized releases to date, "Way Out West" and "Topper," have "far surpassed any of our black and white releases," Word says.

A series called "The Boysfriends," directed by the noted filmmaker George Stevens, and a selection of shorts by Charlie Chase is also due for release this year.

Word claims the collections of shorts will be able to "buck the tide" of feature films dominating home video and to carve a space on retail shelves. A careful marketing program has been mapped out, he says.

"We won't release them all at once, but we'll select the best ones and test the marketplace," he notes. "If these collections are promoted properly, people will discover them—and you can't help but like them, because they were done well," Word especially points out the feature film level of production quality for the sitcom length programs from the library of Stan Laurel's daughter, Lois Laurel Hawes. "We'll keep them in quantity, up to one inch videotape," says Word.

"We're packaging them, without editing, into a 70-minute length. This is ideal for the 60-minute tape period, and we'll be able to do it without cutting them up or destroying them," he says. "They've never been seen like this since they were released theatrically."

If Hal Roach is able to get the rights back from Nostalgia Merchant, chances are good the programs will sell light in the home video marketplace, Word says.

As part of the packaging for the series, Word has redone the Laurel & Hardy theme, "The Cuckoo Song," giving it a synthesized "Mi-ami Vice" flavor.

Special comedy packaging creates exclusive programs

NEW YORK Vestron Video is extending its "VideoGift" promotional campaign to sustain the high level of momentum achieved in its 1985 Christmas season sell-throughs.

Vestron decided to extend the program a few weeks ago (Billboard, Jan. 11) even as the company is preparing its next release. "We've extended through February 28," said marketing vice president Michael Olivieri. "We felt it's significant that our 10 distributors have additional sales programs in the marketplace after the first of the year," he comments, in fact. "It's essential with all the new machines out there, "Clearly 1986 is the year of videocassette sales to the consumer. Holiday sales of 1985 have absolutely established that," says Olivieri.

Feedback at CBS strongly applauded the extension of the program, Olivieri claims. "What we've done is continue to play our cards out there," he explains.

An ongoing flow of low-priced titles is essential if video stores are to keep new customers buying videocassettes, he points out. "What it takes to keep the people involved is a continuous flow of salable, repeatable programming that's varied in nature."

In the end, the time of year shouldn't matter. "It's not just a sale business for one time or item or another—it's a sale business for prerecorded video.

Almost all of the units moved via Vestron's general distribution network, "VideoGift" went through Vestron's standard distribution network. "From what I could see in just roughed out numbers, as much as 80% of what we sold on "VideoGift" was moved through our traditional customers—retailers or wholesalers. The balance was going into the rental system, which also was tremendously successful."

To help support its "VideoGift" promotion, Vestron is offering "Advertising support, consciousness raising, whatever it takes," Olivieri says.

Right now the company is "Working diligently to devise a good follow-up. "VideoGift" was developed as a concept capable of supporting varied sales promotions. They may be different from the first one, but you'll see more."

Olivieri plans to spend $6 million acquiring programming to offer at low prices will be no problem, Oliveri claims, "We have a variety of divisions to help acquire or develop programming. As long as we can continue with product that's appealing, or hopefully repeatable, we will have a constant flow that we can either reduce in price or release initially at sell-through levels. Olivieri says—pointing to Vestron's recent licensing of National Geographic's video library as one example.

"We're an acquisition and marketing company that really is in the home video publishing business," he comments.

Execs Named, Releases Planned

BY JIM McCULLAUGH

LOS ANGELES Orion Pictures and the Mirisch Company become the latest entries on the roster of significant home video producers forming their own home video manufacturing wings.

The move further reduces the supply of prime theatrical product available to independent home video manufacturers, who have seen title breads become scarcer and costly in recent years.

Executive teams are already in place for both new operations. Orion's team, headed by CBS Video head Larry Hilford as chief officer of its new division, and Mirisch has selected executive vice president Bob Cook, former Magnetic Video, CBS/Fox Video and Blay Video veteran, and national sales manager Bill Home, as national software marketing manager for Pioneer Video.

Mirisch became the latest Hollywood company to create a home video wing, narrowly following Orion Pictures' announce- ment that it had formed Orion Home Entertainment. Tri-Star Pictures (the CBS, Columbia, HBO/ Thorn-EMI tri-venture) remains the last major motion picture studio which has neither forged its own home video arm nor linked with a major home video program supplier.

Although the number of home video independents has swelled, corporations such as Orion remain a rarity as it is not yet too late to enter the marketplace. He claims his company has a legacy in the entertainment business and that "our edge will be to produce and attract talent."

Mirisch's opening offerings are "C. married A Shade," "Toureg The Desert Warrior," "Hoodlums" and "Cactus In The Snow" at $59.98 list; "Live At Harrah's With Bill Cosby" at $39.98; and "Goldilocks" for $29.98.

Initially, Mirisch Video will be acquiring titles, he indicates, but eventually it will gear up for in-house productions. Among more than 100 films the company has produced are "Midday At The Elysberg," "Midnight At The Roof," "The Apartment," "West Side Story" and "In The Heat Of The Night." The latter was among the Oscars for Best Picture. Much of the Mirisch library has been licensed to other major home video suppliers.

Mirisch says he will be utilizing the firm's existing two-step independent distribution system. Programming philosophy will be across-the-board, feature-based entertainment releases at various price points. Release cycle will be four to six titles per month.

According to its new leader, Orion plans to spend $6 million acquiring home video rights. Hilford notes that he doesn't plan an initial product release until 1987. Orion, based primarily on the East Coast, will also have responsibility for television syndication and pay-cable.

"C. married A Shade," "Hoodlums" and "Hollywood Squares" are Orion productions.

Mirisch, like Mirisch, has created a number of major box office hits for other studios. Its roster of releases includes "The Cotton Club," "video-licensed to Embassy Home Entertainment for $4.7 million; and "The Terminator," "Desperately Seeking Susan" and "Amadeus," all video-licensed to Thorn-EMI/ HBO. Mirisch has also created such recent films as "Sweet Dreams," "Volunteers," "Rambo: First Blood Part II," "The Natural," and "Supergirl," among others, has made no moves yet to form its own home video division, but still licensed product on a picture by picture basis.

WAT WATCH FOR

BILLBOARD SPOTLIGHTS

in January and February

TOY VIDEO

RADIO PROGRAMMING/SALES

PORTLAND

EXERCISE VIDEO

BETTER RATINGS

COUNTRY RADIO

NARM

AUDIO CASSETTE DUPLICATION

STORE DESIGN

Vestron Extends Gift Promo

Drive Strives for Holiday Momentum

NEW YORK Vestron Video is extending its "VideoGift" promotional campaign to sustain the high level of momentum achieved in its 1985 Christmas season sell-throughs.

Vestron decided to extend the program a few weeks ago (Billboard, Jan. 11) even as the company is preparing its next release. "We've extended through February 28," said marketing vice president Michael Olivieri. "We felt it's significant that our 10 distributors have additional sales programs in the marketplace after the first of the year," he comments, in fact. "It's essential with all the new machines out there, "Clearly 1986 is the year of videocassette sales to the consumer. Holiday sales of 1985 have absolutely established that," says Olivieri.

Feedback at CBS strongly applauded the extension of the program, Olivieri claims. "What we've done is continue to play our cards out there," he explains.

An ongoing flow of low-priced titles is essential if video stores are to keep new customers buying videocassettes, he points out. "What it takes to keep the people involved is a continuous flow of salable, repeatable programming that's varied in nature."

In the end, the time of year shouldn't matter. "It's not just a sale business for one time or item or another—it's a sale business for prerecorded video."

Almost all of the units moved via Vestron's general distribution network, "VideoGift" went through Vestron's standard distribution net- work. "From what I could see in just roughed out numbers, as much as 80% of what we sold on "VideoGift" was moved through our traditional customers—retailers or wholesalers. The balance was going into the rental system, which also was tremendously successful."

To help support its "VideoGift" promotion, Vestron is offering "Advertising support, consciousness raising, whatever it takes," Olivieri says.

Right now the company is "Working diligently to devise a good follow-up. "VideoGift" was developed as a concept capable of supporting varied sales promotions. They may be different from the first one, but you'll see more."

Olivieri plans to spend $6 million acquiring programming to offer at low prices will be no problem, Oliveri claims, "We have a variety of divisions to help acquire or develop programming. As long as we can continue with product that's appealing, or hopefully repeatable, we will have a constant flow that we can either reduce in price or release initially at sell-through levels. Olivieri says—pointing to Vestron's recent licensing of National Geographic's video library as one example.

"We're an acquisition and marketing company that really is in the home video publishing business," he comments.
Some People Actually Enjoy Sitting at Their Desk for Twelve Hours a Day.

Of course, their desk is an SL 4000 E Series — a classic example of responsive technology and engineering know-how. Mixers tell us it allows them to perform their craft with extraordinary freedom and precision. Producers say it serves their work in ways no other console can.

There is something about this console that goes beyond the clarity of sound, the agility of its software, the scope of its possibilities. Something that can't be shown in pictures, diagrams or words.

When you sit behind an SSL, there is recognition. It's more than knowing that this is the best. It's a discovery that someone actually understands the procedures and the pressures of your job. And that they've developed innumerable ways to make it easier, faster and better.

We'll be happy to send you our 40 page brochure on the SL 4000 E, or to arrange an audition. But a word of warning. Once you sit down at this desk, you may want to stay longer than you had planned.

Solid State Logic

Oxford • New York • Los Angeles • Hong Kong

Oxford, England OX7 2PQ • (099 389) 8282
200 West 57th Street • New York, New York 10019 • (212) 315-1111
6255 Sunset Boulevard • Los Angeles, California 90028 • (213) 463-4444
22 Austin Avenue, Tsim Sha Tsui • Kowloon, Hong Kong • (03) 721-2162

www.americanradiohistory.com
The World recently wrapped
for "Digital Display," the
los Angeles' historic Ebony
JAZZ ARTISTS Dave Grusin and
Los Angeles' downtown Minneapolis and
New York: Steve Lillywhite, the
The concept piece blends live ac-
several performers gathered in Atlanta, Ga.,
New York: Effanel Music's new mobile
Los Angeles' home studio. Producers have
 rake in a knife through the spokes
newspaper will be used, but I have
dirtiness of a song is correct.
New York: Neil Diamond has been track-
the point of sale is gratifying
animation to create a
recently to shoot the video for "King
Royal Sound" label has
radio and television. Among the
Steve Lillywhite, the
Lillywhite, he likes not to
two discs that pay tribute to the
lyrics, the song which pays tribute
to the late Martin Luther King Jr.
by Mike Riva. This Back and
radio syndicated comedy duo
Steve Lillywhite has used the
among the programs to broadcast
Derry, Whit-
Jazz stylings are not
with the band performing their
to the Martin Luther King Center.
name of their first album, "Back to
songwriting. "D" Recordings'
songwriting. "D" Recordings' newest
radio and television. Among the
by Mike Riva. This Back and
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
Radio syndicated comedy duo
Steve Lillywhite has used the
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz stylings are not
Derry, Whit-
track to recording for television. Among
radio and television. Among the
Jazz styli...
MILWAUKEE While rock artists still face criticism in some quarters for aligning with big business, corporate sponsorships are bound to remain a fact of life.

That was the main conclusion of a three-day seminar on sponsorship and promotions hosted by Miller Music Rock Network at the Milwaukee Hyatt here (12/14).

During the seminar, Miller revealed plans to increase print and radio promotion for the 16 regional bands it sponsors in its Rock Network program. The brewery also announced that at least three new television commercials featuring selected bands are in the works. These follow up the success of the Del Fuegos spot which was first aired during the Live Aid telecast.

Gary Hobbi, manager of the Del Fuegos, said during one session that the critically acclaimed Boston band hasn’t lost any fans through its corporate linkup—though they have taken some criticism in the press. “We still have the philosophy that there’s a taste- ful way of doing it,” he says.

“For our commercial, they wanted something subtle. They let us monitor the whole thing and do the jingle the way we wanted. It’s an association—not a sponsorship. You get promotional cash more than a major monetary subsidy.”

Through the Rock Network program, 16 regional bands are provided with tour merchandise (posters, T-shirts, buttons, etc.) as well as radio and print promotion.

Another of the Rock Network bands is the Minneapolis-based Metros, whose manager, Dan Man- gold, expressed appreciation for Miller’s “low key, sympathetic” approach. He added, “They’re not corporate people given a snap edu- cation on rock n’ roll—they’re rock people who’ve done up the corpo- rate structure.”

Joe Caruso of Detroit’s Caruso, a third band in the program, said that they grasped with the “big business” issue last year before accepting the sponsorship. He commented, “The coolest part is, Miller isn’t asking us to push their product—just drink it, if we drink beer at all. We’ve played gigs where Miller wasn’t sold and they didn’t hold us back.”

Being able to say that a national company represents the band, “gives us national credibility. And we give them credibility with young adults.”

All 16 Rock Network bands were represented at the sessions. With the Del Fuegos, the Metros and Caruso, were: ‘A’ Train from Shreveport, La. Dynatones from

Nashville Firm Books Rock Individuality Key at New American

BY KIP KIRBY

NASHVILLE New American Arti- stists, the alternative music company recently founded here, is already marching to the beat of a different drum.

The agency was formed in Sep- tember by Jay Bell, who had previ- ously headed the Nashville division of rock booking giant American Tal- ent International, where he worked with such top acts as the Cars, John Cougar Mellencamp, Tears For Fears, Elvis Costello, Bob Seger and Twisted Sister.

New American’s roster has grown to nine acts, two of which— the Questionnaires and the Move- ment—showcased on the recent Rock Express Tour and the Nashville Entertainment Assn. Bell’s other clients are Tucson’s Gi- ant Sand (Enigma Records), Down & Price (Atlantic), Johnny Rivers (MCA), B.C. & the Dartz and Free- dom Of Expression (both on Track Records), the Georgia Satellites (on the English label Making Waves) and Robert Jetton, who is also signed to a management contract with Bell.

Last spring, when ATI was ac- quired and subsequently shut down by International Artist Manage- ment, Bell intended to pursue man- agement fulltime. He kept hearing that Nashville needed a strong pro- gressive-music booking agency, however, so he switched directions and opened New American. Rivers was his first client.

How can a small Nashville agen- cy compete with large agencies in New York and Los Angeles? By of- fering personalized attention and indi- vidualized service, answers Bell, whose resume includes a stint man- aging Elektra’s Capital City Rock- ets and working for the record Agency and Buddy Lee Attractions in addition to ATI.

“I think headliners can get lost- with a big agency,” Bell says. “A small agency like ours can provide the kind of direct attention these acts need.” (Continued on page 43)

Mike & the Mechanics Learn to Juggle Parallel Careers

Veterans Become a Brand New Dinosaur

BY ETHLJE ANN VARE

LOS ANGELES Mike & the Me- chanics, whose Atlantic album is powering up the top 50, is a band trapped between identities.

The group is led by Mike Rutherford, guitarist/bassist for the venerable Genesis. His cohorts include top session players Peter van Hooke on drums and Adrian Lee on key- boards, as well as vocalists Paul Carrack (Squeeze, Nick Lowe) and Paul Young (of Sad Cafe, not the Canadian solo artist).

“People don’t really know who Mike & the Mechanics is,” says Rutherford. “The bulk of them have just heard the single ‘Silent Run- ning’ and liked it. This is fascinat- ing, because it means you’re being held up as a new unit.”

Rutherford’s two prior solo eff- orts—‘Smaller creek’s Day’ (1979) and “Acting Very Strange” (1985)—barely dented the top 200.

“A ‘solos’ tag can put people off,” says Rutherford. “There’s a stigma attached to it. Whereas people take this more seriously because it has a group feel.”

Rutherford and Young admit that confusion about which Paul Young was singing did little to hurt airplay.

“I get upset about the confu- sion,” says Young, “but I’ve been Paul Young for a long time. There’s nothing I can do about it and, frankly, the fact that a lot of people thought it was the other Paul Young might have had something to do with all this.”

With Rutherford recording a new Genesis album for summer release, Young reforming Sad Cafe for Leg- acy in the U.K. and Carrack recent- ly signed to a solo deal, the logisti- cal problems of keeping Mike & the Mechanics going seems insur- mountable.

“All you do is juggle dates,” shrugs Rutherford. “The Genesis album will be finished by the end of February, and the band won’t tour until late August. That leaves me time to do some Mechanics gigs over here.”

“You just do things in blocks of time,” he expands. “A block with Genesis, a block on the road. It’s the same with bandmate Phil Col- lins, he notes, who is balancing a major solo career and continuing with Genesis. Has Collins’ solo suc- cess helped the Mechanics?”

“I don’t think it has much to do with it,” says Rutherford. “The fact that you play in a band and then do something on your own—look at how little action I’ve had in the past, commercially, and you can see it doesn’t make much difference.”

The Mechanics—which Rutherford sometimes calls a sabbatical project—is informally managed by Tony Smith, who handles Ruther- ford and Collins.

“Mike & the Mechanics” was re- leased in November, contrary to tra- ditional logic, and has been steadily topping the album charts track in the U.S. It sank without a trace back home in England. According to Rutherford, the record made an im- pact on the American market be- cause of the health of the AOR for- mat.

“That’s good about radio—and you haven’t got this in England—is that AOR stations start playing something and people phone them up. That’s how we heard how the audience reaction. Companies can

Nashville Firm Books Rock Individuality Key at New American

BY KIP KIRBY

NASHVILLE New American Arti- stists, the alternative music company recently founded here, is already marching to the beat of a different drum.

The agency was formed in Sep- tember by Jay Bell, who had previ- ously headed the Nashville division of rock booking giant American Tal- ent International, where he worked with such top acts as the Cars, John Cougar Mellencamp, Tears For Fears, Elvis Costello, Bob Seger and Twisted Sister.

New American’s roster has grown to nine acts, two of which— the Questionnaires and the Move- ment—showcased on the recent Rock Express Tour and the Nashville Entertainment Assn. Bell’s other clients are Tucson’s Gi- ant Sand (Enigma Records), Down & Price (Atlantic), Johnny Rivers (MCA), B.C. & the Dartz and Free- dom Of Expression (both on Track Records), the Georgia Satellites (on the English label Making Waves) and Robert Jetton, who is also signed to a management contract with Bell.

Last spring, when ATI was ac- quired and subsequently shut down by International Artist Manage- ment, Bell intended to pursue man- agement fulltime. He kept hearing that Nashville needed a strong pro- gressive-music booking agency, however, so he switched directions and opened New American. Rivers was his first client.

How can a small Nashville agen- cy compete with large agencies in New York and Los Angeles? By of- fering personalized attention and indi- vidualized service, answers Bell, whose resume includes a stint man- aging Elektra’s Capital City Rock- ets and working for the record Agency and Buddy Lee Attractions in addition to ATI.

“I think headliners can get lost- with a big agency,” Bell says. “A small agency like ours can provide the kind of direct attention these acts need.” (Continued on page 43)
TWISTED SISTER may not have the approval of the Parents Music Resource Center or the PTA, but it was evident they had the support of the thousands of teenage fans who rallied here on Jan. 12.

As outrageous and offensive as the band is—who else would use four-letter words as sick endearments for its following—you can't help but give the boys some credit. R'N'R—the band's working title—has a hand for turning themselves into one of the most marketable outfits around. The group has come a long way since its New York-area club days when the members dressed in women's lingerie, and drummed up an audience of dropouts.

The act has grown in stature, too, over the years and is now something of a household word thanks to the help of MTV—and, ironically, the PMRC.

Although the show was geared to support their new album, "Come Out And Play," the band-frontman Dee Snider, guttertalk Jay French and Eddie Ojeda, bassist Mark Mendoza and drummer A.J. Pero—performed material from all four of their releases.

Opening with the aggressive title track to their latest project, a take-off from a segment from the movie "The Warriors," the group roared across an array of tunes ranging from the hard-core "Under The Blade" and "Burn In Hell" to the upbeat, melodic "Be Choolo To Your Scull" and "You Want What We Got."

The evening wouldn't have been complete without their high-charting anthems "We're Not Gonna Take It," "I Wanna Rock" and a dedication to the PMRC in the form of "You Can't Stop Rock'n'Roll."

One of the most impressive points of the show was exceptional sound quality, a rare phenomenon in the often distorted heavy metal genre. Also unusual was the absence of standard instrumental solos—in the Aquisition Snider was the only one to take centerstage.

Another impressive element was the well-designed stage setup. Picking up on the street motif of the album, the act's playground consisted of a graffiti swathed building facade, a stripped-down car, scattered garbage cans and a manhole cover in the stage floor that served as Snider's point-of-entry at the beginning of the concert.

TWISTED SISTER
New Haven Coliseum, Conn.
Tickets: $12.50, $11.50
Talent in Action

Kiss Off. Gene Simmons provokes the stage during Kiss' recent show at New York's Madison Square Garden. (Photo: Chuck Puin)
TALENT IN ACTION
(Continued from page 42)

rise to the top of his field has been as phenomenal as his musicianship. His 11-night, 15-show stand at the Joyce, a good-sized Off-Broadway venue, had "class" written all over it. Fox, if any, jazz musicians, including the acknowledged giants, have ever merited an engagement of this magnitude.

On Dec. 26, the opening night of his Joyce, stand, Marsalis demonstrated some of the reasons for his remarkable success. He played with complete authority and occasionally with stunning warmth and wit. But he also demonstrated some of the reasons why, his success notwithstanding, he's still not quite the jazz master his admirers think.

Those few critics who are not on the Marsalis bandwagon often accuse him of being a cold, distant player, all chops and no soul. His performance offered enough moving moments—among them a poignant interpretation of the standard "Do You Know What It Means To Miss New Orleans?" and a brisk, impassioned improvisation on the Thelonious Monk blues "Raise Four"—to suggest that those criticisms are not entirely accurate.

But he also offered more than a little evidence that they're not entirely off base, either. There's nothing wrong with flaunting your technique—some of the greatest trumpeters in jazz history have been unabashed showoffs—but Marsalis's bravura displays had a tendency to sound more like exercises than rhapsodies. Frequently, especially on his own tricky compositions like "Black Codes" and "Noz-Moe-King," he seemed to be relying more on his head than on his heart, employing his prodigious technique less to express himself than to impress.

The interplay between Marsalis and his rhythm section of pianist Marcus Roberts, bassist Robert Hurst and drummer Jeff Watts was outstanding. The three made a formidable and pliable team, and Roberts was a pleasingly lyrical soloist. But the presence of another horn in the ensemble might have helped. Perhaps one reason Marsalis intermittently seemed to run out of inspiration was that, without a saxophone to flesh out the ensembles and share the solo space, he had to work just a little too hard.

PETER KEEPNEYS

NEW AMERICAN ARTISTS
(Continued from page 41)

He admits that it would be a "bold step" for a name artist to leave an ICM or a William Morris to sign with him. But he says he's optimistic.

"Jeff Franklin [the founder of ATI] taught me about maintaining quality standards with the acts you sign. I think we have some proving to do, but we're progressive and growing," Bell says.

Since most of New American's acts are on independent labels and can't depend on commercial airplay for ticket sales, Bell has to operate on a different strategy.

"We promote dates without airplay by using a grass-roots saturation technique," he says. He targets music clubs in cities with active college radio, where "having a top 10 record isn't critical."

Bell says that bands on his roster are willing to tour for less money in order to gain exposure, and he adds that they are not afraid to work 25 nights a month, if necessary, to strengthen their following.

Bell is concentrating initially on activity in markets east of the Mississippi, south of Chicago and north of Florida. "I'm not as concerned with other regions of the country right now," he says, emphasizing that by developing enthusiasm for his acts through ticket and album sales on a regional basis he hopes to attract major label attention.

"When Freedom Of Expression came to us, there were only six college stations playing their records," he says. "Now they're on 40 stations. We've had them on tour in 15 new markets in the past six weeks." Bell & the Darts are on the midst of a Western tour that will carry the band into Los Angeles for three dates in early February. Giant Sand will be playing Los Angeles as well, at Club Lingerie and Madame Wong's.

Bell decided to stay in Nashville after ATI's demise because he enjoyed the idea of launching alternative kinds of music from that city. He cites Nashville's numerous studios, producers, major labels, showcase clubs and bands as reasons for its flourishing rock scene.

"I think if major labels don't begin to get more involved, you'll start seeing a lot more independent-label activity," Bell says. "The independent record labels can be more creative and make money on fewer sales since they don't have the overhead."

MIKE & THE MECHANICS
(Continued from page 41)

move heaven and earth to do a mega-sell on a record, but audience reaction—you can't make that happen."

Strong response has been due in part to the revival of "dinosaur" rock, a swing ushering comebacks like the Starship and Heart, Young muses. "Real rock 'n' roll is back stronger than ever," he comments. "The theory was that punk was going to be the ultimate revolution in pop music. Look around. You don't see magazines full of punk and new wave today. That's the dinosaur that died."

"Silent Running" will get a further shot in the arm when it is featured in the upcoming film "On Dangerous Ground." Next single from the album, with accompanying video, will be "All You Need's A Miracle." Meanwhile, Rutherford is also producing Red Seven for MCA, and working with a new act, Virginia Woolf, which includes John Bonham's son on drums.

"I think people are getting used to individual musicians moving around a little more," says Rutherford. "It's not like it used to be with companies saying: 'You can't work with them, you're signed here.' Because you play with a group doesn't mean that's what you have to do for the rest of your life."

www.americanradiohistory.com
Carole King Reaches Silver Screen in 'Murphy's Romance'

BY PAUL GREIN

LOS ANGELES After focusing her musical energies on her own albums for the better part of 15 years, Carole King is stretching out into other areas. She wrote five songs and the entire score for "Murphy's Romance," the new Sally Field/James Garner film. She is also looking for acting roles, hoping to mount a musical revue of her songs and, once again, actively writing for other artists.

King, who cut two albums for Atlantic after lengthy associations with Ode and Capitol, doesn't have a record deal at the moment—a fact that doesn't seem to concern her unduly.

"I may make another album when I accumulate enough songs," she says, "but I'm not in a hurry right now. For years, I've made album after album. Now it's time to branch out in other directions. I feel really comfortable with this stage of my life.

"A lot of people thought I died after "Tapestry,"" King acknowledges. "Carole King and "Tapestry"—that's it, they went together. That's fine. I'm very proud of having been part of that phenomenon. But that's not all there is for me. I want to do lots of other things."

"Murphy's Romance" is the first film King has scored, though she previously contributed individual songs to "Pocket Money" and "The Care Bears Movie." She says this film dropped into her lap.

"I thought I'd like to score a film someday, but I wasn't actively looking for one," she says. "It was completely out of the blue. Sally Field and Laura Ziskin, who co-produced it, decided that I would be the right musical voice for the film. When I read the script I thought they were probably right. So I met with Sally and Laura and Marty Ritt, who I think had never heard of me before this meeting."

King notes that she'd love to score another film. "I might add," she says, "that Carole King scoring a film doesn't necessarily mean the past Carole King has to perform the music. I have gone back, recently, to-my original emphasis as a songwriter. I'd love writing for other people. I love that. I'm so at home doing that."

King says there's a special reason she prefers writing for other artists:

"It broadens me as a writer. I reach a broader audience by being able to write for a variety of artists. I could write for Madonna, though if I tried to sing a song I wrote for her, I wouldn't have the credibility. It would be young and sexy, but that's not my image. Yet I can still write for Madonna—and for me too."

In fact, King says she has sent songs to Madonna and to Cyndi Lauper as well. However, King dislikes hustling her own songs, and instead relies on her publisher, Columbia, to get the songs to artists and producers.

"It's so easy to get lost in the shuffle," she says. "It's highly competitive and in some cases very political. I find it hard to participate in any of that. I just write the song, and send it, and hope it gets there, and gets heard. I figure that a good song, sooner or later, will get done—if not by a top-40 artist, then by an unknown.

"I'm just not worried about it," King says. "I simply enjoy the writing process and making the demo. And I have a fall-back position too. If I write enough good songs—songs I really like—an album could be worked out. A good songs transcends years. I'm not in a hurry.

As much as King dislikes selling herself or her songs, she recently took the initiative to walk in on Arista president Clive Davis and do just that.

"I was in New York on 57th Street," she remembers, "and I just reached. 'Why not?' It's the same sort of thing I used to do back in the '50s when I'd walk into Jerry Wexler's office at Atlantic."

"Clive and I talked about directions for his artists, most of whom I admire very much—Whitney Houston, Aretha Franklin, Dionne Warwick and Air Supply. I think I have a very clear idea of what he's looking for.'"

King continues to write with long-time collaborators Toni Stern and Gerry Goffin. King and Goffin's most recent hit was Anne Murray's thinksy smash, "Time Don't Run Out On Me."

Many of King's past hits will be featured in a revue being assembled by Rowan Joseph. "It's a fresh way of presenting my material," King says. She adds that the show won't be like "Leader Of The Pack" or "Just Once, the revues based on the songs of Ellie Greenwich and Barry Mann & Cynthia Weil, respectively. "It doesn't purport to be a story about me or about an era," she says. "It's a very loosely woven together story about people—if you will, a tapestry."

Another of King's ambitions is acting. "I've taken steps over the years," she says. "In a little part in 'Murphy's Romance.' I'm the one who sells Emma [Sally Field] a business license. It was great fun, even though you can't see me because I'm behind a grate, and I only had three lines. From little acorns do mighty oaks grow."

King, who is represented by Joan Hyler of the William Morris Agency, also gained exposure as a guest VJ on VH1 last Saturday (2D).

King says Columbia Pictures is working on finding a label to distribute the "Murphy's Romance" soundtrack. The album was produced by Lou Adler, who produced King's albums from 1970-76 and her 1984 LP "Speeding Time."

"I think I'm with Lou for life," King says. "He seems to enhance the work. I do at all times in so many ways. More often than not, Lou understands me better than I understand me."

When it is suggested to King that her objective now is to maintain visibility without a label machine behind her, she replies: "I find the visibility factor is more important to people in the business than it is to the people outside—the audience."

"When I travel, I find that my audience is out there. The record business is a very today, what-have-you-done-lately kind of business. I think a lot of good people slip through the cracks because they're not right in there all the time."

Acting, film score work and revue are parts of branching-out process.

May Seminars, Showcases Set

LOS ANGELES The second annual Music Business Symposium, presented by BAM magazine and MRS Productions, has been set for May 24 at the Ambassador Hotel here. Organized by William Gladstone, the event will include meetings, seminars, exhibits and evening showcases of newly signed talent at the Ambassador's Coconut Grove nightclub. The fee is $175 before Feb. 15; $205 after Feb. 15. Contact: 8861 Sunset Blvd., Los Angeles 90069, (213) 273-1961.

May Seminars, Showcases Set

Sting for America's Libraries

READ
ASGARD PRESENTS

TOM WAITS

IN CONCERT

AUTUMN 1985

OCTOBER
14 EDINBURGH, PLAYHOUSE
16 LONDON, DOMINION THEATRE
17 LONDON, DOMINION THEATRE
18 LONDON, DOMINION THEATRE
21 LONDON, DOMINION THEATRE
22 LONDON, DOMINION THEATRE
23 LONDON, DOMINION THEATRE
24 LONDON, DOMINION THEATRE
27 GOTHENBURG, KONSERTHUS
28 OSLO, KONSERTHUS
29 STOCKHOLM, KONSERTHUS
30 MALMO, KONSERTHUS
31 COPENHAGEN, FALKONER THEATRE

NOVEMBER
2 BERLIN, TEMPODRUM
3 HAMBURG, AUDIMAX
4 AMSTERDAM, CONCERTGEBOUW
5 NIMEGEN, DE VEREENIGING
7 ZWOLLE, BUTTENSOCIETEIT
8 ROTTERDAM, DE DOELEN
10 UTRECHT, MUZIEKCENTRUM
11 BRUSSELS, PALAIS DES BEAUX ARTS
12 FRANKFURT, KONGRESSHALLE
13 NANCY, POIREL
16 PARIS, CASINO DE PARIS
17 PARIS, CASINO DE PARIS
18 PARIS, POLIES BERGERE
20 NEW YORK, BEACON THEATER
21 NEW YORK, BEACON THEATER
23 LOS ANGELES, BEVERLY THEATER
24 LOS ANGELES, BEVERLY THEATER

UK: ASGARD PROMOTIONS
SWEDEN: EMA TELSTAR JAN GILLE
NORWAY: GUNNAR EIDE A/S
GERMANY: MCT DUSSELDORF
HOLLAND: MOJO CONCERTS
BELGIUM: HERMAN SCHUERMANS
FRANCE: ASSAAD DEBS
NEW YORK: RON DELSENER ENTERPRISE

AGENCY REPRESENTATION: PAUL CHARLES, ASGARD AGENCY, 155 OXFORD STREET, LONDON W1. TEL: 01-734 3426
SOMETHING TO TALK ABOUT

Produced by
DAVID FOSTER, KEITH DIAMOND, JACK WHITE

www.americanradiohistory.com
In most circles, last year was called 1985. To the Canadian Recording industry, which had long been unable to generate a new superstar, you might say it was the year of A.D. (Adams Domination), one that put to rest any concerns the country churns out music figures of only self-interest. So heady were the successes at home and abroad of the new breed of hoser composers, the typical Canadian industrite might even be hard-pressed to remember era B.C. (Before Corey).

Vancouver's Bryan Adams broke the bank in 1985. His late 1984 release, "Reckless," led the Billboard album chart for two weeks last year, ending a Canadian chart-topping crouch that stretched back more than a decade. His single, "Heaven," also went No. 1, while five others from the disk charted, making "Reckless" the only foreign album ever with six successful singles.

Critics may say he is no Bruce Springsteen with a pen, but Canadian retailers certainly thought he was The Boss where it counted in 1985—at the cash register. The album was certified more than 10 times platinum in Canada and spawned three gold singles. In the process "Reckless" became the best-selling domestic release at home, while worldwide sales of more than seven million also made the album the biggest-ever Canadian recording export.

Years of touring and writing songs with sadly overlooked partner Jim Vallance seemed to pay off all at once. Adams, who walked off with most of the top Juno music awards in 1985, even had a hand in the writing of "Tears Are Not Enough," the Canadian single for African famine relief which sold more than 300,000 copies in the country.

"How will I top it?" Adams says rhetorically of his 1985 accomplishments. "I'm working on it."

In any other year, the lead item on any Canadian industry year-ender would be Montreal's Corey Hart. All Hart did in 1985 was follow his successful "First Offense" debut disk with a smash second album, "Boy In The Box." In any other year, album number two would have become Canadian album number one of all time in terms of sales. "Never Surrender" was a Top Five single in the U.S. and, with the title track and "Everything In My Heart," spurred the disk to surpass "Anne Murray's Greatest Hits," which until 1985 had been the top Canadian album domestically.

But, sadly for Hart, this wasn't simply any other year. It was 1985, arguably the best of all time for Canadian music, particularly at home, where there was much to cheer about.

There were some familiar faces: Rush, Loverboy, Triumph and Gino Vannelli all have been hits abroad before. But there were many more relatively new artists like Platinum Blonde (triple platinum), Gowan (double platinum), Parachute Club, Luba, Helix, Honeymoon Suite, Kim Mitchell, Strange Advance, Headpins, the Payolas and Jane Siberry.

The key challenge facing Canadian music in 1986 will be to capitalize while Adams and Hart have the door ajar and create further international success. Continued on page C-10.
World Class Acts

Loverboy
Platinum in the U.S. and Canada!

Gowan
Two and a half times
Platinum in Canada!

Platinum Blonde
Four times Platinum in Canada!

Producing World Class Sales!

CBS RECORDS CANADA LTD.
TOP 10 TALENT WITH A TICKET TO TOMORROW

Can Canadian Music Capitalize On New Open Door To World Markets — Or Must Bryan Adams And Corey Hart Tough It Out Alone?...

They haven’t yet shown the flash of Bryan Adams or Corey Hart, the durability of Anne Murray or Rush or the depth of Gordon Lightfoot, Neil Young or Joni Mitchell. But they have the potential to go all the way, to become the next major Canadian success story in music. They are to be watched. And heard.

The 10 with the most promise:

1. **Platinum Blonde.** At the top of the same list last year, following a top-selling Canadian LP the year before, the Toronto-based trio grew to a foursome, released “Alien Shores” in mid-1985 and caught fire. Incorrectly labelled as a band with too young of a following, audience demographics shifted last year to include more males and over-18s. The result was triple platinum, a smash cross-Canada tour, but little attention in the U.S. But singer and leader Mark Holmes has too much money to be scuttled by such a setback, so the betting is still on the group to sooner or later make it big.

2. **Gowan.** Missed last year’s list, mainly because his 1983 debut disk had bombed. But, aided by video and a more accessible and uncluttered writing style, his “Strange Animal” second album went double platinum in 1985 and carried along two hit singles. Like Platinum Blonde, however, Toronto-based Gowan didn’t connect below the border in 1985. But the artistic growth evident on second album can only suggest success is imminent. Aggressive, athletic stage presence and articulate personal style are advantages that translate into confident compositions.

3. **Honeymoon Suite.** Broke the top 60 in the U.S. with 1984 debut album. Smartly sat out 1985 to avoid sophomore jinx. Early word from the studio has it that this hard-driving band will score big with a ballad in 1986, although its second album is rumored to be more than one song deep. Like top two on the list, the Toronto-based group is blessed with a healthy attitude that sees its career as more than a one-shot affair.

4. **K.D. Lang.** Signed directly to Sire in the U.S. last year, after a protracted bidding war. An enthusiastic, eccentric, country-punk Patsy Cline devotee (her band is aptly named the Reclines), she’s already received rave reviews on both sides of the border for tour de force concerts and clever writing. Won a Juno award in 1985 as most promising female vocalist, the smart money in Canada is on the western Canadian in 1986 as a likely international success.

5. **Luba.** Still very young, she was Juno female vocalist in 1985, defeating a more seasoned field on the basis of a diverse platinum-plus debut album that yielded two very different hit singles. Such adventurous early writing hints of a lengthy career for the Montreal singer-songwriter, who was finishing her second LP at Le Studio in Morin Heights, Quebec, late in 1985.

6. **The Parachute Club.** Outpolled Platinum Blonde for most promising group Juno in 1984, last year took top group honors over a veteran field. Rhythmic, literate, commercially sound music, but two albums somehow never caught on in the U.S. A third one was in the works in late 1985 and there’s no reason to believe it won’t be three times lucky for the Toronto-based group.

7. **Idle Eyes.** An honorable mention last year, the Vancouver band’s first album did well and earned them the 1985 most promising group Juno. Singer Tad Campbell has a keen writing sense. Co-managed by Bruce Allen (Bryan Adams, Loverboy), the band is bound not to get lost in the shuffle. If its second disk displays musical growth, international attention should follow.

8. **The Arrows.** An immensely talented group still trying to establish its image in Canada. It scored big radio play with “Meet Me In The Middle” in 1984 and “Talk Talk” in 1985 as solid singles from its first two albums. Those two songs alone show the Toronto band is not to be taken lightly. A&M pulling out the stops in Canada to deliver the band worldwide.

9. **L.E.C.** An acronym for first names of group members Lenny Zakat, Eddie Schwartz and Dave Tyson, all with recording experience (Schwartz penned Pat Benatar’s “Hit Me With Your Best Shot” and countless other covered material). Signed to a U.S. deal, this Toronto band is perhaps, (Continued on page C-15)

All action photos by Joness Bowie.
Canadian Rockers Hit World Wide Top 20

8.1 Million Dollar Tour Gross - Highest In Groups History

Multi Awards '85
THUNDER 7 (Platinum)
STAGES (Gold)

To A Band Whose TIME Is Now!
Congratulations From Your Friends At:

MUSICON MANAGEMENT INC.
BRYAN ADAMS
RECKLESS
The best-selling Canadian albüm of all time!
Over 1,900,000 sold in Canada! Winner of 5
Juno Awards including Album Of The Year,
Most Vocalist Of The Year and Composer
Of The Year (with Jim Vallance).

THE ARROWS
THE LINES ARE OPEN
The Juno universe's Most Promising Group

PAUL JAYZ
HIGH STRINGS
A smashing debut album from the Juno Award
winner for Most Promising Vocalist.
Includes Go To Pieces, High Strung, Close My Eyes.

VERONICHE BELIVEAU
COVER GIRL (CACHE TON COEUR)
Quebec's new girl and media star.
Featuring Je Suis Comme Je Suis, Cover Girl, Toujours D'Amour.

COMING SOON
STAN MEISSNER
The new single "Are Chance" from the forthcoming LP, WINDOWS TO LIGHT.

STAN MEISSNER

A WEALTH OF CANADIAN TALENT
A&M Records of Canada Limited
proud to be associated with
AMERICAN GRAMAPHONE • ATTIC • CONCORD JAZZ • ELEPHANT • KIDS RECORDS • MAZE • FALO A. TO JAZZ • PASSPORT • TROUBADOR • VIRGIN • WINO • AM HILL • WORD

www.americanradiohistory.com
FREE TRADE TALKS WITH U.S. CLOUD HORIZON; MUSIC BUSINESS VOWS TO PROTECT CURRENT CANADIAN INCENTIVES

Barring A Last-Minute Change-Of-Heart By The Government And A Removal Of Industry Issues From Discussions, Trade Concerns Will Prevail As Two Friendly Neighbors Strike Up A New Working Relationship In '86

Free trade. The words don't exactly leap off the page and touch the soul, but they are two words uppermost these days in the mind of just about any Canadian music industry executive. As Canada heads this year into lengthy trade talks with the U.S. to loosen a regime of restrictions, protections, barriers and bans, the future of the Canadian business is very much on the line.

Of course, the federal politicians don't really mean free trade when they talk about free trade. They mean freer trade or, as Prime Minister Brian Mulroney once called it, "An enhanced trade environment." The aim is job creation, greater opportunities for Canadian business to do business in the U.S., and vice versa.

Generally speaking, the Canadian music industry is scared out of its wits at the spectre of a new deal and has served notice it will fight to the death in its resistance of freer trade.

What are the key issues involved?
1. Import duties on records of 14.5% if removed, might eliminate much of the incentive for American-based firms to manufacture in Canada. With that would come a massive scale-down of the business. "We could become just like any other American market," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), which represents the Canadian branches of multinational record firms and many leading Canadian independent companies.

2. Federal legislation ruling out income tax breaks for Canadians who advertise on American radio stations, if rescinded, could greatly erode commercial revenue at Canadian border stations. "We must not lose Bill C-58," says Wayne Stacey, past vice president of the Canadian Assn. of Broadcasters. "It would be a serious blow to radio and tv."

3. Radio regulations mandating Canadian content, if removed, would allow more American music to be heard in Canada. But it might also drastically reduce the size of record company talent rosters and seriously impair the livelihoods of the Canadian music community.

"We hope Canadian content is not up for grabs," says Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA).

4. Legislation prohibiting foreign ownership in the broadcast field, if removed, might mean dramatic takeovers of the more prosperous parts of the business.

Mulroney, External Affairs Minister Joe Clark and Communications Minister Marcel Masse have repeatedly said that Canada will not enter into any new trade arrangement if it threatens cultural sovereignty.

But how far does cultural sovereignty extend? Does it include the so-called "cultural industries," such as recording, broadcasting and video? Or does it extend to (Continued on page C-15)

THE MUCHMUSIC NETWORK: FROM LINCHPIN TO KINGPIN OF CANADIAN MUSIC — IN ONE YEAR

With Its Smorgasbord Playlist And Acceptance That On-Air Personalities Must Be Allowed To Do More Than Clinically Relay Information, MuchMusic's Long-Leashed Approach Is Clearly Attracting Subscribers And Advertisers

The bottom-line facts pretty well speak for themselves: more than triple the expected subscriber level and an operating profit in Year One when none was expected for at least three years.

The MuchMusic Network came on like gangbusters when it broke from the gate in September 1984, and has been in overdrive ever since. In its first full year, the 24-hour rock video pay television service established itself as a linchpin of the Canadian music business, propelling many artists to success and consolidating strong followings for others.

With its smorgasbord playlist and acceptance that on-air personalities must be allowed to do more than clinically relay information, MuchMusic's long-leashed approach is clearly attracting subscribers and advertisers.

"We still consider this an adventurous medium," says John Martin, the respected director of music programming at MuchMusic. "We're not aiming to sound like the perfect radio station."

Subscribers seem willing to withstand occasional imperfection. By the end of 1985, MuchMusic was reaching roughly 800,000 subscribers in Canada, nearly 15% of the country's cable consumers.

No other pay tv service in Canada or the U.S. has demonstrated such immediate success. The network, owned by the mighty CHUM Ltd. broadcast firm of Toronto, turned a small operating profit in its first year, says vice president and general manager Dennis Fitz-Gerald. "We are pleased, even ecstatic," Fitz-Gerald says of the MuchMusic results.

Holding a broadcast license in Canada entails more than paying an annual fee to the regulator and finding a frame for the operating certificate to hang in the lobby. It entails cultural obligations and corporate citizenry, committing to assist related industries and granting some form of community access to your network.

In MuchMusic's case, it means setting aside 2.4% of its gross revenue for Canadian video pro-

(Continued on page C-12)
We are MuchMusic, the Nation’s Music Station, live, via cable to Canadian homes from coast to coast. All music all the time, 24 hours a day, 7 days a week, in stereo, fcrever.

**Dateline Toronto**

August 31, 1984 signals an historic moment in Canadian Music Television. Canada’s first and only 24 hour satellite music video Paytv channel sends its signal to the Anik D1 satellite and MuchMusic is “On the Air” with leading edge pictures, leading edge sound.

**SKY CHANNEL**

‘HANDS ACROSS THE WATER’

Now Canada’s leading edge national music station goes international. MuchMusic is proud to announce our “Hands across the water” deal with the pioneer of satellite broadcasting in Europe, Sky Channel, serving 13 countries across the continent, now with 2 hours of MuchMusic a week. This arrangement reinforces our conviction that music speaks an international language. If you’re looking for programming, or if you’ve got product to sell, we can offer you access to the Canadian market on a service that’s a proven success. We’re open for business.

Call Jay Switzer, Director of International Programming and Distribution, 99 Queen St. East, Toronto, Ontario, Canada M5C 2M1. Telex 06-22330, Telephone (416) 367-5757.
THE NEW YEAR'S BIG SURPRISE

EUROPEAN TOUR

JAN 30 BIRMINGHAM • JAN 31 LONDON • FEB 2 AMSTERDAM • FEB 4 COPENHAGEN • FEB 6 OSLO • FEB 7 GOTHENBURG • FEB 8 STOCKHOLM • FEB 11 MAINZ • FEB 12/13 PARIS • FEB 14 BRUSSELS • FEB 16/17 HAMBURG • FEB 18 KEIL • FEB 20 KOLN • FEB 21 LUDWIGSHAVEN • FEB 22 FRANKFURT • FEB 23 FREIBERG • FEB 24 SAARBRÜKEN • FEB 25 STUTTGART • FEB 26 NÜRNBERG • FEB 28 MÜNCHEN • MAR 1 ESSEN • MAR 2 MÜNSTER • MAR 3 NANCY • MAR 4 LYON • MAR 5 NICE • MAR 7 STRASBURG • MAR 8 MULHOUSE • MAR 9 ZURICH

PRODUCED BY BRUCE FAIRBAIRN
HEAD OFFICE MANAGEMENT/STEPHEN PRENDERGAST

www.americanradiohistory.com
Monday, Dec. 9, Bryan Adams sat in a restaurant with the friends who are the members of his band, his manager Bruce Allen and Allen's office staff plus representatives of A&M Records. It was a quiet afternoon affair, but it was a momentous one. Adams was to receive a "Diamond Award" for selling one million copies of his album, "Reckless," the first Canadian to achieve such a landmark in his own country and one of only a baker's dozen other artists including Michael Jackson, K.D. Lang, Supertramp, Lionel Richie and Bruce Springsteen who form this select circle.

The diamond award from the Canadian Recording Industry Assn. capped a year in which Adams almost completely dominated Canadian popular music despite the newsmaking accomplishments of Parachute Club's Billy Bryans and Laurie Segato with singer/songwriter Connie Kaldor, right. David Foster, Corey Hart, Loverboy, Honeymoon Suite, Parachute Club or Platinum Blonde. Adams all but swept the Junos while he and his songwriting partner copped the country's major songwriting awards; collaborated with David Foster on "Tears Are Not Enough" Canada's supersession contribution to African relief; and performed two back-to-back SRO concerts at Vancouver's 14,000 capacity Pacific Coliseum. The latter were arguably the fastest-selling and most successful concerts in Vancouver in 1985 but certainly the most auspicious, adrenalin-charged homecoming concert since Bachman Turner Overdrive played the Coliseum in 1975.

Adams likewise was the only Canadian act since BTO (formerly managed by Bruce Allen) to have a No. 1 album on the Billboard pop charts and this feat, along with the past and present surge of Loverboy, was sufficient to certify Allen as the most successful manager in Canadian history.

Adams' international breakthrough at the album, video and concert levels was the peak level of activity in a year at the Bruce Allen office that would have driven saner humans to the health farm.

(Continued on page C-14)
HIGH PERFORMANCE
(Continued from page C-1)

success stories.

For all the fuss about domestic talent, you would think 1985 had been a whopping overall financial success for the music industry. Well, not exactly.

Broadcasting profits were up markedly, the home video industry was riding the crest of a wave and the MuchMusic rock video network hit paydirt instantly in 1985. But the $600 million (Can) Record industry grew only by 3% or 4% in the year. Releasest were down as a result of the recent recession, but release costs were way up as a result of the recent dawning of the video age. Says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA): “We’re happy to get any increase; but sales were a little flat.”

With a few exceptions—Alert, Anthem, Current, and Duke Street among them—it was yet another year of struggle for the Canadian-owned record sector. Tight playlists, even tighter rack-jobbers and tight-fisted bankers were, as ever, thwarting the independents. One irony of the indie troubles: Canadian children’s music, so acclaimed in the U.S., still has recognition problems at home.

If the difficulties were substantial in English Canada, they were severe in French Canada. While many English radio stations complained there was not the depth of valid material necessary to meet Canadian content quotas, the shortages in suitable French-language music were much more evident and disquieting.

Waiting in the wings to help solve many of the music industry’s ailments is a surprise guardian angel. The federal conservative government, which early in its mandate sent out signals that Canadian culture of all kinds was going to have to stand on its own feet or suffer, has done a nifty 180-degree turn and appears ready in 1986 to support the music business as never before.

In a discussion paper it circulated in the industry last summer as a prelude to a comprehensive federal policy for the music business, the government indicated it is about to help finance Canadian recordings, videos, broadcast programming and assist in the development of independent firms. The total assistance plan might total more than $10 million—not much by American standards, but perhaps just enough to keep alive the essential spawning ground of Canadian talent, the indie record company.

“These are highly positive steps,” says Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA). “We can use the help.”

Action is also expected in 1986 in the wide-ranging copyright field. Federal legislation amending the 1924 Copyright Act seems certain to be introduced this year. A House of Commons subcommittee, which had the onerous task of sifting through conflicting views to make recommendations to the government on how it should pursue reforms, came up with an innovative report last fall. If accepted, it will mean Canada will move from being the country with the most lenient piracy penalties (maximum $200) to the country with the stiffest ones ($1 million). Also apparently in line for revision is the two-cents-a-song compulsory mechanical license. Industry groups are working on a new rate.

Even though copyright legislation is in the works, full reform will take years to take effect. In the short-term, the recording industry is looking hopefully to a court case early in 1986 in Ontario to pave the way for stronger prosecution of copyright infringement.

Most agree that the Copyright Act hasn’t stood the test of time and needs to be discarded, but what about Canadian content quotas for radio? Are they no longer needed or are they needed more than ever? This year marks their 15th year of existence and the debate about them is far from stifled. It is generally believed that the radio rules have been instrumental in creating and nurturing Canadian music.

(Continued on opposite page)
The federal regulations force radio stations to move back or near to the minimum quotas, which call for between 7% and 30% "CanCon," depending on a station's format. Even so, there were signs in 1985 that the regulator's approach is softer on the issue. Several stations which had promised to exceed the quotas were given permission to move back or near to the minimum quotas. CIRPA and other Canadian groups saw this as a betrayal of Canadian music by the stations.

In many cases," says Rosen, "a station got its license by promising to be more Canadian than competitors for the license. There is no way they should be able to back off that commitment." A federal task force on broadcasting was expected to make several recommendations affecting Canadian content in mid-February, but few are expecting significant changes to the rules.

Nevertheless, some say that the Canadian business is developed well enough now to allow the erosion or even the elimination of CanCon. The rules may work against Canadian artists in some respects. Say Don Oates, vice president of sales and marketing at CBS Records Canadian: "We'd like our Canadian artists to succeed on their own." With CanCon, he says, successes look legislated.

It was a healthy year for CBS, which matched its record pace of 1984 with the assistance of Bruce Springsteen's "Born In The U.S.A.," the only LP besides "Reckless" to eclipse the million sales mark. And it was a banner year for RCA Music of Canada, which rebounded from a 50-50 1984 and appeared to edge CBS overall in 1985, thanks to "Purple Rain" by Prince & the Revolution and continuing strong sales by such artists as ZZ Top and Madonna. Although PolyGram lost Arista to RCA and Virgin to A&M, it scored big with Tears For Fears' "Songs From The Big Chair" and Dire Straits' "Brother In Arms." RCA reported considerable growth in 1985, MCA consolidated its strong 1984 comeback, and A&M had Adams to cheer about and Capitol had several winners. Quality's distribution of Motown paid impressive dividends, but the company lost the label to MCA at the start of 1986.

Black music has always enjoyed pockets of success in Canada, but rarely has a Canadian black music been given much industry attention. Much of that changed last year when the Canadian Academy of Recording Arts & Sciences established two black music Juno Awards.

The cassette configuration continued to grab a bigger market share in 1985. The Compact Disc was beginning to come along, although hardware and software prices still hadn't dipped nearly as low as some expected. New rules under the General Agreement on Tariffs and Trade (GATT) reduced import duties on CDs, but any such reduction seemed to be almost offset by a supply problem. Companies couldn't fill orders quickly enough to meet demand or to prompt wide discounting.

The supply problems should disappear by 1987. Praxis Technologies is scheduled to open its Toronto-area CD plant early this year and another manufacturing facility is slated for Drummondville, Quebec. There could be as many as three other Canadian plants in the works.

The concert business fared well in 1985, with such major firms as Concert Productions Interna-

---

**HIGH PERFORMANCE**
(Continued from opposite page)

Tional of Toronto. Donald K. Donald Productions of Montreal and PerrySCOPE of Vancouver generating profits from large-scale shows, CPI, though, faced anti-competes action in Toronto from rival promoters.

The Toronto concert scene is about to get a new facility. Construction begins this year on a 58,000-seat retractable dome stadium, the first of its kind in the world. Year-round concert capacity is expected to be more than 65,000, putting Toronto alongside Vancouver as Canadian cities in which top attractions can play megashows during winter.

Unlike the U.S. where the issue of explicit lyrics raised a storm of controversy, the matter was settled rather quietly in Canada. CRIA followed the American example and adopted a voluntary set of guidelines for stickering and exhibiting lyrical information. Companies had earlier done so in Canada when the situation necessitated action, so little was actually done that had not been done before.
production and at least 10% of its airtime for Canadian works.

License condition was rather simple: through the Video Foundation To Assist Canadian Talent (VideoFACT), MuchMusic poured nearly $150,000 into independent production in the year ending last July, says VideoFACT chairman Bernie Finkelstein. Out of it came roughly three dozen videos.

"VideoFACT has, in the space of one year, become the single largest music video producer in Canada," says MuchMusic president Moses Znaimer. Although some critics contend that the meagre grants produce amateurish results, the fact remains that no one else is setting aside grant mon-
ey in such a way. That may change, however. The Federal Government is interested in assisting video production and is expected to announce in 1986 a grant program.

License condition two, you might think, would be more difficult to achieve: after all, Canadian video production was practically non-existent until recently, and there were concerns that some record companies would refrain from widespread video production in Canada for their artists until MuchMusic was more firmly on the map.

The economics of scale in Canada make it almost impossible to recoup production costs within the country. Given that videos practically double a record budget, some executives felt that videos should only be made after radio expressed interest in a release. Under such thinking, however, MuchMusic stood to be the clear loser. Radio, not video, would be breaking artists.

But such worries were quickly dispelled. Upon MuchMusic's arrival, major record firms and independents eagerly entered the video field. Music video accompanied virtually all domestic record releases in 1985. Some of those videos were credited with spurring sales by such artists as Platinum Blonde, Gowan, Honeymoon Suite and Jane Siberry, among many others.

Particularly assisted by MuchMusic exposure were independent record firms, who have long found it nearly impossible to effectively promote their products along a 4,000-mile, sporadically populated country. In a sense, the presence of a music video broadcaster served to equalize opportunities for records. A video by the smallest label stood alongside one made by an artist on a major multinational.

The results of the video boom was that MuchMusic was easily able to meet its Canadian content quota. In fact, says Znaimer, "we probably exceeded it by 50%.

The network also exceeded its promises in the area of concert presentations. By year's end, managers and record firms were seeking out MuchMusic as co-sponsors and presenters of shows.

MuchMusic also had in place by the end of 1985 a group of freelance video journalists in major Canadian centers and has bequeathed its Toronto newsgathering by hiring industry veteran Denise Donlon. Its veejays also made strides in the year to improve their on-air performance.

And, while many believed that even its wide playlist could not properly accommodate Canadian country, black, French and adult contemporary music forms, MuchMusic generally resisted the temptation to become all things to all people. While some block programs were developed for softer rock, heavy metal and golden music, the network ad

(Continued on opposite page)
hered to its progressive format and shunned the compartmental approach that so often ghettoizes music.

The clearest beneficiary of MuchMusic's existence: Gowan's "Strange Animal" album went double platinum in Canada, and it was generally agreed that her emergence as a hit domestic artist came through a Juno-winning video for the disk's first single, "A Criminal Mind." Says Don Oates, CBS vice president of sales and marketing: "Video was pivotal for Gowan. Without it, I'm not sure 'A Criminal Mind' would have gotten airplay."

Even though the proliferation of music video programs and MuchMusic in Canada have made considerable contributions to artist promotion, not everyone is certain video pays off.

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), concedes there have been "pockets" of sales stimulation through video. But he wonders whether video has also overexposed many artists and actually displaced record sales.

Robertson notes the marginal overall increase in Canadian recording industry revenue in 1985 and points out that production budgets have doubled. "If video is such a lift, why are sales flat?" he asks.

In most cases, Canadian arms of multinational recording firms contribute to the video production costs of their foreign rosters.

Still, domestic costs are onerous. MuchMusic and CRIA reached an agreement last year that sees the video network partly pay some of the administrative cost of production, including dubbing, transportation, tape and other charges.

And MuchMusic also entered into an unprecedented agreement with the country's two major performance societies, the Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performance Rights Organization of Canada Ltd. Under the terms of the deal, MuchMusic will make flat-rate payments to the groups as a form of broadcast performance royalties. Federal regulations do not force pay TV companies to adhere to such fee payments.

MuchMusic's move to reach these agreements reflects the confidence Zaizer and the CHUM Group have in the future of music video. So do the long-term advertising contracts initiated by such firms as Coca-Cola, Procter & Gamble and others.

Research in the field was scant in 1985, but the A.C. Nielsen Co. of Canada found that MuchMusic had tapped into a voracious audience.

Still, a good portion of Canada is being excluded from full enjoyment of MuchMusic—namely the nearly one-quarter of the population whose first language is French. By the end of 1985, MuchMusic had in the works a French network, MuchMusic: En Francais, which would carry eight hours of predominantly English videos with French announcers.

The new French service will actively promote French Canadian talent, although no promises are being made as to what extent. "The supply of videos will dictate content," says Fitz-Gerald. Until now, the supply has been scant. Not unlike English Canadian companies, French record firms are reluctant to invest in video when TV exposure is limited.

A French network might spur production and help turn around the ailing Quebec-based industry. The Canadian Radio-Television and Telecommunications Commission is expected to hear MuchMusic's proposal early in 1986.

On the English side, 1986 promises improvement. MuchMusic will move into more spacious headquarters by mid-year and shift to a 12-hour programming day from its current eight-hour (thrice played) format. There is also talk of a music video awards ceremony and deals with foreign video networks.

KIRK LaPOINTE

---

**Catch The Pulse**

Canada's No. 1 monthly music magazine keeps you in tune with both the Canadian and international music scene

**METALLION**

Canada's premier metal magazine puts you on the cutting edge of the power rock scene with on-the-spot coverage in Canada and around the world

ATTENTION DEALERS & RETAILERS

Both magazines are soon to be distributed throughout North America, beginning April '86. For further information on the only music magazines you need, contact:

ROCK EXPRESS COMMUNICATIONS INC.

37 Madison Ave.
Toronto, Ontario, Canada
M5R 2S2
Phone: (416) 964-6624/926-8293

---

**Canadian Distribution**

COAST TO COAST

MARKETING, PROMOTION, PUBLISHING AND TELEVISION MARKETING

**Quality Records Canada**

Vancouver • Calgary • Winnipeg • Toronto • Montreal • Halifax

In Midem Contact:

BERNIE WILOCK

at

Martinez Hotel

Tel: (416) 291-5590

Telex: 06-526154
on paper, the best of the lot. How the talent will translate into music is uncertain, but it would be silly not to keep careful track of L.E.D. in 1986.

10. The Spoons. No stranger to Canada, with a handful of albums out (including platinum releases in the last two times), hampered by managerial and label problems. Striking visually, clean and progressive musically, the Toronto band took on former Virgin Canada president Bob Muir as manager in late 1985. Once a new deal is worked out, expect an international push. No doubt, the band has the wherewithal to go all the way.

There are others to watch, darkhorses that could break through in 1986:

1. Paul Hyde & the Payola$.
Now on a new label, the Vancouver band will change monikers and attempt a comeback following a 1985 album produced by David Foster that lost some loyal fans and failed to win many new ones. There’s too much talent for the Juno-winning, perennially platinum group to simply disappear.

2. Red Rider. Another Vancouver band looking to rebound after unsatisfactory results from its last disk. Leader Tom Cochrane is an articulate writer who has the potential to pen extraordinary work.

3. Kim Mitchell. The veteran Toronto singer and guitarist connected with his “Go For Soda” single in the U.S. last year off his platinum Canadian album, “Akimbo Alogo,” and is a proven writer whose oddball ways create devoted fans. Outstanding rock sensibility.


5. Strange Advance. Gold-plus for its first two albums in Canada didn’t result in much ink below the border, but this progressive Vancouver outfit has a great deal to offer, including highly commercial melodies and arrangements.

KIRK LaPOINTE
A NEW CANADIAN SPEED RECORD

GOREY HART
MILLION
CANADA

45 rpm
BOY IN THE BOX
Diamond Sales

45 rpm
FIRST OFFENSE
Platinum Sales

45 rpm
NEVER SURRENDER
Platinum Sales

45 rpm
BOY IN THE BOX
Gold Sales

45 rpm
EVERYTHING IN MY HEART
Platinum Sales

BOTTOM LINE—During the past year, Gorey Hart was Canada's best-selling recording artist.
TALENT POOL

CANADIAN ARTISTS
Lee Aaron
The Nylons
The Rovers
Paul Horn
Belinda Metz
Body Electric
Haywire
MacLean & MacLean

VIPER ARTISTS
Razor
Dagger
Blind Vengeance

INTERNATIONAL ARTISTS
Katrina and The Waves
Kamahl
John Prine
Mary O'Hara
Gary U.S. Bonds
Frankie Yankovic

THE ATTIC PUBLISHING GROUP
Arista/Careers Music
Chinnichap
Picnic Music/Roger Cook Music
Ivan Mogul Music
Yano Music
Newkeys Music
Happy Trails Music
and now...
dick James Music

ATTIC RECORDS LIMITED, 624 KING STREET WEST, TORONTO, CANADA M5V 1M7  (416) 862-0352  TELEX 06-219815
DISTRIBUTED IN CANADA BY RECORDS
AT MIDEM CONTACT ALEXANDER MAIR AT THE CANADIAN BOOTH OR CARLTON HOTEL.
NASHVILLE

Chuck Morris believes there are two kinds of managers: those with carefully plotted goals and those who work by the seat of their pants. Morris falls into the second category and he likes it that way.

Morris began managing three and a half years ago when the Nitty Gritty Dirt Band and their manager William McEuen approached him to take over the group's career direction. His success since then—and the excitement of launching another act—has led him to a personal crossroads. After 10 years as vice president of Pegline Presents in Denver, Morris is leaving the company this month to form his own management firm.

It wasn't an easy decision for him to make, he says. "But it feels like the right time for me to leave the concert business and concentrate on management."

Eighteen months ago, Morris came up with the concept of forming together a group featuring a female vocalist to fill a void he saw in contemporary country. Morris spread the word on both coasts that he was looking for musicians, and last October started auditions at SIR Studios in Nashville.

Working out of his home office, Morris has a three-piece vocal group with singer/guitarist Paulette Carlson, bassist Curtis Stone (son of publishing legend Cliffie Stone), guitarist Jack Daniels, keyboardist Morgan Stoddard and drummer Scott "Cactus" Moser. Morris flew the band to Denver, where they wrote and rehearsed for a month before recording an eight-cut studio demo with sound engineer Paul Worley that Morris is using to shop a major-label deal.

He estimates development costs on the project already exceed $25,000 for band and producer salaries, living expenses and studio costs; the money will be paid back to Pegline which fronted the initial investment.

Financial backing is crucial in management these days, Morris cautions, noting that the days when country acts could get along on the services of a well-intentioned relative are history. He mentions that he has spent around $30,000 on independent promotion bonuses for six Nitty Gritty Dirt Band singles. The money, recoupable from the Dirt Band's income, is a necessary outlay in Morris' opinion.

"You have to motivate people," he explains. "Iindex 10 or 20 records a week, and it's real important to present those with an incentive. On 'Dance Little Jane,' I promised our Indies a bonus if the record reached number ten on the country charts—it went to nine. Now I give bonuses if we go No. 1, because that's our success level at this point."

When Morris negotiates a contract, he strives for as much money up front as possible, based on his theory that "the more money a record company spends on an act, the harder they'll work for you."

He says he usually finds labels willing to cooperate on matters of sensible tour support. He emphasizes the importance of approaching labels with a complete team already assembled in place.

For his new act (which he temporarily refers to as "The No Name Band"), Morris has enlisted the services of the Jim Halsey Co. in Tulsa for booking, and producer Paul Worley, whose other artists include Eddy Raven, Marie Osmond and the Nitty Gritty Dirty Band.

"It takes a lot less time to break out a hit act in country these days," he says.

"My feeling is that if an act can deliver a hit record out of the box, there's no reason they can't be making $3,000 or $4,000 a night in 12 months. But tour support is very important. When you out there on the road five nights a week not making any money, you need back up. If a label tells me it can only cover half of my act's tour support, I'll go out and borrow the rest."

Morris' philosophy is that the relationship between manager and record company doesn't exist on the bottom line, nor is it written into a contract. "It's a matter of give and take, and you have to choose your battles," he observes. "Sometimes it makes more sense to give in on a point."

(Continued on page 50)

For Weekend February 1, 1986

Billboard Hot Country Singles Action

Radio Most Added

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Add</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Heart Don't Fall Now&quot;</td>
<td>13/12</td>
<td>Capitol</td>
</tr>
<tr>
<td>&quot;Hello Mary Lou&quot;</td>
<td>13/12</td>
<td>MCA</td>
</tr>
<tr>
<td>&quot;Dance Little Jane&quot;</td>
<td>13/12</td>
<td>MCA</td>
</tr>
<tr>
<td>&quot;A Beautiful Time&quot;</td>
<td>13/12</td>
<td>MCA</td>
</tr>
</tbody>
</table>

Total Additions: 128

New Total

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Add</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Heart Don't Fall Now&quot;</td>
<td>13/12</td>
<td>Capitol</td>
</tr>
<tr>
<td>&quot;Hello Mary Lou&quot;</td>
<td>13/12</td>
<td>MCA</td>
</tr>
</tbody>
</table>

Total Additions: 57

Regional tie-in landed for new Chrysler truck

acts on the two-night bill seemed very positive and left the door open for future discussion.

One artist, not part of the NEA Rock Extravaganza, who seems closer than anyone to getting a major-label deal is Tom Kimmel, Bo Goldsen of Criterion Music, Kimmel's publishing company, sponsored a special early showcase one of the two evenings specifically for record companies. BMI's Dan Wojcik flew in to watch Kimmel's showcase, and other labels were much in evidence as well.

Adding fuel to his fire was the superlative performance of Kimmel's band; Kenny Greenberg on guitar (another Miami Steve in beret and shades), Mike Joyce on bass and Tommy Wells on drums. Judging from the raves of adoring fans after the show, it wouldn't surprise us to learn that Kimmel & company are signing a major bottom line in the not-too-distant future.

Also stirring up excitement (although already signed with MTT Records) was New Music trio In Pursuit. The act closed the final night's entertainment and delivered an electrifying set that should certainly help sell records locally. In Pursuit's first album, was released last fall.

A NOTE TO GRAMMY WATCHERS: Sesame Street's "Follow That Bird" album, nominated in the children's category for best recorded performance, was written, produced and mixed totally in Nashville. The score was composed by local Warner Bros. Music writers with Steve Buckingham doing the production.

Anymore see Sawyer Brown two weeks ago on the live "Supermodel Of The '80s" beauty pageant? The band held its own among some awesome international visual competition with performances of "Betty's Backing Bad" and "Shakin."

(In some markets, the show was up against Music City News' "National Songwriter Awards" which aired live.)

Speaking of the show, Harold Reid called in to remind us that this year the Statler Brothers took time out from the recording of two albums (one country, one old-time gospel) to appear on the program and pick up their awards in person. No one who watched the show could have held doubts about the outcome—the Statlers always win big on Music City Awards productions. And they were definitely in evidence this time around, especially with the success of newest member Jimmy Fortune.

Gaffe of the Night: Occurred when Gene Pitney's manager decided to thank the Statlers for recording "Hello Mary Lou" (co-written by Pitney) and called Phil Balsley "Lew." Last week we referred to the "Trio" album project now underway with Linda Ronstadt, Dolly Parton and Emmylou Harris. We neglected to mention that producer on the sessions is none other than George Massenburg, whose studio credits include work with Earth Wind & Fire. Musical director for the eagerly-awaited album will be John Stuecking, who records for Sugahill Records in North Carolina.

It's been reported that following the network success of the Grand Ole Opry's 60th birthday celebration aired on CBSTV earlier this month, ticket requests for Opry performances have gone through the roof. It also doesn't hurt that the Opry has been adding new vocalists/presenters such as Reba McEntire, Mel McDaniel and Ricky Skaggs. Either way the Opry may be on the brink of an entirely new and revitalized popularity with younger fans.

Visiting Billboard last week: Pake McIntire, Reba's older brother, who recently signed to RCA and already has a debut single on the charts. Is there a family resemblance? Absolutely!

(Continued on page 50)
### Hot Country Singles

**Week Ending February 1, 1986**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number Distribution</th>
<th>Date Released</th>
</tr>
</thead>
</table>

**Hot Mover/Sales**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number Distribution</th>
<th>Date Released</th>
</tr>
</thead>
</table>

**Hot Shot Debut**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number Distribution</th>
<th>Date Released</th>
</tr>
</thead>
</table>

**Products with the greatest airplay and sales gains this week.**

![Image](https://example.com/image.png)

©Copyright 1986, Billboard Publications, Inc. This part of the publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
NASHVILLE SCENE
(Continued from page 17)

Congratulations to Monk Music which is celebrating its third anniversary. The firm’s catalog includes songs by Jimmy Weatherly and Keith Stegall, whom Monk manages. Executive Charlie Monk also manages instrumental virtuoso Brent Rowan, who is working on an album for MCA. One not to rest on his laurels, Monk has signed two more songwriters—Randy Travis and Hunter Moore—to his house. Travis records for Warner Bros., while Moore wrote Kathy Mattea’s “You’ve Got A Soft Place To Fall” and co-wrote Don Williams’ “It’s Time For Love” with Bob McDill. Stroh Brewery has agreed to underwrite the costs of production for “The Country Express,” a national country music video show hosted by Chuck Santoni and originated by WTVD in Detroit. Thebrew (third largest in the U.S.) joins more than 40 public tv stations in providing funds for the program. For the record, Stroh’s was also one of the major corporate sponsors of WTFS’s national call-in talk show, “Late Night America.”

WHERE’S RALPH? Top Billing in Nashville has signed Ralph Emery for booking and media representation. . . . Louise and Irene Mandrell will appear April 27 on the 1986 Arkansas Foundation National Telethon from Nashville. Host for the live fund-raiser will be Mickey Gilley; Bill Anderson will serve as national anchor. It will be carried live via satellite to a network of 70 television stations.

Chuck Urban, operations manager at KOFO, Ottawa/Lawrence, Kan., called in to request record service for his station which recently switched to country from an AOR format. Urban, formerly program director with KMPS and WOW, says KOFO is playing “modern country” with a flavoring of oldies” in a top 30 playlist format. “I’m a firm believer in what’s coming out of Nashville now,” Urban says.

FOR WEEK ENDING FEBRUARY 1, 1986

TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
</table>
| 39 | 30 | 56 | 7 | "ORIGINAL BROADWAY CAST" "BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN"
| 40 | 40 | 62 | 3 | "VARIOUS ARTISTS "WARMER BROS. 25325 (8.98)"
| 41 | 43 | 47 | 203 | "ALABAMA AMCA-41(4229 (8.98)"
| 42 | 57 | 47 | 7 | "LIVE'S HIGHWAY "STEVE WARNER MCAM-367 (9.98)"
| 43 | 46 | 50 | 37 | "RESTLESS HEART CMA-CPU-3669 (9.98)"
| 44 | 42 | 40 | 35 | "T.G. SHEPPARD COLUMBIA FC-40047 "LIVIN' ON THE EDGE"
| 45 | 45 | 43 | 14 | "JANIE FRICKIE COLUMBIA FC-4015 "THE VERY BEST OF JANIE"
| 46 | 44 | 48 | 20 | "NEIL YOUNG GEVEN DH-24304 WARMER BROS. "OLD DAYS"
| 47 | 53 | 57 | 6 | "THE BELLAMY BROTHERS CMA-4162 (8.98)" "GREATEST HITS"
| 48 | 48 | 32 | 8 | "LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC-4098 "SMILE"
| 49 | 54 | 66 | 3 | "GLEN CAMPBELL ATLANTIC/AMERICA 9038/ATLANTIC (8.98)" "IT’S JUST A MATTER OF TIME"
| 50 | 51 | 56 | 6 | "ALABAMA AMCA-41(6350 (8.98)"
| 51 | 38 | 36 | 16 | "HANK WILLIAMS, JR. "WARMER BROS. 25267 WARMER BROS. (8.98)"
| 52 | 58 | 69 | 42 | "THE OAK RIDGE BOYS MCA 5555 (8.98)"
| 53 | 55 | 53 | 228 | "WILLIE NELSON & COLUMBIA KC-32542 (8.98)"
| 54 | 63 | 64 | 3 | "TOM JONES MERCURY 624-1401-POLKAM (8.98)"
| 55 | 65 | 65 | 64 | "THE OAK RIDGE BOYS MCA 6455 (8.98)"
| 56 | 57 | 61 | 90 | "THE BELLAMY BROTHERS MCA-6565 (8.98)"
| 57 | 56 | 60 | 9 | "CHARLIE MYLES CPE-40148 "BIGGEST HITS"
| 58 | 59 | 2 | 2 | "PATSIE CLINE MCA 12 (8.98)"
| 59 | 66 | 74 | 29 | "JIMMY BUFFETT MCA 1660 (8.98)"
| 60 | 61 | 71 | 2 | "DON WILLIAMS MCA-5673 (8.98)"
| 61 | 62 | 63 | 3 | "THE JUDDS CMA-415154C (8.98)"
| 62 | 67 | 68 | 26 | "WAYLON JENNINGS MCA-S-3824 (8.98)"
| 63 | 66 | 56 | 15 | "MICKEY GILLEY FE-40115 "I FEEL GOOD (ABOUT LOVIN' YOU)"
| 64 | 64 | 54 | "LEE GREENWOOD MCA-1573 (8.98)"
| 65 | 65 | 61 | 51 | "THE KENDALLS MERCURY 625-2073-5" "WHY THE HECK YOU THINK YOU CAN DO ANYTHING "(8.98)"
| 66 | 66 | 70 | 27 | "JOHN ANDREWS WARMER BROS. 25251 (8.98)"
| 67 | 50 | 49 | 42 | "CRYSTAL GAYLE WARMER BROS. 25154 (8.98)"
| 68 | 60 | 59 | 404 | "WILLIE NELSON & COLUMBIA FC-35052 (8.98)"
| 69 | 71 | 75 | 66 | "GEORGE STRAIT MCA-5515 (8.98)"
| 70 | 72 | 73 | 23 | "JIM GLASER MCA-6462 (8.98)"
| 71 | 73 | 66 | 12 | "VARIOUS ARTISTS FE-40116 "19 HOT COUNTRY REQUESTS-VOLUME 2"
| 72 | 70 | 67 | 202 | "WILLIE NELSON & COLUMBIA FC-37941 (8.98)"
| 73 | 49 | 51 | 9 | "DAVID ALLAN COE COLUMBIA 40195 "ALWAYS ON MY MIND"
| 74 | 74 | 71 | 42 | "THE KENDALLS MERCURY 624-2150-1-POLKAM (8.98)"
| 75 | 75 | 75 | 27 | "SOUTHERN PACIFIC WARMER BROS. 25306 (8.98)"

Artists with the printed stars placed this week. (CD) Compact Disc available. (CDR) Recording Industry Assn. Of America (RIA A) certification for sales of one million units, with each additional million indicated by a numeral following the symbol. (CR) Records does not issue a suggested list price for its product.
Ronnie Milsap

“Lost in the Fifties Tonight”

Thank you, NARAS, for the nominations!
Best Country Vocal Performance, Male
Best Country Song

★ #1 Country Single for 1985 (Billboard).
★ Only record to stay Number 1 on the Country Charts for more than one week in 1985.
★ Top Ten on the Adult Contemporary Charts!
BY EDWARD MORRIS

NASHVILLE The promise of better commercial days for bluegrass musicians and promoters was heightened considerably at the national convention of the Society for the Preservation of Bluegrass Music of America (SPBGMA) held here Jan. 17-19. Approximately 600 fans and promoters—500 more than last year—registered for the three-day round of concerts, award shows and meetings.

Equally significant was the show of harmony between the powerful Midwest-based SPBGMA and the fledging East Coast-directed trade group, the International Bluegrass Music Assn. (IBMA). The latter organization was formed last October with the basic goal of promoting bluegrass music like the Country Music Assn.

“The basic thrust of the IBMA is business,” executive director Art Menius told a meeting of bluegrass promoters. “We’re not a policy organization and not a fan club.”

Pointing to the need for unity among bluegrass enthusiasts, Menius noted that twice as many times as we have six different people working six different ways when working together we could get six times as much accomplished.

Many SPBGMA members are amateur musicians and part-time promoters. The organization, headed by Chuck Stearnan of Lake Ozark, Mo. insists in strict preservation of acoustic bluegrass music, while IBMA’s aim is to promote bluegrass of all sorts.

As signs of the increased harmony between the two groups IBMA was encouraged to enlist members from the SPBGMA crowd, and Menius publicly presented Stearnan with the IBMA’s first founding membership certificate.

PETE KUYENDALL, editor of Bluegrass Unlimited magazine and serving as chairman of IBMA, was given the group’s first official membership card.

IBMA, founded by Chuck Stearnan, booking agent for the Country Gentlemen, told the promoters they must modernize their approach if they want the bluegrass business to grow.

“You can promote an old-time fiddler,” he warned, “but you can’t be an old-time promoter.” Alluding to Stearnan’s praise of Ricky Skaggs as a pioneer in bringing bluegrass to a wide audience, Holscald said, ‘I’ll tell you why Ricky Skaggs is successful—he’s a well-oiled machine.”

The rising cost of presenting good bluegrass music makes good business sense for promoters promoting, he added, Holscald maintained. He said the average annual promotion expense on a tour bus in now up to $10,000 and that “there’s a 12% overhead on the payroll every week.” Given these costs, he concluded, “you’ve got to make a lot of stops.”

Shopping malls have become a profitable venue for the form, promoters said. They pointed out that the steady source of new membership for local bluegrass clubs.

Stearman argued that promoters should involve the townspeople in areas near their locations of the outdoor festivals. Such involvement lessens the fear of local people and that the festival is taking money out of town, he said, and it can also promote local attendance.

In Tipton, Ind., he rented school buses to take festival-goers into town during fulls in the event—and also to get a local ad agency to publicize “bluegrass specials” in the area newspaper. The upshot, he said, was both increased good will and attendance.

Other promotional suggestions included:

• Working state officials on the notion that a bluegrass festival is a cultural event and getting grant money to help support the costs.
• Working through the State Chamber of Commerce to get one’s festival listed in tourist brochures—a process that may take up to a year in advance to schedule.
• Using public radio stations to announce the festivals.

SPBGMA members voted 34 awards to various bands and solo performers. Jim & Jesse, Jimmy Martin and the Osborne Brothers were presented in the group’s ‘Preservation Hall.” The Country Gentlemen was named best overall bluegrass band. And Little Roy Lewis got the nod as entertainer of the year.

NASHVILLE C.W. McCall—the man who rallied truckers against the B.P.H. speed limit with “Convoy”—has himself quick the fast lane and taken up residence in the mayor’s office in tiny Ourlay, Colo. His Honor, C.W. McCall, was elected under his real name: Bill Fries.

Ten years ago this month, “Convoy” roared to the top of both the country and pop charts, crowning Fries’ career as a recording artist. Unlike most performers who either wear themselves or their welcome out before leaving the business, he quit after three years, while still at peak. His last single, “Roses For Mama,” was voted number two on the country charts.

“I did leave the music business precipitously,” Fries acknowledges. “I just said I’ve had enough. The lifestyle I had to live by at my age was just too much for me.”

Fries became a star in a round-about way, parlaying a bakery commercial into an authentic national hit. “The Old Home Filler-Up An’ Keep On A’Truckin’ Cafe” was the 1974 debut effort that swept Fries out of a sedate Omaha ad agency. That spot, which he wrote and starred in, appeared just at a time when his talking-blues style seemed to highlight the greasy romanticism of truckers and CB radios.

Since he had already christened the “Old Home” truck driver as “C.W. McCall,” Fries took it as his own stage name.

“Old Home” was succeeded by such hits as “Wolf Creek Pass,” “Classified,” “Black Bear Road” and, “Convoy.”

‘Convoy’ Star Shifts Gears in His Careers

May 9 (the Dirt Band’s two-decade anniversary).

Entitled “10 Out Of 20,” the album will contain “Mr. Bojangles,” “Make A Little Magic,” “American Dream,” “Dance Little Jean,” “Fire In The Sky” and “Rippling Water,” and will "go for the EM1 catalog, from the Warner Bros. catalog, it features "Long Hard Road (A Sharecropper’s Dream)" "High Hype, Modern Day Romance" plus one new track.

Outspoken and ebullient, Morris unhesitatingly admits that this is a “scary time” for him. “I know it’s controversial to say it,” he says, "but the Dirt Band’s back in our time as the darlings of Nashville. Now we have to deliver a really great career record, another ‘Bojangles,’ a song of the year. I don’t mean just a No. 1. I mean a record people will go out and buy in droves. Our next album is going to be critical.”

Dirt Band sales average around 150,000, which doesn’t satisfy Morris. “We used to sell 150,000 records 10 years ago on rock’n’roll acts that no one ever heard of. Maybe I’m spoiled by rock numbers, but I want the Dirt Band to do twice that.”

Morris’ background includes graduating at the age of 20 with a political science degree from Queens College, N.Y., and a fellowship to graduate school at the University of Colorado. He began managing a small bar there, later presiding Denver concert promoter Barry Fey to put up $100,000 to open the popular Ebert’s Field showcase club. In 1975, Morris joined Feyline Presents as a vice president. He will continue to work with Fey as a consultant.

Morris says he admires Irving Azoff, Dale Morris and Ken Kragen as successful manager role models.

“I used to think good managers had answers I didn’t have,” he observes. “Then when I started managing the Dirt Band, I realized I had answers too. There’s a fine line between flexing your muscles and losing out. You have to be able to fight with a record company during this week for your act and then go golfing with them on the weekend. It’s balancing act.”

EUROPEAN FESTIVALS

(Continued from page 50)

and June Carter Cash and the Showband, Frick, Carter, the Original Drifting Cowboys, Hamilton and Oxford.

On April 3 and 4, the Festival cast will give concerts in Norway and Sweden; on April 5, Frankfurt; and on April 6 and 7, Zurich (as “Marlboro Festival ’86”); on April 8, Munich;
### Billboard Hot Black Singles SALES & AIRPLAY

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

#### SALES

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THAT'S WHAT FRIENDS ARE FOR</td>
<td>Dionne &amp; Friends</td>
</tr>
<tr>
<td>2</td>
<td>SAY YOU, SAY ME</td>
<td>Lionel Richie</td>
</tr>
<tr>
<td>3</td>
<td>SECRET LOVERS</td>
<td>Atlantic Starr</td>
</tr>
<tr>
<td>4</td>
<td>GO HOME</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>5</td>
<td>DIGITAL DISPLAY</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>6</td>
<td>THE SWEETEST TABOO</td>
<td>Sade</td>
</tr>
<tr>
<td>7</td>
<td>DO ME BABY</td>
<td>Mel'sa Morgan</td>
</tr>
<tr>
<td>8</td>
<td>LET ME BE THE ONE</td>
<td>Five Star</td>
</tr>
<tr>
<td>9</td>
<td>SECRET LOVERS</td>
<td>Atlantic Starr</td>
</tr>
<tr>
<td>10</td>
<td>WHEN THE GOING GETS TOUGH</td>
<td>Billy Ocean</td>
</tr>
<tr>
<td>11</td>
<td>YOU WHAT YOU BEEN MISSIN'</td>
<td>Starpoint</td>
</tr>
<tr>
<td>12</td>
<td>DIGITAL DISPLAY</td>
<td>Ready for the World</td>
</tr>
<tr>
<td>13</td>
<td>HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>Freddie Jackson</td>
</tr>
<tr>
<td>14</td>
<td>SAY YOU, SAY ME</td>
<td>Lionel Richie</td>
</tr>
<tr>
<td>15</td>
<td>THE COLOR OF SUCCESS</td>
<td>Morris Day</td>
</tr>
<tr>
<td>16</td>
<td>HOW WILL I KNOW</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>17</td>
<td>GUilty</td>
<td>Yarbrough &amp; Peoples</td>
</tr>
<tr>
<td>18</td>
<td>TEMPER LOVE</td>
<td>The Force MD's</td>
</tr>
<tr>
<td>19</td>
<td>YOUR SMILE</td>
<td>Rene &amp; Angela</td>
</tr>
<tr>
<td>20</td>
<td>COUNT ME OUT</td>
<td>New Edition</td>
</tr>
<tr>
<td>21</td>
<td>COLDER ARE MY NIGHTS</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>22</td>
<td>A LOVE BIZARE</td>
<td>Sheila E.</td>
</tr>
<tr>
<td>23</td>
<td>ALICE, I WANT YOU JUST FOR ME</td>
<td>Full Force</td>
</tr>
<tr>
<td>24</td>
<td>STAND BACK</td>
<td>Stephanie Mills</td>
</tr>
<tr>
<td>25</td>
<td>COMPUTER LOVE</td>
<td>Zapp</td>
</tr>
<tr>
<td>26</td>
<td>NIGHTMARES</td>
<td>Dana Dane</td>
</tr>
</tbody>
</table>

#### AIRPLAY

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE SWEETEST TABOO</td>
<td>Sade</td>
</tr>
<tr>
<td>2</td>
<td>GO HOME</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>3</td>
<td>THAT'S WHAT FRIENDS ARE FOR</td>
<td>Dionne &amp; Friends</td>
</tr>
<tr>
<td>4</td>
<td>DO ME BABY</td>
<td>Mel'sa Morgan</td>
</tr>
<tr>
<td>5</td>
<td>LET ME BE THE ONE</td>
<td>Five Star</td>
</tr>
<tr>
<td>6</td>
<td>SECRET LOVERS</td>
<td>Atlantic Starr</td>
</tr>
<tr>
<td>7</td>
<td>WHEN THE GOING GETS TOUGH</td>
<td>Billy Ocean</td>
</tr>
<tr>
<td>8</td>
<td>YOU WHAT YOU BEEN MISSIN'</td>
<td>Starpoint</td>
</tr>
<tr>
<td>9</td>
<td>DIGITAL DISPLAY</td>
<td>Ready for the World</td>
</tr>
<tr>
<td>10</td>
<td>HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>Freddie Jackson</td>
</tr>
<tr>
<td>11</td>
<td>SAY YOU, SAY ME</td>
<td>Lionel Richie</td>
</tr>
<tr>
<td>12</td>
<td>THE COLOR OF SUCCESS</td>
<td>Morris Day</td>
</tr>
<tr>
<td>13</td>
<td>HOW WILL I KNOW</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>14</td>
<td>GUilty</td>
<td>Yarbrough &amp; Peoples</td>
</tr>
<tr>
<td>15</td>
<td>TEMPER LOVE</td>
<td>The Force MD's</td>
</tr>
<tr>
<td>16</td>
<td>YOUR SMILE</td>
<td>Rene &amp; Angela</td>
</tr>
<tr>
<td>17</td>
<td>COUNT ME OUT</td>
<td>New Edition</td>
</tr>
<tr>
<td>18</td>
<td>COLDER ARE MY NIGHTS</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>19</td>
<td>A LOVE BIZARE</td>
<td>Sheila E.</td>
</tr>
<tr>
<td>20</td>
<td>ALICE, I WANT YOU JUST FOR ME</td>
<td>Full Force</td>
</tr>
<tr>
<td>21</td>
<td>STAND BACK</td>
<td>Stephanie Mills</td>
</tr>
<tr>
<td>22</td>
<td>COMPUTER LOVE</td>
<td>Zapp</td>
</tr>
</tbody>
</table>

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

(Continued from page 5D)

Upon hearing of her nomination in the "rock vocal" category, Melba Moore thought, "Well, now I've been called everything." The Capitol artist claimed she didn't record "Read My Lips" to reach a rock audience—but simply "because it was a good song that I thought would round out my album."

The Keith Diamond-produced song was recorded in one take by Moore. "That is the least amount of time for any song in my last album, or, in fact, on most of my albums," she says. Moore's album wound up titled "Read My Lips" after the Sam & Larry and Melody Stone penned song. "That one took just seemed right." When asked what a "rock" vocal is, Moore says simply "You know it when you hear it. I look at 'Read My Lips' as a song where the music, rather than the vocal, makes it rock. I'm singing pretty much the same—except maybe a little more aggressive."

Moore notes that her album also contains a cover of Fleetwood Mac's "Dreams," showing that her interest was more in recording good songs than reaching a crossover audience. "I'm not really into making conscious efforts to crossover because in a sense I've always had to prove myself with my own people. Since I came from Broadway some people had the sense that I didn't relate to black music."

This is Moore's third Grammy nomination. Her last was in the r&b vocal category for "Lean On Me" in the mid-'70s. Moore may be a presenter on the Grammy show. Her new situation comedy, "Melba," is being premiered by the broadcast on CBS. Regarding her future as a "rock'n'roller" she says, "I'm not going to totally abandon this direction. Audiences at concerts have very responsibly handled that song. We will definitely attempt to include another song like it on my next album if we can find one as good. I am enjoying doing the video to 'Read My Lips' which involved humor that I loved."

---

### FOR WEEK ENDING FEBRUARY 1, 1986

<table>
<thead>
<tr>
<th>Billboard® FOR</th>
<th>song.</th>
<th>been called</th>
</tr>
</thead>
</table>
|               |       | (Continued |}
GRAMMY GRUMBLINGS: The nominations in the various jazz categories for this year's Grammy Awards raise the provocative question of whether NARAS did the right thing in throwing the jazz nominating processes open to the general membership.

From the 1973 Grammys through last year's, the jazz nominations had been determined by a collective vote of so-called jazz credibility from the various local NARAS chapters. The same process is used to choose the nominations in packaging, album notes, engineering and other areas. The idea was that jazz is a specialized field, and the nominations should be determined by people with specific expertise.

The argument against the craft committee approach was that it was elitist and resulted in many of the same familiar names being nominated time and time again. In addition, jazz was the only performance field in which nominations were not determined by the general membership.

So on the recommendation of the NARAS awards and nominations committee—two of whose three co-chairmen, Dan Morgenstern and Orrin Keepnews, are recognized jazz authorities (the third is Nashville-based Bill Ivey, who knows a lot about all kinds of music)—the NARAS trustees voted to return the nominating process to the entire membership on a one-year experimental basis. Some of the results indicate that the experiment was less than a success.

Among the eyebrow-raisers in this year's jazz Grammy nominations:

- The title track from Sting's "The Dream Of The Blue Turtles" is in contention for best jazz instrumental performance, group. The jazz credentials of Sting's band are certainly in order, but the track in question is a lightweight throwaway, about a minute long, with no improvisation except for a brief piano solo by Kenny Kirkland.
- Harry Manilow, not generally thought of as a jazz singer, is up for best jazz vocal performance, duo or group, for a duet with Sarah Vaughan on his "2:20 AM Paradise Cafe" album.
- Manhattan Transfer is all over the place. One of six selections from the group's star-studded "Vocalease" album, plus the album itself, is nominated in the male, female and group vocal categories. Both Dizzy Gillespie and James Moody are nominated in the instrumental soloist category for their contributions to individual tracks.

Not all of this is necessarily the direct result of this year's voting procedure. Given the nature of the "Vocalease" album, and the fact that there's relatively little competition in the jazz vocal field, Manhattan Transfer would likely have copped a bunch of nominations no matter who did the choosing. And it's not entirely out of the question—although it seems unlikely—that Manilow and Sting could have snuck in via the craft committee route.

But considering the uproar that resulted when there was no live jazz on last year's Grammy telecast (by the way, the word is that there will be quite a bit of live jazz on the '86 show—we'll have details shortly), just imagine what the reaction from the jazz community is likely to be if some of this year's more unlikely nominees end up winning!

It's Grammy time again, and eyebrows are raised.

GOSPEL ETERNity by Bob Darden

FEARLESS PREDICTIONS DEPARTMENT: In 1986, we predict that cassettes will outsell albums in the Christian market by a 70/30 margin or more. It will be another year in which Christian labels will not be able to meet the demand for CDs or high-quality music videos.

It will be the year of Russ Taft, Steve Taylor, the Reg Band, Stryper, James Ward, the Winans, Vector, DeGarmo & Key, Tramaine Hawkins, the Call, and, of course, Amy Grant and Sandi Patty.

It will be the year Mylon LeFevre & Broken Heart's "Trains Up In The Sky" joins MTV's "heavy" rotation. By the end of the year, equally strong video-tosee by Steve Taylor, DeGarmo & Key and Leslie Phillips will join it.

It will be the year that both contemporary and traditional black gospel make continued inroads into the white record buyer's consciousness and record collection. An irrational cultural bias will prevent a similar across-the-boards growth for Southern gospel.

It will be the year that religious music consolidates its position ahead of jazz and classical music, garnering a whopping 6% of worldwide record sales.

And it will be the year some enterprising producer makes the first quickie movie on contemporary Christian music, following similar hits with films on disco, heavy metal, country, break dancing, reggae, rap and yet another film on the Stones. A composer not in religious music, but living in Los Angeles, will write the soundtrack.

Wayne Hilton, formerly of the Benson Co., is one of the founders of Passage Records Corp. of Nashville. One of his first acts as label head was to ink a long-term distribution contract with Lexicon Distribution Inc., home of such labels as Light, Enigma, Birthright and Nissi. Hilton says the names of the first Passage artists will be released in the next few weeks.

With Benson, Hilton was well known as a producer of Southern gospel acts, including the Hemphills, the Speers, the Kingdoms, the Gold City Quartet, Squire Parsons and others. He's also a songwriter and came to Nashville as a session singer.

Passage can be reached at (615) 248-1000.

EVENTS: CAUSE—the contemporary Christian '86 looks like a good year on several fronts

music production that organized the music and video for "Do Something Now"—recently presented Compassion International with checks totalling $80,000 for its efforts in fighting hunger... Ending a successful run in December was the Unbroken Chain Fellowship's Equity showcase production of "El Shaddai"... Noel Pau Stookey (whose autobiography will come out next year) and Bodyworks recently performed a Salvation Army-sponsored concert in New York.
### Hot Dance/DISCO

**Club Play**

Compiled from a national sample of dance club play lists.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLAVE TO THE RHYTHM</td>
<td>MANHATTAN (ISLAND V 5620) COLUMBIA</td>
</tr>
<tr>
<td>NO FRILLS LOVE (REMIX)</td>
<td>JENNIFER HOLIDAY</td>
</tr>
<tr>
<td>LOVE'S GONNA GET YOU</td>
<td>JOCIELYN BROWN</td>
</tr>
<tr>
<td>DIGITAL DISPLAY (REMIX)</td>
<td>COLONEL ABRAMS</td>
</tr>
<tr>
<td>LIVING IN AMERICA</td>
<td>STEVE WONDER</td>
</tr>
<tr>
<td>STAND BACK</td>
<td>STEPHANIE MILLS</td>
</tr>
<tr>
<td>GO HOME (REMIX)</td>
<td>TANKA 4935G-MOTOWN</td>
</tr>
<tr>
<td>DIGITAL DISPLAY (REMIX)</td>
<td>COLUMBIA 432198</td>
</tr>
<tr>
<td>THE SUN ALWAYS SHINES ON T.V.</td>
<td>A-FA</td>
</tr>
<tr>
<td>JOHNNY COME HOME/BLUE</td>
<td>FINE YOUNG CANNIBALS</td>
</tr>
<tr>
<td>EXPOSE TO LOVE</td>
<td>MCI AD1-9426 MCA</td>
</tr>
<tr>
<td>LOSE YOUR LOVE/AVE MARIA</td>
<td>BLANCMANGE</td>
</tr>
<tr>
<td>CAN YOU FEEL THE BEAT</td>
<td>USA/LCUT JAM WITH FULL FORCE</td>
</tr>
<tr>
<td>LIKE THIS 0.0 INTERNATIONAL</td>
<td>PAPY COCHRANE</td>
</tr>
<tr>
<td>GOOD TO THE LAST DROP</td>
<td>UK MFP 30633</td>
</tr>
<tr>
<td>CITIES IN DUST</td>
<td>SI OUIXESS AND THE BANISHES</td>
</tr>
<tr>
<td>LET ME BE THE ONE</td>
<td>FIVE STAR</td>
</tr>
<tr>
<td>HOW WILL I KNOW</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>ONE MORE TIME</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>I'M YOUR HEART GOES BANG</td>
<td>DEAR OR ALIVE</td>
</tr>
<tr>
<td>HOW TO BE A ZILLIONAIRE/TOWER OF LONDON</td>
<td>ABC</td>
</tr>
<tr>
<td>REFLECTIONS MERCURY</td>
<td>HOW TO BE A ZILLIONAIRE/TOWER OF LONDON</td>
</tr>
<tr>
<td>CAN YOU FEEL THE BEAT</td>
<td>WARP 9</td>
</tr>
<tr>
<td>I'VE GOT MY EYE ON YOU</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>SHIRLEY &amp; NANCY</td>
<td>VAL YOUNG</td>
</tr>
<tr>
<td>CHAIN REACTION (REMIX)</td>
<td>DIANA ROSS</td>
</tr>
<tr>
<td>ALL OR NOTHING</td>
<td>JIM TUNNELL</td>
</tr>
<tr>
<td>NO ONE CAN LOVE YOU MORE THAN ME</td>
<td>THE WEATHER GIRLS</td>
</tr>
<tr>
<td>DON QUICHOTTE</td>
<td>MAGAZINE 60</td>
</tr>
<tr>
<td>NEW IN THE MORNING TIME</td>
<td>TRAMANE</td>
</tr>
<tr>
<td>I'M YOUR HEART GOES BANG</td>
<td>DEAR OR ALIVE</td>
</tr>
<tr>
<td>SISTERS ARE GIVING IT FOR THEMSELVES</td>
<td>EURYTHMICS AND ARETHA FRANKLIN</td>
</tr>
<tr>
<td>HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>FREDDIE JACKSON</td>
</tr>
<tr>
<td>SHE Sells SANCTUARY</td>
<td>THE CULT</td>
</tr>
<tr>
<td>WHAT YOU WANT ATLANTIC</td>
<td>INXS</td>
</tr>
<tr>
<td>PRECIOUS LITTLE DIAMOND</td>
<td>FOX THE FOX</td>
</tr>
<tr>
<td>HOT (REMIX)</td>
<td>ROY AYERS</td>
</tr>
<tr>
<td>THE BOTTOM LINE/BAB</td>
<td>TRAMANE</td>
</tr>
<tr>
<td>BIG AUDIO DYNAMITE</td>
<td></td>
</tr>
<tr>
<td>NEW STRANGER/RUNNING AROUND IN CIRCLES</td>
<td>PAMALA STANLEY &amp; PAUL PARKER</td>
</tr>
<tr>
<td>I'M YOUR HEART GOES BANG</td>
<td>DEAR OR ALIVE</td>
</tr>
<tr>
<td>ROY AYERS</td>
<td></td>
</tr>
<tr>
<td>ART OF NOISE</td>
<td></td>
</tr>
<tr>
<td>JOHNNY THE FOX 4/7934</td>
<td></td>
</tr>
<tr>
<td>NEW * CLEO/CEMEX</td>
<td></td>
</tr>
<tr>
<td>LEGS</td>
<td>THE WEATHER GIRLS</td>
</tr>
<tr>
<td>NEW * KELLY LOVE</td>
<td>TRAMANE</td>
</tr>
<tr>
<td>NEW * THE TRUTH</td>
<td>TRAMANE</td>
</tr>
<tr>
<td>NEW * MARVA SHREEVE</td>
<td></td>
</tr>
<tr>
<td>NEW * VARIOUS ARTISTS</td>
<td></td>
</tr>
<tr>
<td>NEW * BILLIE OCEAN</td>
<td></td>
</tr>
<tr>
<td>NEW * THE CURE</td>
<td></td>
</tr>
<tr>
<td>NEW * ALEXIS</td>
<td></td>
</tr>
<tr>
<td>NEW * SIMPLE Minds</td>
<td></td>
</tr>
<tr>
<td>NEW * FALCO</td>
<td></td>
</tr>
<tr>
<td>NEW * ALISHA</td>
<td></td>
</tr>
<tr>
<td>NEW * WHAM</td>
<td></td>
</tr>
</tbody>
</table>

### 12 Inch Singles Sales

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE'S GONNA GET YOU</td>
<td>JOCIELYN BROWN</td>
</tr>
<tr>
<td>I LIKE YOU JENNY</td>
<td>PHYLIS NELSON</td>
</tr>
<tr>
<td>LIVING IN AMERICA</td>
<td>JAMES BROWN</td>
</tr>
<tr>
<td>GO HOME (REMIX)</td>
<td>STEVE WONDER</td>
</tr>
<tr>
<td>NO FRILLS LOVE (REMIX)</td>
<td>JENNIFER HOLIDAY</td>
</tr>
<tr>
<td>DIGITAL DISPLAY (REMIX)</td>
<td>COLUMBIA 432198</td>
</tr>
<tr>
<td>THE SUN ALWAYS SHINES ON T.V.</td>
<td>DEBBIE HARRY</td>
</tr>
<tr>
<td>MY HEART GOES BANG</td>
<td>DEAD OR ALIVE</td>
</tr>
<tr>
<td>AFTER THE LOVE HAS GONE</td>
<td>PRINCESS</td>
</tr>
<tr>
<td>GOOD TO THE LAST DROP</td>
<td>C-BANK</td>
</tr>
<tr>
<td>ALICE, I WANT YOU JUST FOR ME</td>
<td>FULL FORCE</td>
</tr>
<tr>
<td>TARZAN BOY</td>
<td>BALTIMORA</td>
</tr>
<tr>
<td>ROCK ME AMADEUS</td>
<td>A-FA</td>
</tr>
<tr>
<td>WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)</td>
<td>BILLY OCEAN</td>
</tr>
<tr>
<td>MY MAGIC MAN</td>
<td>ROCHELLE</td>
</tr>
<tr>
<td>HOW WILL I KNOW</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>I'M YOUR HEART GOES BANG</td>
<td>DEBBIE HARRY</td>
</tr>
<tr>
<td>NO ONE CAN LOVE YOU MORE THAN ME</td>
<td>THE WEATHER GIRLS</td>
</tr>
<tr>
<td>DO ME BABY</td>
<td>MELISSA MORGAN</td>
</tr>
<tr>
<td>LEGS</td>
<td>ART OF NOISE</td>
</tr>
<tr>
<td>PARTY ALL THE TIME</td>
<td>MELISSA MORGAN</td>
</tr>
<tr>
<td>I CAN GIVE YOU MORE (I CAN'T LIVE WITHOUT MY RADIO</td>
<td>L. COOL J</td>
</tr>
<tr>
<td>NEW * * * STRANGER/RUNNING AROUND IN CIRCLES</td>
<td>PAMALA STANLEY &amp; PAUL PARKER</td>
</tr>
<tr>
<td>NEW * * * * I'M YOUR HEART GOES BANG</td>
<td>DEAR OR ALIVE</td>
</tr>
<tr>
<td>NEW * * * * WHITNEY HOUSTON</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * THE TRUTH</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * MARVA SHREEVE</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * THE WEATHER GIRLS</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * BILLIE OCEAN</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * THE CURE</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * ALEXIS</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * SIMPLE Minds</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * FALCO</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * ALISHA</td>
<td></td>
</tr>
<tr>
<td>NEW * * * * WHAM</td>
<td></td>
</tr>
</tbody>
</table>

**Breakouts**

Titles with future chart potential, based on club play this week.

1. CLOUD NINE MYSTERY ASSIGNMENT METROPOLIS
2. SOMETHING ABOUT YOU LEVEL 42 COLOUR
3. AFFECTION IT'S YOU TURN ME UP TO MAX AND THE SEEN LAM
4. STRANGER/RUNNING AROUND IN CIRCLES PAMALA STANLEY & PAUL PARKER
5. GET RIGHT NEXT TO YOU SHADY EMERGENCY
6. SATURDAY LOVE (REMIX) CHERRIELLE WITH ALEXANDER O'NEAL 14A
7. A LONG TIME COMING (LP CUTS) EVELYN "CHAMPAGNE" KING 12A
8. KING HOLIDAY KING DREAM CHORUS & HOLIDAY CREW 12A

**Breakouts**

Titles with future chart potential, based on sales reported this week.

1. IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG
2. HIT THAT PERFECT BEAT BRONSKI BEAT IMPORT (FORNELL/FRUIT LIN)
3. SUPERBOW brought CHICAGO BEARS SHAKESPEARE CREW IN RED WATER
4. SATURDAY LOVE (REMIX) CHERRI LEE WITH ALEXANDER O'NEAL 14A
5. SHE'S ON IT THE BEASTIES 12A
6. RUSSIANS STING 12A
7. BASS ROCK EXPRESS MC ADE 4 54G

---

© Copyright 1986, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
ALL THE LADIES in the house: Nearly all the notable new singles this week are from familiar female singers. Roselle Fleming's "Love on the Slope," Donna Summer's "Bitchin' Love (Prelude)" puts her in a spare Greg Carmichael/Patrick Adams groove; she supplies the fully-realized singing that earned her to us as the co-leader of First Choice. The two vocal versions start off with her trademark singing, a capella vocalizations that date back to Young's "If You Should Ever Be Lonely" (Gordy), as remixed by John Morales and Sergio Munizai, breaks out all of the usual Rick James production clichés, especially in the leaner sound contour and real transcriptions of the "street mix" ... Janet Jackson's "What Have You Done For Me Latey" (A&M) is the lead single from an album co-produced by Jackson with Jimmy Jam and Terry Lewis; this cut and the entire first side of the forthcoming "Control." A&M can be seen as a radical change of persona for Jackson.

Joyce Sims' "All And All (Sleeping Bag) is a Shannon-style track minus the high pressure, with the slightly off soul vocal that East Coast DJs like so much ... "Baby Don't Stop Me" by Quest For Life (Sea Bright, through Profile) is also in the difficult to mix vein allowing the play ... "Sinatra's "Stay Again" (Spring) is good club and radio stuff, melodic and pulsing; it's marred by an inappropriate guitar, but the fierce reprise is well-struc- tured and grooving ... Audrey Wheeler, star of Jeff Lorber's "Step By Step" last year, has a solo cut on Prelude, "Your Love Is Seri- ous," smooth club soul in the 1982 "street music" groove.

REMIXES: Aretha Franklin's "Another Night" (Arista) gets a starting high-tech interpretation in two thoroughly over-top remixes by Steve Thompson and Michael Barbiero; the vocal is fuller and stronger, while the dub is all breaks, and all but unrecognizable ... The Flirts, also coming off a major club hit, return with "New Toy" (CBS Associated), the shamelessly formulaic aural equivalent of a Ma- donna-anna-be. Another version by mixor Steffy Pettibone is much more heavy-duty.

Three-12 inch releases are re- appearing in altered editions. Nu Shooz' "I Can't Wait" was rushed out here by Atlantic in a slightly re-edited version of its import Dutch mix (the "American" one, ironically, remains on the import to catch New York pre-release airplay ... Warner Brothers released Steely Dan's popular sampling breakthrough, "Wood Beez (Pray Like Aretha Franklin)," as a followup single to "Perfect World," the 1986 pressing is minus "Absolute," though ... and Falco's "Rock Me Amadeus" (A&M) will be repressed with "Vienna Calling." BRIEFLY: 12:41's "Succes III The World" (Fresh, through Sleeping Bag) is go-go rap with a "Giligan's Island" note—the latter, it seems, turning into the most ubiquitous rap motif since "Good Times" ... The duo Mantronix, has a double hit in the making from "The Al- bum" (Sleeping Bag) in the similarizzly "Ladies" and "Baseline." Built from nearly identical samples, "Ladies" is the more electronic, while "Ladies" is improbably slinky Prince Charles & the City Band's "We Can Make It Happen" (Elektra, 212-321-2949) is a cool, more street version of the Kashif sound, with co-productions by Rick Adams and Larry Joseph ... Betty Wright's mother wit and monolog style come back "Pain" (First String), an eccentric, Caribbe- an-flavored midtempo ballad ... In a more dance vein is the Latin-jazz "African Breeze," by Hugh Mase- kela, on the "Jewel Of The Nile" soundtrack on Jive ... Nicole's "Do You Want My Love" (Portrait) is almost cartoonishly hyper pop/disco/wave ... Vanelle's import "Tell Me" (on Toronto-based Power, 416-787-8864), is right in the classic early Euro-style.

Breaking out of the rock clubs is Peter Murphy's "Final Exit" (Beggars') and Sealed Political sampling breakthrough, "Wood Beez (Pray Like Aretha Franklin)," as a followup single to "Perfect World," the 1986 pressing is minus "Absolute," though ... and Falco's "Rock Me Amadeus" (A&M) will be repressed with "Vienna Calling." BRIEFLY: 12:41's "Succes III The World" (Fresh, through Sleeping Bag) is go-go rap with a "Giligan's Island" note—the latter, it seems, turning into the most ubiquitous rap motif since "Good Times" ... The duo Mantronix, has a double hit in the making from "The Al- album" (Sleeping Bag) in the similarizzly "Ladies" and "Baseline." Built from nearly identical samples, "Ladies" is the more electronic, while "Ladies" is improbably slinky Prince Charles & the City Band's "We Can Make It Happen" (Elektra, 212-321-2949) is a cool, more street version of the Kashif sound, with co-productions by Rick Adams and Larry Joseph ... Betty Wright's mother wit and monolog style come back "Pain" (First String), an eccentric, Caribbe- an-flavored midtempo ballad ... In a more dance vein is the Latin-jazz "African Breeze," by Hugh Mase- kela, on the "Jewel Of The Nile" soundtrack on Jive ... Nicole's "Do You Want My Love" (Portrait) is almost cartoonishly hyper pop/disco/wave ... Vanelle's import "Tell Me" (on Toronto-based Power, 416-787-8864), is right in the classic early Euro-style.

ON THE BEAM (Continued from page 25)

ners were in evidence at any of the car manufacturers' booths, in either after-market installations or origi- nal factory packages—including Ford, which recently touted plans for a CD audio option in its Lincoln Town Car, one of several models to benefit from Ford's new audio partner- ship with JBL.

Then again, the attitude toward car stereos evident at a car show is dampened by exhibitors' practical worries. Some hands-on displays allow- ing visitors to sit behind the wheel of a new model were conspicuous for the gaping hole in the dashboard—a deletion made to pre- vent on-site ripoffs, we suppose.

Still, in an environment where rental models and caused music pat- tern are common ploys to build possi- ble consumer interest, we'd think a high-end car audio demonstration would be a natural trade partner.

GET ME REWRITE: The format it- self may be standardized, but there's room for creative nomencla- ture as new writers (and copy edi- tors) encounter Compact Discs for the first time. A recent favorite was the headline on an otherwise intelligent rundown of recent jazz CDs featured in the Jan. 12 edition of the Los Angeles Times, which inspired an unnamed headline writer to solve the space limitations of his allotted two columns by coining "Didgees" as a new moniker for the Sony/Philips disc ... More subtly, Advertising Age has eschewed the usual up- per-case abbreviation, CD, to adhere to its own editorial style. An excel- lent update of the format, run to co- incide with the weekly's special Thursday magazine's coverage of CES, dubbed them "Cds," or, sin- gly, "Cd." Plus ca change ... ONE OF THE COOL CD RELEAS- ers expected during the next month or so, include digital disks from Doc & Merle Watson ("Down South") and "Old And In The Way," featuring David Grisman, Peter Rowan, Yasser Clements and ringleader Jerry Garcia. Both albums are li- censed from Sugar Hill.

NEW RELEASES (Continued from page 24)

RICKY SKAGGS: LIVE IN LONDON

- CBS Video 7086/$19.98

RED SONJA

Arnold Schwarzenegger, Brigitte Nielsen

- CBS/Fox Video 4733/$19.98

RED SPEEDWAGON

- Wheels Are Turning

- CBS/Fox Video 7093/$29.98

THE ST. VALENTINE'S DAY MASSACRE

Jason Roberts, George Seago

- Key Video 1153/CBS/Fox/$59.98

STEVIE WONDER

- Genesis

- 5:10 Video 9551/$69.95

TELL ME THAT YOU LOVE ME

Nick Mason, Barbara Williams

- CBS/Fox Video 4811/$19.78

WHEN NATURE CALLS

Dave Orange, Barbara Marinneau, Nicky Beim

- CBS/FOX Video 9888/$19.95

- Media Home Entertainment 4817/$59.95

- Folsom Prison Blues

- CBS/Fox Video 7094/$19.98

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each for- mat, and the Suggested List Price (if none, indicates "No list or Rental")—to Linda Miclesky, Billboard, 1151 Broadway, New York, N.Y. 10036.

- bought, rented, hired, what you need, we'll tell the world in

www.americanradiohistory.com
COUPON

Your Name

Company

Address

City State Zip

Telephone

Please fill in the information below if you wish to charge the cost of your classified advertising.

American Express 

Diners Club 

Visa 

Master Charge

Credit Card 

Exp. Date:

Bank 

Signature

800/223-7524.

To order an ad... check the type of ad you want...

☐ Regular classified (ads without borders): $2.35 per word, per insertion. Minimum ad order, $47.00.

☐ Display classified (all ads with borders): $77.00 per column per inch, per insertion; 4 insertions $71.00 per; 12 insertions $66.00 per; 26 insertions $63.00 per; 52 insertions $51.00 per. Price discounts are based on insertions in consecutive issues.

TALENT

SONGWRITING has a SUPER SMASH hit 200 song available for a recording artist. This song could possibly sell 3.3 million records and become a Hot 100 Hit in the USA and overseas. Write Irving Keyes, Jr., 14 Wellington Hill St., Milton, MA 02126.

LIFE IS PITTS...

L.P. PRODUCTIONS BOOKING FOR BLACK COMEDIAN/DAFNE PITT (LADY P). CLASS ACT, SOLID PERFORMER. FUNNY. LADY. LET ME ENTERTAIN YOU.

(617) 798 0706

ATTENTION ADVERTISERS...

Your chance to make a serious point at face or booth.

NOTICE: Call Eric Lawrence (424) 346-1001 for further information.

3 COMEDIANS

To perform & show in 4 days (Wednesday, Fri, Sat, Sun; open each day)! 1:30pm-5:30pm 10:30pm. Bring your best star for the final show. Call (213) 240-9024

MANAGER WANTED FOR COMMERCIALLY CREATIVE, self-contained Pop artist. Excellent vocals/songwriting, top session player. Open to many opportunities. Call (213) 240-9024

“LAS VEGAS SHOWCASE”

COMEDIANS—DANCERS—NOVELTY—VOCALISTS—SHOW DANCE BANDS AND INFO TO NATL. NETWORK ENT. 2035 SO. RAINBOW BLVD. STE. 201, LAS VEGAS, NEVADA 89121

(702) 367-1322

“TENNIS WEEK”

TO ORDER AN AD... CHECK THE TYPE OF AD YOU WANT...

☐ Regular classified (ads without borders): $2.35 per word, per insertion. Minimum ad order, $47.00.

☐ Display classified (all ads with borders): $77.00 per column per inch, per insertion; 4 insertions $71.00 per; 12 insertions $66.00 per; 26 insertions $63.00 per; 52 insertions $51.00 per. Price discounts are based on insertions in consecutive issues.


Music business careers! Prepare for the marketing, management or technical career you want. Top pro training in studios, concert and video production, artist representation, management, retail/wholesale, promotion/marketing, publishing, more. Employment assistance and financial aid available. Free brochure/career guide: write or call toll-free 800-394-5300.

THE MUSIC BUSINESS INSTITUTE

Dept. O, 3231 Proctor Ave., Atlanta, GA 30305

REAL ESTATE/FOR SALE/LEASE

FOR RENT

APPROX 7,600 SQ. FT.

Elaborate Studio Space on 2 Full Floors With Mezzanine.


Contact, Please, Mr. Stephen F. Snell at (212) 423-2859 JEFFRIES AVLON, INC.

MIAMI

"3 min from I-95" Large professional film, video recording studio—sale—lease or joint venture. Excellent location for recording. Write or call Mr. Walter Jagiello

INTERNATIONALLY KNOWN RECORDING FACILITY—LA AREA

4 STUDIO COMPLEX PLUS LAND—EASILY ADAPTABLE TO VIDEO, EXCELLENT TERMS.

(818) 985 1945

NEW AGGRESSIVE NASHVILLE PUBLISHING CO.

Looking for a few good country and country Pop songs to include in catalog. Send to SASE to:

TRENSE MUSIC

P.O. Box 15902

Nashville, TN 37215-9024

HELP WANTED

OPENING FOR NATIONAL BOOKING AGENT

It is a very exciting opportunity for an experienced booking agent. Cross country tours with signed metal recording acts, needs aggressive agent. Opportunity to be in profit.

Box 7552

Billboard Magazine

1515 Broadway

New York, NY 10036

FREELANCE SONGWriters

INDEPENDENT REPS NEEDED ACROSS THE U.S. GOOD PRODUCT/GOOD COMMISSION

Call Michael (213) 222-6665

“ALV" IRISH SONGWRITERS’ CONTEST

HEARTY HERE'S YOUR CHANCE TO SELL TRASH THROUGH MUSIC—JUST COME UP WITH AN IDEA FOR A HIT SONG—ENTER THIS CONTEST—AND... IF YOU WIN... SINGER/SONGWRITER ALVA IRISH, $50,000 NEW RECORDING CONTRACT, W/12 MUSICAL FEATURING UTILITY'S NEW ALBUM, $125,000 MUSICAL FEATURING THE "ALVA IRISH CONTEST"-PO BOX 9, RANTALL, NJ 07009. WINNERS WILL BE PUBLISHED IN AN IRISH CHRONICLE IN BILLBOARD MAGAZINE. DEADLINE FOR THIS CONTEST IS FEB. 15, 1988. ENTRY FEE IS $5.00. ALL IDEAS SUBMITTED WILL BECOME THE PROPERTY OF ALVA IRISH AND WILL NOT BE RETURNED; ENTRY FEE WILL BE USED TO PAY REPRODUCTION COSTS. THE CONTEST CONTEST IS CONTEST FOR ADVERTISING AND RECORDING IS CONTEST FOR ADVERTISING AND RECORDING.

멘드 니우

WWW.AMERICANRADIOHISTORY.COM
FOR SALE

CUT OUTS & IMPORTS
LP's, cassettes, 8 tracks and 45's. Rock, Country R & B and Gospel. Write for free catalog. Trade only.
MARSHEL DIST.
P.O. Box 953
Piscataway, NJ 08854

DISTRIBUTOR
WHOLESALE ONLY
We are 12" records, blank audio, blank video, video games, movie, accessories, hardware, CD's, albums, tapes, etc.
Stratford Dist., Inc.
86 Denston Ave.
Garden City Park NY 11040
(718) 534-4805, (516) 877-1430
(800) 645-8558, Telex 8852901

VIDEO

CLASSIC FILMS ON VIDEOCASSETTES. Low prices. All categories. Free catalog. Cable Films, Country Club Station, Kansas City, MO 64113.
(810) 782-0204. Est. 12/89.

VIDEO TAPE
Duplicator quality
Custom Sizes
T-40, T-70, T-90, T-120
T-120-P - PKGD Available
Call for special pricing
(718) 851-6000

CASH PAID FOR USED VHS VIDEO MOVIES - PREMIUM PRICES! CALL GWV INC. Ask for Sam or Dave. (312) 664-1610. CALL NOW!

ROELLCO
Toll free - (1) 800-328-0308
Dealers only - Reps Wanted

VIDEO

CASH PAID FOR USED VHS VIDEO MOVIES - PREMIUM PRICES! CALL GWV INC. Ask for Sam or Dave. (312) 664-1610. CALL NOW!

COMEDY MATERIAL

COMPLETE Bits, NOT JUST ONE - LINERS - $10. Sampler or free info: Ghostwriters, 2301 Unity Ave. N.W., Dept. IIB, Minneapolis MN 55422.

MISCELLANEOUS

MAN OF MANY VOICES NEEDED
Contact whoever is in charge of voice jobs and tell them you're a quality voiceover artist. Send demo tape unless same to:
TBS
5900 DeWey Street Hollywood FL 33201
Send Altos, No. 7.

GOLDEN OLDIES

DISCOUNT OLDIES
AT PHONIE
MAN ODDS ALSO ACCESSING
215-640-7585 - SAME DAY SERVICE
SPECIAL DISCOUNTS TO RADIO STATIONS
MIN. 5 FOR CATALOG
OVER 10,000 ITEMS
DISCOUNT OLDIES
BOX 77-B, MANSFIELD, PA 18052

“35 million disabled Americans want the same things you want out of life.”

We want to use our abilities to the fullest. We want to participate. That means being able to get in and out of places you want to go if you use a wheelchair; having signs in braille; getting extra help to do the job you really want.

Because this is the Decade of Disabled Persons, the National Organization on Disability urges us all to lend a hand right in our own community. Let’s put our abilities together so all Americans gain.

To find out how you can get involved, call this telephone number now:

1-800-248-ABLE

ORDER YOUR COPY NOW!

Have the Information
You Really Need
Right At Your Fingertips

1986 International Buyer’s Guide

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

• Record companies
• Rack Jobbers
• Record Promotion Services
• Music publishers
• Importers
• Wholesalers
• Exporters
• Distributors
• Industry Services & Organizations


The price is $50.00.

SUPPLY IS LIMITED SO ORDER TODAY!

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

Please reserve:

copies 1986 International Buyers Guide -Price $50.00

Please charge my

[ ] American Express
[ ] Visa

Card Number

[ ] MasterCard

Name ____________________________

Address __________________________

City ____________________________

State ____________________________

Zip ____________________________

Signature ________________________

MasterCard Bank # __________

A005

61
### Grammy Questions Persists: The Muttering within the Classical Community about the Remarkable Showing in the Grammy Nominations by the Atlanta Symphony Orchestra on Telarc Records for Best Classical Album of the Year (Billboard, Jan. 25) Continued to Reverbate Last Week. It was Difficult for Many to Believe that, Excellence Aside, Four Albums by One Orchestra Could so Dominate This Key Awards Category.

Among those who chose to vent their concern public- ly is Joseph F. Dash, senior vice president and general manager of CBS Masterworks. In a letter to Michael Gershwin, president of the National Academy of Recording Arts & Sciences (NARAS), he urged that Grammy Controversy: a Call for 'Immediate Attention'

The immediate attention of labels and record producers is required to ensure that the names of the current nominees are properly displayed on the covers of their albums. This is a matter of fairness and accuracy, as the nominees' names are often overlooked or omitted.

### Latin IDs by Enrique Fernandez

- **Hector Maselli**
  - Attempting to eat a steak sandwich in Miami, but every time he opens his mouth to bite a phone rings. “The more successful you become,” comments Jose Luis Rodriguez, his manager, “the more you add to your cell.” Judging from the calls that interrupt his lunch, Hector is locked up with success.
  - However, he is basically partners, explains Maselli, “so I’m involved in everything: song selection, planning, opening new markets.” Maselli, an Argentine, met El Puma in 1979 in the artist’s native Venezuela. A veteran of television production in Argentina, Maselli became Jose Luis’s first and only manager. The following year, the Venezuelan left his country’s indie, TH, for CBS, and scored a monster hit with a Manuel Alejandro production.
  - Maselli repositioned the notion that José Luis’s star had fallen since that glorious moment. El Puma’s next two albums did well, but sales weren’t as strong as the earlier one.
  - “What you can say,” he clarifies, “is that we haven’t had a hit like Manuel Alejandro’s ‘Dueto De Nada.’ That’s the problem, the artist’s José Luis’s star must always produce huge hits. But it’s the public who decides what’s a hit. If I had the answer I wouldn’t be sitting here working.”
  - Rodriguez’s new album, “El Ultimo Beso,” returns to the faster moving beats. a hit made popular some years back. “The romantic ballad was on the de- cline,” Maselli explains, “and the public was expecting the José Luis of ‘El Pavo Real’ [an up tempo song].”
  - The new record was coming out around the holidays, when people feel like listening to upbeat music.
  - “So all of us—José Luis, myself, the label—decided on the new material. Besides, the kids from Miami Sound Machine have proved it: Uptempo music is suc- cessful.”

### So successful, in fact, that you can never finish lunch.

#### Managing El Puma keeps Hector Maselli hungry

- **Day 2**, presented by Ralph Mercado and Ray Ayvles. The poster Puerto Rican singer/guitarist’s latest album on RCA International is “Ya Soy Tu” ([I’m Already Yours]”). Miami’s Cyber Productions (801 Madison St., Suite 104, Coral Gables, Fla. 33134; 305-444-0303) is releasing a syndicated Spanish-language radio format titled “Musica En Flote.” The programming is adult contemporary for the Spanish-speaking market and is broadly targeted at 18- to 49-year-olds without geographic distinctions, according to Cyd president. David Gleason. Song rotation, local hits and individual stations’ needs are customized into the program . . .

Charanga Casino’s ex-singers Miguel Martin and Oscar Diaz have released their first album, “Miguel, Oscar Y La Fantasia,” on the Suntan label . . . . This past month, Chicago’s VJO Premiered a top 40 countdown titled “Exitmetro Latino.”
The Vegas Scene: A Winter CES Wonderland

Target Strategy. International Video Entertainment senior vice president Len Levy discusses new point-of-sale approaches, this one aimed at bookstores.

Stretching Out. Karl/Lorimar vice president Court Shannon, right, discusses the advantages of mass market home video merchandising with Karl/Lorimar Home Video Canada Ltd. vice president Ian H. Robertson.

Video to Go. PortaVideo market research coordinator Susie Jilig, left, discusses the company's in-store hardware rental strategies.

Ultra Pricing. Prism Entertainment's general manager Donald Rankin and marketing director Sandy Embry attracted plenty of visitors to their booth in the wake of the "Video Collection" announcement.

Kingdom of Sales. Walt Disney Home Video vice president of retail products Benn Tenn, left, talks to Eastern regional sales manager Dale Kent about Disney's new $14.95 offering.

The Look of Sales. Video Associates' vice president of sales Declan Kavanagh, left, and national sales manager Robert Jeffers examine their company's new packaging.

Pit Stop. Motorcycle daredevil Evel Knievel stops by the Twin Tower Entertainment booth to help rev up sales. Shown from left are VTR Distributors' Jeff Rabinowitz and Bill Pilosof, Knievel and Twin Tower president Eric Parkinson.

Thunder Sales. Trans World Entertainment marketing director Joe Fleischman, second from left, briefs two enthusiastic dealers about upcoming titles and programs.

(Photos: Attila Csupo)
**Keeping Pace at Cannes: Twenty Years of Changes**

**BY NICK ROBERTSWORD**

LONDON When Bernard Chevy organized his first Midem in 1967, theMerseyside-led beat boom was just giving way to America’s hippieflower power revolution. It was the year of the Beatles’ “Sergeant Peper,” of Scott Mackenzie’s “San Francisco,” of Hendrix, the Doors,Procol Harum and the Monkees. Amid an apparently inexhaustibleabundance of exceptional and creative bands, the record industryflourished as never before.

Twenty years have changed things quite a bit. A ‘60s record executiveported by time-warp to the exhibition floor of Midem ’86 would hardly recognize the technology around him: the tiny silvered disks with the unbelievable sound, the satellite dishes pulling down day-long pop broadcasts from the heavens, the video screens on every stand.

But beneath the glittering surface of technological innovation how much has the music business really altered over two decades? And how has Midem itself, now in its 20th year, changed and developed to keep pace?

One man well-placed to judge is leading French music publisherRoger Marouani, who claims to have signed the first-ever deal at thefirst-ever Midem. The parties to the pact, a sub-publishing agreement, were Igieg Music and Decca Publishing Company; the song was the oddly titled “Manchester And Liverpool,” subsequently a fairsized hit in France and Japan.

“It wasn’t a big deal,” says Marouani, “but that wasn’t the point. It exemplified the possibility of good deals at Midem and that remains as true today as it was then. Since the first Midem, our industry has been equally subject to positive and negative influences. On the negative side, I think that as the overall market grew, people in the industry got used to seeing increased turnover without any real input or effort. So, by the time of ‘Saturday Night Fever’ they were making so much money they didn’t see the crisis coming.

“Then you had the decline of purchasing power in the economic recession and the rise of piracy and home taping, all leading to loss of confidence and lowering of morale, and a lessening of artistic investment. These have been made worse by increased investment in videoclips, which have become indispensable as the public becomes habituated to getting a visual image. Another development in Europe, which may be regarded as either positive or negative, is the dominance of English-language productions—even by artists who are not Anglo-Saxon—in order to achieve international success.

“On the plus side, independent producers are presented with the possibility to establish deeper and longer-lasting relationships with their artists, related to their ability to make quicker decisions and operate with greater efficiency. I would also say that great talent continues to be signed and signed up with greater confidence as never been as much utilization of music as there is today and will be in the future.

“Another long-time Midem attendee is Brian Hopkins, pop repertoire manager of EMI Music Publishing, who sees a cyclical element in the industry’s evolution over the past decades. “In the late ‘60s it was dominated by established major record companies, while publishing was for the most part in the hands of independent, privately owned, relatively small companies. “However, though, witnessed the growth of small indie record companies and new independent distributors, recording companies publishing, in turn, was infiltrated by determined, internationally based majors. Major catalogs were snapped up and established publishing names changed hands, so that in many ways what you had was a reversal of roles. The ‘80s so far have been rather more like the ‘60s. There has been a return to an often, smaller, more controlled record industry which once again is back in the hands of the majors, while in publishing we’ve seen the growth of a very large number of independent companies.”

“I think technological change, new carriers and new usage, has had a lot to do with this process. Very large sums have to be invested in acts nowadays, so that there is less scope for indies to operate success.”

(Continued on page 66)

---

**Chevy Shoots for a Record**

**Midem Founder Predicts the Best Attendance Ever**

CANNES Midem, the music industry’s longest-running internatinal trade event, is celebrating its 20th anniversary here with what Bernard Chevy claims to be the biggest attendance ever.

Chevy, founder and commissaire general of Midem, expects more than 7,000 attendees to pass through the doors of the Palais des Festivals over the six days of the event.

Although Midem has lost a certain amount of favor among the national record companies in recent years, Chevy has maintained momentum of the event by broadening its base.

“Midem Classique, which we inaugurated in 1971, has really taken off this year, with more than 50% more stands than in 1985,” says Chevy. “We have also seen tremendous growth in the MPJ radio section, which we started in 1984. In each of the last two years it doubled in size.”

There’s been expansion, too, in the conference program, with numerous seminars on classical and contemporary music publishing, merchandising, sponsorship and radio programming.

“Not only is it a bigger Midem than ever before,” says Chevy, “but it is also the most diversified. Midem remains the one meeting place for all specialists in the international entertainment industry.”

For entertainment, MIDEM will be presenting numerous top music artists, while publishing was for the most part in the hands of independent, privately owned, relatively small companies.

“I think technological change, new artists and new usage, has had a lot to do with this process. Very large sums have to be invested in acts nowadays, so that there is less scope for indies to operate success.”

(Continued on page 66)

---

**750 U.S. Tradesters Journey to France**

**WEA, RCA/Ariola Return to the Fold**

**BY IRV LIGHTMAN**

NEW YORK The U.S. contingent at Midem continues to view the Cannes meet as an ideal one-stop of business dealings.

This year’s state-side tour of all the mid-year’s Midem, although several big players now feel obligated to return as exhibitors. The U.S. attendance figure takes into account representation from 25 or so exhibitors, plus the hundreds who do not exhibit, yet view attendance crucial to the conduct of their international activities.

Returning as exhibitors after an absence of several years are WEA International and RCA/Ariola International. The latter is the newest international joint-venture of major consequence, having formed this tie last summer.

For WEA International, based in New York, may have re-awed its role as a Midem exhibitor, its chairman, Neshui Chevry, is hardly a stranger to the event. “I have attended Midem every year without exception. I came the first year, I liked what I saw, and I was able to accomplish at least one important thing in every subsequent year. The record industry owes a debt of gratitude to Bernard Chevy for organizing what is unquestionably the one annual music international records meeting the music industry’s evolution over the past decades. “In the late ‘60s it was dominated by established major record companies, while publishing was for the most part in the hands of independent, privately owned, relatively small companies.

“I think technological change, new artists and new usage, has had a lot to do with this process. Very large sums have to be invested in acts nowadays, so that there is less scope for indies to operate success.”

(Continued on page 66)
JVC brings you the look of the future... TODAY!

At JVC, providing the best for the aural sense, from recording, mastering, and pressing to sales and promotion, has always been our goal. Now your talents can be presented both visually and aurally through the latest ir audio-video home entertainment - CD (Compact Disc), VHD (Video High-density Disc) and PCS (Personal Computer Software).

It also holds the leadership in the field of Karaoke.

JVC: We're tuned in to the future!

Visit us at MIDEM
Stand =09. 18.

VMI DELIGATION
Yoshihisa HONDA,
International Director
Tosho AZAMI,
International A&R Manager
Fumio OMORI,
Export Manager
Tsutomu TOBIYAMA,
International A&R
Katsunori UEDA,
International Promotion

/JVCTOR MUSICAL INDUSTRIES, INC.
26-18 4 CHOME, AKASAKA, SHIBUYA-KU, TOKYO 150, JAPAN
Tel: 03-5474-4210, Telex: 910490-1671

JVC VIDEO SOFTWARE DIVISION
4 CHOME, AKASAKA, SHIBUYA-KU, TOKYO 150, JAPAN
Tel: 03-2222-3300, Telex: 910490-1671

JFC Musical Industries Inc. (U.S.A)
2611 S. NAYAT SHI, SUITE 101, LOS ANGELES, CALIF 90069
Tel: 213-971-6100, Telex: 210-480-5777

KAI SI PUBLISHING LTD. (HONG KONG)
15/F, EAST MARION E/B 4, MIDDLE ROAD, KOWLOON, HONG KONG
Tel: 2892-0889

/ICTOR MUSIC PUBLISHING, INC.
52-2, 3 CHOME, AKASAKA, MINATO-KU, TOKYO 107, JAPAN
Tel: 384-7421

/ICTOR ARTISTS CORP. OF JAPAN
JUBILEE PLAZA Bldg. 8-5, 5 CHOME, AKASAKA, SHIBUYA-KU, TOKYO 107, JAPAN
Tel: 486-0471

VICTOR ARTISTS CORP. OF JAPAN
JUBILEE PLAZA Bldg. 8-5, 5 CHOME, AKASAKA, SHIBUYA-KU, TOKYO 150, JAPAN
Tel: 486-0481
"It’s Vital We’re There in Strength"

For the Japanese, Cannes Offers a Chance to Stay in Touch

BY SHIG FUJITA

TOKYO The Music Publishers’ Assn. of Japan (MPA) is sending a 20-man team to Midem this year. Members of the contingent, numbering two less than last year, regard Midem as absolutely vital for renewing contacts and building on corporate areas of activity.

Besides the MPA group, major Japanese company representatives attending separately include a seven-strong group from Victor Co. of Japan (JVC); Ighiro Asatsuma, president of Fuji Pacific; Misa Watanabe, president of Watanabe Music Publishing; and Taiyo Music vice president Kay Ricketts.

The JVC team is headed by Yoshihisa Honda, international director of Victor Musical Industries and of JVC Musical Industries Inc. (U.S.). Attending as an observer is Seichino Niwa, head of JVC’s video software division. Honda, making his 15th visit to Midem, asserts that JVC was the first Japanese company to take stand space there. The company has regularly sent a team of at least five people, it being primarily to set up straightforward business deals; but also so that young employees can meet with the world music business to evaluate songs and artists that might be worth importing into Japan. Since we’re a Japanese company, not a joint venture, it’s vital we’re there in strength checking out the full breadth of the music market.

Fuji Pacific’s Asatsuma has been a Midem regular since 1971 and says: “The main purpose for going is to maintain contact with our affiliates and partners, but we’re always on the lookout for new business. Before, PMP was just involved in radio, but since the merger with Fuji TV to form Fuji Pacific, it has the added responsibility of seeking out instruments, and in television. Our main thing is background music for documentaries.”

He adds: “Because most name artists have international deals through U.S. or U.K. companies, we put our Midem emphasis on looking out for young independent label talent or lesser names who could sell in Japan.”

Taiyo Music’s Kay Ricketts moves to Midem as a follow-up to recent business meetings in Los Angeles. And Misa Watanabe is set to attend the International Federation of Popular Music Publishers as Japanese MPA representative. She’s accompanied by her managing director Nichirou Nakajima.

The MPA team includes five men from the Sony group; two from Fuji Pacific, Nippon Columbia, VAP Records, Kitty Records and Toshiba-EMI; and one each from Nichion, Canyon Records, Shinko Music, Teichiku Records and JCM.

Normally a regular at Cannes, MPA secretary general Masayoshi Akiyama misses out on this trip this year because he’s in Tokyo, preparing for the mid-May MPA officer elections. Shinko Music president Shoo Kaneko is completing his second three-year term as president.

Akiyama recalls that when he was Midem’s trade link man, shy and soft-spoken, and treated with respect, only a few years ago, he was meeting the major MPA groups in Cannes. He says: “One day I was at a party, and I overheard the MPA teams boasting to one another, saying their companies had sent this many people. But I was there representing our post-stand strong group, and there was only one person first half and now is just 20.

He says a major complaint with Japanese attendees is the slow confirmation of hotel bookings. “We asked three years ago for this situation to be put right, but nothing has yet been done. Now the Sony executives are saying that if things don’t improve this year, they’ll not be at Midem in 1987.”

“It’s a fair and accurate comment to note that charges for stands are very high, and many companies, including our own, often do not have regular office space to house a representative there.”

“A market representative attends twice a year, and very few come from Japan. Normally we have to find Japanese at the hotel bars,” he says. “It’s much better for those companies that do attend.”

“Midem is exactly what its name implies,” he says, “a marketplace”

‘Prospects Are Almost Unbelievable’

Tokyo Eyes Music Trade Link with China

TOKYO A seven-strong team of industry leaders, visiting under the banner of the Japan Phonograph Record Assn. (JIPRA), has returned from a 10-day fact-finding tour of China convinced of the massive trading potential in that territory.

The team, the first to make an official trek there representing the Japanese trade organization, looked over recording studios and manufacturing plants and met with musicians and composers in several centers, including Beijing, Guangzhou and Shanghai.

Noboru Takamaya, chairman of JIPRA, says he was particularly impressed with the speed with which China was going ahead with its modernization program. Takamya, whose trip to China was his sixth since the end of World War II, notes that Japan’s production of records came to some 140 million units in 1985, along with around 80 million prerecorded cassette tapes. China, with a population 10 times the size of Japan’s, produced just 70 million records annually. “It’s a formidable task,” he says.

“While the per capita income is still low compared with that of Japan, and obviously there is no real prospect of an immediate dramatic upturn in record/tape production there in the near future, it’s conceivable that prospects for trade are obviously immense, almost unbelievable,” he says.

Takamaya adds that the Chinese authorities are showing great interest in Compact Disc technology, though the industry there is still very much in the vinyl record stage. They want to send technicians to Japan to study hardware and software production technology in all lines of record production.

Takamaya headed up a team in China consisting of: Toshiaki Oyama, president, CBS/Sony Group; Kazumitsu Machijiri, president, King Records; Toshiyuki Yamamoto, head of Warner/Richie; Akira Ichii, president, Ranch Records; Minoru Funaki, managing director, Torus Records; and Hoki Sato, from Toshiba-EMI’s production division.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrate at (800) 223-7524.

www.americanradiohistory.com
Beverly Glen Music.
Something's happening in America that should be happening in Europe.

Chapter 8
This Love's For Real
Anita Baker
The Songstress
Bobby Womack
The Poet
Bobby Womack
The Poet II

Johnnie Taylor
Just Ain't Good Enough
Johnnie Taylor
Best Of The Old And The New
Kevin Wells
Little Acts Of Treason
Bobby Womack
Someday We'll All Be Free

Europeans are buying these records from a New York record store.
Shouldn't they be buying them from you?
We're looking for European distribution.
Beverly Glen Music. (213) 469-1246.
Greetings to
Old and New Friends
from
Pacific Music Publishing!
Now You Can Call Us
FUJIPACIFIC Music Inc. Too!!

CONTACT US
AT THE MARTINEZ!
ICHIRO ASATSUMA
SHIN OIKAWA
DAN RUSSON

FUJIPACIFIC MUSIC INC.
a division of
PACIFIC MUSIC PUBLISHING

1-6 Wabold, Shintoku ku, Tokyo 160, Japan
NEW TELEPHONE: (03) 358-9765
NEW FAX: (03) 358-9283
TELEX NO.: J22520 PMPTOKYO
CABLE ADDRESS: PACIFICMUSE TOKYO

INTERNATIONAL
MIDEM '86

TWENTY YEARS AT CANNES
(Continued from page 66)

where people, whether majors or
small operators, can buy and sell.
Every year I have been able to con-
clude a deal there that was started
on a previous trip, or initiate a deal
at the show, and, during the follow-

ing months, bring it to fruition. My
only complaint is that the booths are
not sufficiently soundproofed. A
solution might be to have bookable
studios where an exhibitor can give an
audience to all the people whose ma-
terial he wants to hear, then con-
clude the business on the stand.*

Michael Karnstedt, managing di-
rector of West German publishers
Peer Musikverlag, hopes for a re-
turn to some traditional music in-
dustry values more apparent in ear-
y Midem than in recent years. "I
think the record companies should
find their own identities again," he
says. "They must be encouraged to
create new acts and fight for them,
rather than simply press and dis-

tribute British and American prod-

uct. Then we will come back to
where we started when the first Mi-
dem was held. I'm not sure that is a
realistic wish, however.

"In the past five years, Midem
has increasingly become a place for
smaller publishers and independent
production companies, rather than
one where big conglomerates do
business. As a worldwide organiza-
tion, Peer has its annual interna-
tional meeting in Cannes, and other
majors and industry bodies do the
same. But I think Bernard Chevry
could do more to give a feeling that
we are one compact industry. He
could use the media more effective-
ly to promote the industry's image

worldwide.

"And, if I could suggest it, I think
he might put perhaps 10% of his
profits from Midem into the global
campaign against audio and video
piracy. That would help to silence
the criticism you always hear that
Midem is much too expensive."

Aside from the last suggestion,
this is a view supported by other
Cannes veterans. Says Roger Mar-
quan: "Midem can help to bring out
the fact that the music business is
one entity. I don't know anyone else
who could bring together all the
people of the industry at one time
and in one place to exchange ideas,
compare problems and above all to
make their productions better

known in the international market-

place. One can point to certain in-
stances, such as the spread of disco
music around the world, where Mi-
dem was deeply instrumental. But
there should be more precise pre-in-
formation, more post-information
on the results of the market, and a
greater effort to make participants
feel that in some sense they all con-
tribute to the progress and success
of the business as a whole."

French publisher Claude Pascal
sums up European feeling about Mi-
dem and its role. "Since 1979," he

says, "we have gone through a vir-
tual collapse of the industry, com-

pounded by the growing problems
of piracy and home taping. In my
own country we do not even have an up-
turn—if anything things are get-

ting worse. But still, every year at
Midem I have made enough deals to
go back the next year. Somehow, it
has always been worthwhile. So all I
would say on its 20th anniversary—
live long to Midem!"
In the first few months of 1985, America was taken by storm with “THUNDER IN THE EAST,” the U.S. debut album from Japan’s premier rockers LOUDNESS. Soon radio airplay was building, sales skyrocketing, and a video of “CRAZY NIGHTS” was airing on MTV and numerous other TV stations. The album and group were received with thunderous acclaim, America was ORIENTING itself to LOUDNESS.

CMJ NEW MUSIC REPORT—“How do you say “Amazing” in Japanese? • ALBUM NETWORK—“Watch these Kamikaze Kids become the next big thing ...

LOUDNESS is the new metal fave of the mid-Maryland’s master of disaster. This is crunch rock at its peak and #1 on the phones at night.” • NIGHT LIGHT—“And when Loudness guitarist Akira Takasaki winds up his finger like a Swiss watch gone hyperspace, I’m visibly moved.” • GUITAR WORLD—“The Loudness album has established a marshaled beachhead on our shores. Banzai!” • WBCN—“Crazy Nights” received such a positive response, we couldn’t keep it off the turntable!” • CIRCUS—“Formed in Tokyo, Japan, this quartet specializes in the kind of sonic success that made America great. Loudness might be one of 1985’s more interesting entrants in the metal sweepstakes.” • KLAQ—“Contrary to what some would have you believe, heavy metal is alive and well ... and it doesn’t get any better than ‘Crazy Nights’.” • LOUD AND CLEAR—“Thunder in the East” paints a perfect picture of what heavy metal should be, and these Japanese rockers have put out an album which is well worth your interest. Whoever signed these guys to ATCO records deserves a medal, make that a gold medal, because that’s what they discovered, GOLD.

From April thru June, LOUDNESS toured the USA and Canada for the first time headlining theatres, concert halls, and major clubs from the Hollywood Palladium in Los Angeles, to The Spectrum in Montreal. During the tour, LOUDNESS also appeared with Triumph, and Mountain at Meadowlands Arena in a concert billed as “The Summit”; and taped a live concert for radio syndication by Westwood One. In July, they were telecast live from Tokyo during the “Live Aide” worldwide television transmission, and in August and September LOUDNESS were on tour again as special guest Artists with Motley Crue, who sold out many major cities and arenas, from coast to coast, including New York’s Madison Square Garden, and the Forum in Los Angeles. All in all, it’s been a record breaking year for LOUDNESS in America.

“.DOMO ARIGATO“
sincere thanks to all our friends who made it possible


Book Agency: ICM, LOS ANGELES & NEW YORK

Management: DANNY O’DONOVAN ENTERPRISES, LOS ANGELES

LOUDNESS WILL BE THUNDERING AGAIN IN 1986
Although Dollar Wobbles ‘Down Under’

Australians Leap at the Opportunity to Wheel and Deal

BY GLENN A. BAKER

SYDNEY Representatives from 30 music companies are participating in the familiar combined Australian stand at Midem this year, only one less than in 1985. The Midem Organizational Committee of Australia, with full support of the Australian department of trade, has been fielding strong representation at the event since 1977.

This year sees the first participation of a number of companies and organizations, such as television marketers Hammad Records, the Australian Rock Co. (representing 14 new wave acts) and the Australian Mechanical Copyright Owners Society.

Several regular participants are absent, though, including Allan’s Music, Telmak Teleproducts, Beatle-Reynolds Management and Hot Record Distributors.

This strong support for the event is surprising, given the drastic fall of the Australian dollar. Participants were receiving 7.9 French francs for their dollar last year, whereas current value is only 5.1. Nonetheless, MOCA has not lifted its fee above $1,250 per company, although chairman Ron Wills suggests that this will occur in 1987. “We’re just about breaking even this year with 30 companies,” he advises.

Not all the Australians at Midem are with the national stand. Monash Record Distributors, the country’s leading exporter of finished Australian recorded product, is part of the GARD (Global Assn. of Record Distributors) stand. Also, Peter Snow is seeking to secure deals for his young Crash and Dandy label.

Crunch labels’ heavy metal and new wave acts: Axe Attack, Sons Of Guns, White Cross and Relax With Max. The latter band features former Men At Work member Greg Ham.

This year sees the presence of Warner Music (John Bromell), RCA (Chris Gilbey), Penjane (Penny Whiteley), Chappell (Colin Cornish and Barry Kimberley), Festival (Peter Hebbes), Essex (Bruce Powell), Castle, Mushroom and Boosey & Hawkes.

Music publishers are consistently the most active Midem participants. This year sees the presence of WEA Australia also has a man at Midem for the first time, marketing director Peter Ibin, who is on the WEA International stand.

By contrast, Bob Aird of Rondor Music is back on the Australian stand following a season under his parent company’s auspices. “When people are looking for Australian music, they go to the Australian stand. It’s as simple as that,” he contends.

The sentiment of CBS Songs head John Anderson is that: “An active Australian publisher just can’t afford not to be at Midem. I don’t think any of us ever actually initiate and conclude a deal during the Midem week, but it is absolutely invaluable for meeting people and becoming aware of available catalogs. For instance, last year I picked up Rocket Music for Rondor, which immediately resulted in success with Bronski Beat.”

Music publishers are consistently the most active Midem participants. This year sees the presence of Warner Music (John Bromell), MCA (Chris Gilbey), Penjane (Penny Whiteley), Chappell (Colin Cornish and Barry Kimberley), Festival (Peter Hebbes), Essex, Castle, Mushroom and Boosey & Hawkes.

The record company representation is, as usual, rather patchy, with emphasis on independent operators. Of the six majors, only RCA and Festival are present on the 1986 Australian stand. Festival is fielding a full team, including Meryl Gross (international label manager) and Hebbes from its head office, along with the company’s New Zealand and U.K. managers. It is also sponsoring representatives from two of the leading domestic labels which it distributes, Regular Records and ABC Records.

The most valuable meeting place for the music industry. When you operate out of Australia it’s not like Europe, you can’t just go to Spain for the day. Midem is where you expose your company to the world and make new contacts.”

Mushroom’s empire of records, publishing, merchandising, concert touring and management, also considers Midem an integral part of its global strategy. This year general manager Gary Ashley is accompanied by label manager Michelle Higgins and ad director Jenny Hunter Brown, as he seeks to place publishing and product from chart acts kids In The Kitchen, Machinations, Paul Kelly and others.

“It’s a great place to train new people in the company,” says Ashley, “and to meet attorneys and other behind-the-scenes people in international music. Where else am I going to catch up with 20 people from different parts of the world in one week? This year our thrust is to do publishing deals on acts with firm international release commitments, so I think we’ll be busy all week.”

Midem group the Models is scheduled to perform at the event as part of the Geffen presentation.

Changes in government export development grant rebates have made Australian participants even more determined to do strong business this year. On top of the blow of a wobbly Australian dollar, companies are now only able to claim a 70% rebate on spending in excess of $5,000.

“The fact that Midem costs you around $10,000, so you have to do at least $30,000 worth of business there to cover yourself. So you won’t be seeing too many Aussies sitting around the cafes making small talk with friends.”

K-tel International – Back to our Future!

- You’ll see it in our product line. This year we will be presenting an unbeatable line-up of product in all our markets around the world.
- Watch for our new releases.
- We especially thank our licensors, suppliers, customers and employees for your support this year.
- The past is behind us—our future awaits.
- K-tel is back on track and coming on strong!
Thank you Jack White!

Germany’s TV-Album and TV-Music Show of the Year

The shooting Star in TV-Merchandizing*

Associated Companies:
HARMAC Music Limited
Harmac House
145C Sianey Close
Dublin Industrial Estate
EIR-Glasnevin, Dublin 11
Telephone: 01/30 87 22

DINO Music GmbH
Bleichstrasse 5
D-6242 Kronberg/Ts.
Telefon: 0 61 73/70 99-0

DINO Music AG
Riedstrasse 7-9
CH-6330 Cham
Telefon: 42/36 76 66

DINO Music Ges.m.b.H.
Neulerchenfelder Strasse 12
A-1160 Wien
Telefon: 2 22/42 32 36

DINO Music Pty. Limited
Suite W 2/4
The Ultimo Centre
42 Wattle Street
Ultimo NSW 2007
Australia
Telephone: 02/6 60 32 88

*R For contacts at Midem Booth No. 22.16
CANNES. Here is a complete calendar of events for the 20th anniversary Midem Jan. 26-Feb. 1.

SUNDAY, JAN. 26
MEETINGS: 9:30 a.m. to 1 p.m. and 3 p.m. to 7:30 p.m.—Second International Symposium of Musical Pedagogy, Salle Miramar.

MUSIC: 7:30 p.m.—First Midem Trophies Gala to honor the major discoveries of 1985. Co-production of the Bayerischer Randkunde and the Westdeutscher Rundfunk, on Eurovision. With Matt Bianco (U.K.), Paul and Guy Cannavals (U.K.), Opus (Australia), A-Ha (Norway), Mai-Tai (Holland), Jennifer Rush (U.S.-Germany), Jeanne Mas (France) and John Parr (U.K.). Presenter: Desiree Noshub.

MIDEM CLASSIQUE: 12:30 p.m., 6 p.m. and 8:30 p.m.—Concerts in conjunction with the International Symposium of Musical Pedagogy, Salle Miramar.
3:30 p.m.—The Monte Carlo Philharmonic Orchestra. Conductor: Pierre Michel Durand, Theatre Debussy.

MONDAY, JAN. 27
MEETINGS: 9:30 a.m. to 1 p.m. and 3 p.m. to 7:30 p.m.—Second International Symposium of Musical Pedagogy, Salle Miramar.
10 a.m. to 1 p.m.—International Entertainment Lawyers meeting, Part Over Merchandising and Sponsorship in Music.
5:30 p.m.—"Rock Envol" press conference. Press Club.

MUSIC: 6:30 p.m.—"La Baraque Rouge," a jazz opera by Gerard Marn, Palais Croisette.

MIDEM CLASSIQUE: 12 noon—Shelley Whittemore (U.S.), Salle A. 4 p.m. and 8:30 p.m.—Concerts in conjunction with the International Symposium of Musical Pedagogy, Salle Miramar.

THURSDAY, JAN. 30
MEETINGS: 9:30 a.m.—Local Radio and Communication, Salle E.
2:30 p.m.—Co-production and Distribution of International Radio Programs, Salle K.

6 p.m.—International Phonograph, Piracy, Salons du Majestic.

MUSIC: 8:30 p.m. and 10:30 p.m.—New CATALOGS:

Vienna

With Coca-Cola feeding in some $20,000 worth of sponsorships backing, the first awards for Austrian records sold in the United States will be handed out June 7 at a gala concert, to be transmitted live via national television and the pop radio channels.

Any record with an Austrian input released in 1985 is eligible for the contest, and the prize money will be split among categories covering production, lyrics, composition, arrangement, sleeve design and video clips, with a special award for the best new artist.

Alongside the cash prizes, winners will receive "Pandora" trophies. The judging panel, including Billboard Australian correspondent Manfred Schreiber, is drawn from all areas of the media.

The awards are presented by the Austrian IFPI branch.

Austria Plans 1st Awards B'Cast
Tougher Than Radio Regulations

New CanCon Rules Instituted for Vidclips

BY KIRK LAPOINTE

OTTAWA. New federal broadcast-regulations have dealt Canadian artists an ironic blow. The more successful they are, the more likely their music videos will not be considered to be Canadian content.

Under new rules, effective Jan. 1, music videos must be either produced or directed by a Canadian (if not, they will be considered by the Canadian Radio-Television & Telecommunications Commission (CRTO) to be Canadian content, unless such a song would still qualify as “CanCon” for radio).

The new rules also benefit Canadian video producers, strongly hurt Canadian music video programmers, and may strongly affect Canadian artists when they decide whether to make music videos and who will film them.

Under Canadian content rules for radio, two of four elements of a recording must be Canadian-made for a record to be considered Canadian: music, artist, lyrics and producer. As such, a Canadian-written and directed video for a foreign artist would qualify as CanCon. Since the early 70s, radio has had licence obligations to play between 7% and 30% Canadian content, depending on the format of the station.

The rules for music video broadcasting were looser until last year, when the CRTC ordered over-the-air broadcasters to play 30% Canadian music videos on their programs. If they didn’t, their programs could not be played on Canadian radio.

Television also faces CanCon rules, and music video programs were, until that point, an easy and inexpensive way for stations to produce Canadian programming.

Even with the 30% order, stations found it easy last year to qualify their programs for CanCon since, all 1985 was perhaps the most successful year yet for Canadian music video production. The CRTC was considering increasing the quota, largely because it has been a phenomenon year for Canadian music video production.

Many successful Canadian video producers, strongly benefited by the CanCon rules for radio, were looser until last year, when the Canadian content video program, MuchMusic’s Canadian content quota of 10% right now, one-third of the over-the-air quota. But late this year, it moves to 10% under the terms of the network’s license. MuchMusic’s video program, MuchMusic’s Canadian content quota of 10% right now, one-third of the over-the-air quota. But late this year, it moves to 10% under the terms of the network’s license. MuchMusic’s video program, MuchMusic’s Canadian content quota of 10% right now, one-third of the over-the-air quota. But late this year, it moves to 10% under the terms of the network’s license.

The new rule is not going to hurt us yet,” says John Martin, executive director of MuchMusic. The muchMusic channel, which is CanCon under the new rules, will therefore have to make its programs 40% Canadian content.

“With this new rule, Martin says, “I think it will have an impact.”

Whom does the new rule hurt immediately? Clearly, the nationally seen “Video Hits” program, week-day afternoons on the Canadian Broadcasting Corp., is feeling the pinch. Says one staff member on the show: “We had to change our playlist. A lot of Canadian artists won’t be seen from now on.”

Whom does the new rule benefit immediately? Canadian producers are bound to reap more business in the coming months. Only Canadian artists with successful international careers are going to be able to force their Canadian content status at home without some regrets. Record company executives are going to encourage their artists to sign longer-term deals so they can stand a better chance of succeeding on home turf.

“I think the rule is designed more to help the Canadian producer,” says Martin. “And I think it will do so quickly. I’m sure that artists will want to make their videos here now, unless they are international artists.”

The rule is retroactively enforced, however, so two or three CanCon rules made before Jan. 1 are subject to the regulation.

Martin says MuchMusic hasn’t pulled any formerly Canadian videos from high rotation. He says the network has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Canadian music video production.

The board, however, has been exceeding the quota, largely because it has been a phenomenon year for Can
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT'S NO SECRET that "Secret Lovers" by Atlantic Starr (A&M) is moving up the Hot 100 at a fast pace for a record by an act relatively unknown to pop audiences. (Atlantic Starr is, however, an established hitmaker on the black chart.) One of the first pop stations to play it was B-104 in Baltimore. Says PD Steve Kingston: "We played it before the record company was chasing it as a pop record because we saw sales in the market from urban radio airplay. It is similar to 'I Miss You' by Klymaxx in that it initially appealed to females aged 18 and over as a soulful ballad with meaningful lyrics. Then, as it became familiar, it crossed to the younger audience." This week on B-104's playlist the record jumps from 7 to 2, nationally it is bulletted at 31.

DIONNE WARWICK & FRIENDS: "That's What Friends Are For" (Arista) has built up an enormous lead over the rest of the Hot 100 in its third week at No. 1. Survivor's "Burning Heart" (Scotty Bros.) and Wham!'s "I'm Your Man" (Columbia) are pushing toward the top but it is not yet a close race, with Dionne well ahead in both sales and airplay.

RECORDS MAY move up three or four places on the chart without a bullet when they can show some gain in points, but not enough increase to earn a bullet. It happened this week to two records which are having regional success: "Secret" by O.M.D. (A&M), which moved from 67 to 63; and "Baby Talk" by Alisha (Vanguard), which went from 76 to 72. O.M.D. is turning into a major hit on the West Coast, but it's losing some airplay in other regions. Alisha is a major hit in Florida and New York but receiving only scattered airplay in other regions.

READY FOR THE WORLD was one of the exciting new groups of 1985. "Digital Display" (MCA), their followup to the No. 1 hit "Oh Sheila," is displaying the kind of moves at radio that may put the group on top again. In California it's already No. 1 at some stations, including KSDO in San Diego. PD Mike Preston says the record "annihilated the competition" in its "Battle of the Bands" contests. "Then began to show up in requests so we added the record full-time. A lot of stodgy research companies say dance music isn't going to be viable, but these r'db crossovers are the most active records for us. We are looking for active records that will appeal to a broad-based female demographic, and 'Digital' qualifies. In general, records like this which have a beat seem to work better for us than rock'n'roll guitar-laden records."

STARSHIP claims Hot Mover/Sales honors with "Sara" (RCA) jumping from 29 to 23 this week. The record, our Hot Mover/Airplay two weeks ago, probably won't be able to win either title next week. That doesn't mean "Sara" is slowing down. On the contrary, it is moving into the top 20—where it will become ineligible for the Hot Mover awards. The Hot Movers are designed to highlight records that are still developing, rather than already-established hits.

FOR WEEK ENDING FEBRUARY 1, 1986

HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>RECORD</th>
<th>NEW TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>218 REPORTERS</td>
<td>205 ON</td>
</tr>
<tr>
<td>JOHN COUGER MELLENCAMP</td>
<td>145 148</td>
</tr>
<tr>
<td>ARCADIA GOODBYE IS FOREVER</td>
<td>73 77</td>
</tr>
<tr>
<td>SIMPLE MINDS SANCTIFY YOURSELF</td>
<td>58 148</td>
</tr>
<tr>
<td>TOM PETTY NEEDLES AND PINS</td>
<td>52 53</td>
</tr>
<tr>
<td>KIXS WHAT YOU NEED ATLANTIC</td>
<td>44 94</td>
</tr>
</tbody>
</table>

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

RETAIL BREAKOUTS

<table>
<thead>
<tr>
<th>RECORD</th>
<th>NUMBER REPORTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEART THESE DREAMS CAPITOL</td>
<td>36</td>
</tr>
<tr>
<td>ARETHA FRANKLIN ANOTHER NIGHT</td>
<td>32</td>
</tr>
<tr>
<td>THE THOMPSON TWINS KING FOR A DAY</td>
<td>26</td>
</tr>
<tr>
<td>ZZ TOP STAGES WARNER BROS.</td>
<td>26</td>
</tr>
<tr>
<td>ELTON JOHN NIKITA CAPITOL</td>
<td>24</td>
</tr>
</tbody>
</table>

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

"Oh I saw you by the wall
Ten of your tin soldiers in a row
With eyes that looked like ice on fire"

"Nikita"
The Worldwide Hit From Elton John's ICE ON FIRE

Produced by Gt.s Dudgeon. • Management: John Reid

©1985 by David Geffen Company
TWO NEW VIDEO PROMOTIONS (Continued from page 1)


Start date on the MCA program is March 20. The company reportedly plans to run some 30-second spots for a national TV promotion.

RCA/Columbia Pictures' program, "Take 20," also uses the $24.95 price point. Street date for the program is March 31, with final sale date May 16. "The Big Chill," "Breaker Morant," "Educating Rita," "Against All Odds" and "And Justice For All" are among the programs in the package.

The first quarter of 1986 has already proven to be one of the most promotion-heavy periods in home video's history, with Warner Home Video, MGM/UA Home Video, Vestron Video and Embassy Home Entertainment either slating or extending promotions.

"The MCA program looks good," says Bill Perrault of Artec, who adds that he feels the same way about RCA/Columbia's promotion. Still, Perrault cautions "there's only so much money dealers can spend." At the same time the promotions will be hitting the market, he notes, "We've got 'Return Of The Jedi' coming out, we've got 'European Vacation' coming out, "and 'Silverado' and 'Volunteers.'"

At Ingram Video, Brian Woods is less optimistic. "People still seem to be recuperating from Christmas right now," he says. "I don't see a lot of independent video stores coming along and pushing heavy on sell-through at this time of year."

Woods' opinion is that for many specialty stores, "This will be a restocking of low-cost rental inventory." Woods maintains that neither of the promotions will have much reach outside the video specialty store network. Mass merchandiser appeal will be "pretty limited," he says. "The titles are not fresh enough at $24.95 to attract a whole lot of them."

In Perrault's view, careful planning and strong backup will be the determining factor in the success or failure of the programs: "The ones that have the creative marketing and merchandising will do well."

"On the distribution level," he continues, "the industry's not accepting promotions if they don't have any price protection," with distributors compensated for the reduction in the value of their inventory which occurs when prices are slashed.

"In some cases, if a manufacturer does not offer price protection, then a distributor must pass on the product because you lose so much money on the devaluation of your inventory," Perrault says, but that has not been a problem with the first quarter's crop of promotions: "The manufacturers have been very cooperative in this area. We are negotiating with everybody on it."

Price protection at the retail level is virtually nonexistent, says Video Shack vice president Marcia Kesselman. "Retailers will have to keep a lighter depth of titles," she says, "because people who are keeping the depth are being hurt by the decrease in prices."


<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>REGARDING</th>
<th>PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
<th>NO. OF TITLES ON CHART</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THAT'S WHAT FRIENDS ARE FOR</td>
<td>DIONNE &amp; FRIENDS</td>
<td>(Magnetic, BMI/Reggie, BMI/Reggie, BMI/HL)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BURNING HEART</td>
<td>SURVIVOR</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I'M YOUR MAN</td>
<td>WHAMI</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>SAY YOU, SAY ME</td>
<td>LIONEL RICHIE</td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TALK TO ME</td>
<td>STEVE NICKS</td>
<td></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MY HOMETOWN</td>
<td>BRUCE SPRINGSTEEN</td>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>WHEN THE GOING GETS TOUGH</td>
<td>BILLY OCEAN</td>
<td></td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>WALK OF LIFE</td>
<td>DIRE STRAITS</td>
<td></td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>SPIES LIKE US</td>
<td>PAUL MCCARTNEY</td>
<td></td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>GO HOME</td>
<td>STEVE WONDER</td>
<td></td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>KRYIE</td>
<td>MR. MISTER</td>
<td></td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>LIVING IN AMERICA</td>
<td>JAMES BROWN</td>
<td></td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>LIFE IN A NORTHERN TOWN</td>
<td>THE DREAM ACADEMY</td>
<td></td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>CONGA</td>
<td>MIAMI SOUND MACHINE</td>
<td></td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>THE SWEETEST TABOO</td>
<td>SADE</td>
<td></td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>KRYIE</td>
<td>MR. MISTER</td>
<td></td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>PARTY ALL THE TIME</td>
<td>EDDIE MURPHY</td>
<td></td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>CONGA</td>
<td>STARSHIP</td>
<td></td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>LOVING FEAR</td>
<td>SHEILA E.</td>
<td></td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>TALK TO ME</td>
<td>MIKE &amp; THE MECHANICS</td>
<td></td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>YOU FEEL THE LOVE OF MY LIFE</td>
<td>SHEILA E.</td>
<td></td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>I'M YOUR MAN</td>
<td>WHAMI</td>
<td></td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>I'M YOUR MAN</td>
<td>WHAMI</td>
<td></td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>DO YOU LIKE MY LOVE</td>
<td>SHARON WEILL</td>
<td></td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>WALK OF LIFE</td>
<td>DIRE STRAITS</td>
<td></td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>THE SWEETEST TABOO</td>
<td>SADE</td>
<td></td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>TALK TO ME</td>
<td>MIKE &amp; THE MECHANICS</td>
<td></td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>YOU FEEL THE LOVE OF MY LIFE</td>
<td>SHEILA E.</td>
<td></td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>PARTY ALL THE TIME</td>
<td>EDDIE MURPHY</td>
<td></td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>CONGA</td>
<td>STARSHIP</td>
<td></td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

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

Something To Talk About
PRODUCER: David Foster, Jack White. Keith Duncan
CAPTURED: June 21

Murray has retained a large and loyal country and adult contemporary following over the years, but here she makes a full-scale bid to repackage the pop crowd. Most of the cuts have a commercial-sounding sheen, especially the first single, “Now And Forever,” which was produced by the rockish David Pack. Murray has hardly been a slump—her last two albums went gold—but her pop profile has lagged in the style of these years. This album should remedy that.

BLACK SABBATH

FEATURING TONY IOMMI

Seventh Star
PRODUCER: Jeff Golub
Warner Bros. 25337

Recent years have witnessed enough personnel shifts to prompt the revamped billing, but the Sabs’ stock in trade has changed little—a part from the gradual incursion of synthetics, it’s still Iommi’s melodramatic guitar and key melodies, sung by Glenn Hughes, that fulfill the hard rock prescription. Commercial metal acents and sturdy AOR base augur solid sales.

JIMI HENDRIX

Jimi Plays Moettery
PRODUCER: Van Douglas
Reprise 25358

Just when we thought the Hendrix catalog was picked clean... Big screen and presumably home video release for a feature-length documentary of the late axemeister’s career-launching festival debut should set this fact define live hits (“Foxey Lady,” “Hey Joe,” “Purple Haze” and “The Wind Cries Mary” among them) collection apart from the legion of earlier repackages. Digitally remixed to clean up the original live sound.

DAVID PACK

Anywhere You Go...
PRODUCER: David, Michael Verdick
Warner Bros. 25356

Pack was one of Ambrosia’s most visible talents, and this solo debut builds on his delicately soulful, shadowy presence and brief playing skills to offer a mainstream set with multiple singles options. First single, “White Night,” “Far Away,” “Prove Me Wrong,” an uptempo dance-rock workout; but several solid ballads, notably “I Just Can’t Let You Go,” can reap AC as well as pop play.

SAM HARRIS

Sam-I-Jess
PRODUCER: Sam Harris, Clif Magness, Glen Ballard
Motown 16155

Harris’ second album has him moving more into the pop-rock mainstream away from the theatrical/adult contemporary orientation of his 1984 debut, “Sam Harris.” But all of one the songs are self-produced, with two cuts featuring acoustic and brief Woody and Robbie Buchanan. Harris is walking a fine line, trying to simultaneously live down and capitalize on his “Star Search” beginnings. He succeeds admirably here.

MARILYN MARTIN

Goodbye
PRODUCER: David Foster
Atlantic 81292

Outstanding rock vocalist gets the royal treatment from a bevy of producers that includes Phil Ramone, John Parr, Arif Mardin, John Ashley and Phil Chapman. Despite lacking any clear-cut choices for singles, the album leaves a bit in recent most notably “One Step Closer” and “Night Moves.”

GARY MOORE

Run For Cover
PRODUCER: Jimmy Haslip, Merv McCree
MCA 90482

Hammering guitarist and punchy vocalist Moore leads a fine band on an uncompromising collection. Uniformly superior album still manages to have several stand-outs, including the title track, “Once In A Lifetime” and the akinetic “Out In The Fields.”

GRAND PARKER

Prouf! I Am Out! The Mercury Years
PRODUCER: Nick Love & Robert John Lange
Mercury 826 094-1

Fine budget-priced package features 12 Parker tracks from his initial stint with Mercury. Unfortunately, it follows by only a few months a similar package on Astra that featured several of these same songs via a lease arrangement.

NEW YORK DOLLS

Night Of The Living Dolls
PRODUCER: Todd Rundgren & Shawn Martin
Mercury 826 094-1

Melody features most of the Dolls’ best-known tunes including “Personality Crisis,” “Puss ‘N Boots” and “Love Is All.” As well as a previously unreleased cover of the Shangri-La’s “Give Him A Great Big Kiss.”

ANTHONY PHILLIPS

Ivy Moon
PRODUCER: Anthony Phillips
PRIJN 8946

Multi-instrumentalist and ex-Genesis member Phillips plays his own brand of new age music on his solo piano recording. Romantic and introspective, yet less predictable than much of the genre’s fare.

MARCIE LEWIS

Crimes Of The Heart
PRODUCER: Wally Badarou
Atlantic 81264 (EP)

Mike and the Mechanics’ virtuoso vocalist, who has been a member of the rock band since 1983, steps out to create this solo album. The music is a bit more diverse than her previous work, but still maintains her trademark sound.

RALPH TOWNER/GARY BURTON

Slate Snow
PRODUCER: Gary Burton
ECM 25038

Towner and Burton met in 1972 while working on albums for ECM Records. They were both interested in exploring the possibilities of the acoustic guitar in the context of contemporary music. This album marked the beginning of their musical partnership, which has continued to this day.

MASON WILLIAMS

Of Time And Rivers Flowing
PRODUCER: Ron Dowd
Skylark 80.1

Loosooctastic Williams has written for television, displayed as a visual artist, and scored a major record in the ‘80s with “Classical Gas.” This unique collaboration spotlights historical popular songs of the last 200 years that deal with rivers. It’s to Williams’ credit that he is able to coalesce the collection around such disparate materials as American folk standards, Strauss’ “The Blue Danube,” Henry Mancini’s “Moon River” and Randy Newman’s “Burnin’ Out.” Williams and company treat everything with respect, and the level of musicianship is evident. The label is based in Oakland, Ore. Contact: (503)787-2588.

MAX LASSER’S ARK

Info The Rainbow
PRODUCER: Max Lasser
Relativity/Important 8058

Guitarist with harpist Andreas Vollenweider’s group steps to the fore. As expected, the results show classical, pop and jazz elements, all melded into new age/beautiful music.

PATRICK SKY

Through A Window
PRODUCER: Patrick Sky
Sky’s A No. 9003

Folk era retrospective by one of the age’s finest practitioners. Sensual major instrumentation includes a remake of Sky’s own “Separation Blues,” compositions by Jesse Fuller, Tom Pettersson, Bob Dylan, Paul Seibl and Libba Cotten. Outstanding.

INCANTATION

Music Of The Andes
PRODUCER: uncredited
PRIJN 8945

Compass Point studio session keyboardist par excellence Baradour gets to indulge his penchant for synthesized dance vehicles with a Caribbean flavor, “Hi-Life” and “Chief Inspector” could both yield club action.

THE JESUS AND MARY CHAIN

Psychocybe
PRODUCER: Ron Mael
Captain Ears 81283

Latest critical fave is a U.K.-based group whose work re-echoes the punk myth—though dour vocals, buzzsaw guitar textures, linear melodies won’t tempt the rock and mainstream programmers. College and alternative interest most likely.

PANORAMA

Stop Pretending
PRODUCER: Ryan Goldsmith
Rumble 8941

Distaff garage rockers recycle classic ‘60s riffs, reworking the pre-fashian-consultant Bangles. Riddled with allusions to period classics and well-produced. First single, “In And Out Of My Life (A Day)” sounds like a cult sleeper.

POISON DOLLS

PRODUCER: Roger Proudfoot, Ray Barretto
Incredible 8941

Tough, well produced, hard rock debut for four sultry metallics. Spike heels and leather mini-skirts won’t their visibility, but the playing and production will be the real measure, and both are solid. “Love Is For Suckers” sums up these, amen, stances.

ORIGINAL SOUNDTRACK

King Solomon’s Mines
PRODUCER: Jerry Goldsmith
RCA SGL 27008

Latest remake of the adventure classic was dismissed as a “Raiders Of The Lost Ark” clone; however its orchestral score, by veteran Goldsmith, proves distinctive and should appeal to hardcore movie music buffs. Package opens planned soundtrack expansion for Enigma.

ALLAN SHERMAN

A Gift Of Laughter/The Best Of... Vol. II
PRODUCER: Alan Sherman
SGL 70086

Second tape issue compilation samples lesser known pop parodies from the ‘60s star, including “A Waste Of Money” and “You’re A Mean One, Mr. Grinch.” Major influence on Weird Al...
SINGLES


FLIP That's What You Say About Love (4:10) PRODUCER: Colin Thurston, Flip PUBLISHER: Atlantic, Rondor, BMI

PICKS new releases with the greatest chart potential.

RECOMMENDED: records with potential for significant chart action

NEW & NOTEWORTHY: newcomers and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All songs commercially available in the U.S. are eligible for review.

Send singles for review to: New Music, Billboard, 1515 Broadway, New York, N.Y. 10036

Country sing-alongs should be sent to: Kip Kirby, Billboard 15 Music Circle East Nashville, Tenn. 37203

FIRM All The Kings Horses (2:15) PRODUCER: Jimmy Page, Paul Rodgers, Julian Steinberg WRITERS: Rodgers. Published: not listed Atlantic 7 09458

From the second LP by The Page/ Rodgers project; mysterious, art-rock with an appeal similar to Chris DeLughi's "Ferryn." (3:21)

RAY Starship singer RCA PB

WRITER: MICKEY THOMAS

PUBLISHERS: OLIVIA beguiling verbal and aural acrobatics. Re-

available.

SCRITTI POLITTI Calling APR-1322 (12-inch version also available) Five cute English guys in a band produced by Colin Thurston... but there ends the Duran parallel; the group's sound is a mix of Thin Lizzy blue-eyed soul with lyrical '60s Merseybeat.


AM 883 Husband Vinnie is guitarist with Joe Jackson's band, wife Janine is a singer along the lines of Melba or Olivia, and their reggae-based debut single dips into space.

COUNTRY

Olivia Newton-John Taught Em Too (2:47) PRODUCER: John Farrar WRITERS: John Farrar, Olivia Newton-John, ASCAP Warner Bros. 7 58851 (12-inch version also available Warner Bros. 3 02147)

Re-release of this late-60's hit serves as follow-up to the group's pop breakthrough, "Perfect Way," beguiling vocal and aural acrobatics.


Their familiar wall of sound and sci-fi predictions return in this extend of "Balance Of Power," group's first new LP in almost three years.

OLIVIA NEWTON-JOHN Taught Em Too (2:47) PRODUCER: John Farrar WRITERS: John Farrar, Olivia Newton-John, ASCAP Warner Bros. 7 58851 (12-inch version also available Warner Bros. 3 02147)

Another lovers-with-opposite-tastes tune, a la "Let's Call The Whole Thing Off," "Common Man," "New York Wine..." etc.


Their familiar wall of sound and sci-fi predictions return in this extend of "Balance Of Power," group's first new LP in almost three years.

ALMOST BROTHERS Birds Of A Feather (2:25) PRODUCER: Tommy West WRITERS: Mike Regan, Carlene Armstrong, ASCAP

MUT 2-26002 (Club) Another lovers-with-opposite-tastes tune, a la "Let's Call The Whole Thing Off," "Common Man," "New York Wine..." etc.


Their familiar wall of sound and sci-fi predictions return in this extend of "Balance Of Power," group's first new LP in almost three years.

ALMOST BROTHERS Birds Of A Feather (2:25) PRODUCER: Tommy West WRITERS: Mike Regan, Carlene Armstrong, ASCAP

MUT 2-26002 (Club) Another lovers-with-opposite-tastes tune, a la "Let's Call The Whole Thing Off," "Common Man," "New York Wine..." etc.

LINDA RAMSEY You See What You See (3:29) PRODUCER: John O'Connell PUBLISHER: Jive, ASCAP

NEW & NOTEWORTHY

ROBERTA FLACK We Shall Overcome (4:28) PRODUCER: Deborah McDougle WRITERS: Roberta Jean, Deborah McDougle PUBLISHER: Jive, ASCAP

Produced by Miller Bremer and featuring Grover Washington, George Duke and Luther Vandross, this A.Jazz version of the venerable anthem will benefit the Medgar Evers College Scholarship.

FLIP That's What You Say About Love (4:10) PRODUCER: Colin Thurston, Flip PUBLISHER: Atlantic, Rondor, BMI

Like "Everyday," a potential Country crossover; this band's unsteady sound makes contemporary sense to a generation weaned on his records.

EVERY BROTHERS Bone Yesterday (4:00) PRODUCER: Dave Edmunds WRITERS: D. Every, Gene Plevin PUBLISHER: Rockport, BMI Mercury 884 428 7

Title track of their second post-reunion album; surreal folk-rock graced by their unique harmony sound.

BOBBY DEVILLE (3:55) PRODUCER: Bill Miller PUBLISHER: 20th Century, BMI

Cameo leader produces Atlanta quartet's snappy funk debut.

PETITE So Fine (3:47) PRODUCER: Dr. York WRITERS: Dr. York, Jim Lauderdale; BMI

B.B. King records "So Fine." Contact: (312) 568-9200.

LINDA RAMSEY You See What You See (3:29) PRODUCER: John O'Connell PUBLISHER: Jive, ASCAP

NEW & NOTEWORTHY

ROBERTA FLACK We Shall Overcome (4:28) PRODUCER: Deborah McDougle WRITERS: Roberta Jean, Deborah McDougle PUBLISHER: Jive, ASCAP

Produced by Miller Bremer and featuring Grover Washington, George Duke and Luther Vandross, this A.Jazz version of the venerable anthem will benefit the Medgar Evers College Scholarship.

FLIP That's What You Say About Love (4:10) PRODUCER: Colin Thurston, Flip PUBLISHER: Atlantic, Rondor, BMI

Like "Everyday," a potential Country crossover; this band's unsteady sound makes contemporary sense to a generation weaned on his records.

EVERY BROTHERS Bone Yesterday (4:00) PRODUCER: Dave Edmunds WRITERS: D. Every, Gene Plevin PUBLISHER: Rockport, BMI Mercury 884 428 7

Title track of their second post-reunion album; surreal folk-rock graced by their unique harmony sound.

BOBBY DEVILLE (3:55) PRODUCER: Bill Miller PUBLISHER: 20th Century, BMI

Cameo leader produces Atlanta quartet's snappy funk debut.

PETITE So Fine (3:47) PRODUCER: Dr. York WRITERS: Dr. York, Jim Lauderdale; BMI

B.B. King records "So Fine." Contact: (312) 568-9200.

LINDA RAMSEY You See What You See (3:29) PRODUCER: John O'Connell PUBLISHER: Jive, ASCAP

NEW & NOTEWORTHY

ROBERTA FLACK We Shall Overcome (4:28) PRODUCER: Deborah McDougle WRITERS: Roberta Jean, Deborah McDougle PUBLISHER: Jive, ASCAP

Produced by Miller Bremer and featuring Grover Washington, George Duke and Luther Vandross, this A.Jazz version of the venerable anthem will benefit the Medgar Evers College Scholarship.

FLIP That's What You Say About Love (4:10) PRODUCER: Colin Thurston, Flip PUBLISHER: Atlantic, Rondor, BMI

Like "Everyday," a potential Country crossover; this band's unsteady sound makes contemporary sense to a generation weaned on his records.

EVERY BROTHERS Bone Yesterday (4:00) PRODUCER: Dave Edmunds WRITERS: D. Every, Gene Plevin PUBLISHER: Rockport, BMI Mercury 884 428 7

Title track of their second post-reunion album; surreal folk-rock graced by their unique harmony sound.

BOBBY DEVILLE (3:55) PRODUCER: Bill Miller PUBLISHER: 20th Century, BMI

Cameo leader produces Atlanta quartet's snappy funk debut.

PETITE So Fine (3:47) PRODUCER: Dr. York WRITERS: Dr. York, Jim Lauderdale; BMI

B.B. King records "So Fine." Contact: (312) 568-9200.

LINDA RAMSEY You See What You See (3:29) PRODUCER: John O'Connell PUBLISHER: Jive, ASCAP

NEW & NOTEWORTHY

ROBERTA FLACK We Shall Overcome (4:28) PRODUCER: Deborah McDougle WRITERS: Roberta Jean, Deborah McDougle PUBLISHER: Jive, ASCAP

Produced by Miller Bremer and featuring Grover Washington, George Duke and Luther Vandross, this A.Jazz version of the venerable anthem will benefit the Medgar Evers College Scholarship.

FLIP That's What You Say About Love (4:10) PRODUCER: Colin Thurston, Flip PUBLISHER: Atlantic, Rondor, BMI

Like "Everyday," a potential Country crossover; this band's unsteady sound makes contemporary sense to a generation weaned on his records.

EVERY BROTHERS Bone Yesterday (4:00) PRODUCER: Dave Edmunds WRITERS: D. Every, Gene Plevin PUBLISHER: Rockport, BMI Mercury 884 428 7

Title track of their second post-reunion album; surreal folk-rock graced by their unique harmony sound.

BOBBY DEVILLE (3:55) PRODUCER: Bill Miller PUBLISHER: 20th Century, BMI

Cameo leader produces Atlanta quartet's snappy funk debut.

PETITE So Fine (3:47) PRODUCER: Dr. York WRITERS: Dr. York, Jim Lauderdale; BMI

B.B. King records "So Fine." Contact: (312) 568-9200.

LINDA RAMSEY You See What You See (3:29) PRODUCER: John O'Connell PUBLISHER: Jive, ASCAP
## TOP POP ALBUMS

Compiled from a national sample of retail store, one-stop and rack sales reports.

### ARTIST & NUMBER DISTRIBUTING LABEL (E.I.C. LIST PRICE)

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BARBRA STREISAND</td>
<td>THE BROADWAY ALBUM</td>
</tr>
<tr>
<td>2</td>
<td>SADIE &amp; THE CARNABY STREET EXPRESS</td>
<td>PROMISE</td>
</tr>
<tr>
<td>3</td>
<td>JONI CUFFY</td>
<td>HEART (I-2) REF 40524 EP (1.99)</td>
</tr>
<tr>
<td>4</td>
<td>JOHN COUGAR MELLENCAMP</td>
<td>BORN FREE (IT'S A MAN'S WORLD)</td>
</tr>
<tr>
<td>5</td>
<td>DIRE STRAITS</td>
<td>BROTHERS IN ARMS</td>
</tr>
<tr>
<td>6</td>
<td>ZZ TOP</td>
<td>AFTERBURNER</td>
</tr>
<tr>
<td>7</td>
<td>MIKE MISTER</td>
<td>WELCOME TO THE REAL WORLD</td>
</tr>
<tr>
<td>8</td>
<td>WHITNEY HOUSTON</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>9</td>
<td>STARSHIP</td>
<td>KNEEP DEEP IN THE HOPIPIA</td>
</tr>
<tr>
<td>10</td>
<td>BRUCE SPRINGSTEEN</td>
<td>BORN IN THE U.S.A.</td>
</tr>
<tr>
<td>11</td>
<td>STEVIE NICKS</td>
<td>IN THE CIRCLES</td>
</tr>
<tr>
<td>12</td>
<td>MICHAEL JACKSON</td>
<td>BILLIE JEAN (I-1) K 702601 (1.99)</td>
</tr>
<tr>
<td>13</td>
<td>TEARS FOR FEARS</td>
<td>SONGS FROM THE BIG CHAIR</td>
</tr>
<tr>
<td>14</td>
<td>SOUNDTRACK</td>
<td>RICKY IV</td>
</tr>
<tr>
<td>15</td>
<td>WHITE NIGHTS</td>
<td>FRIENDS</td>
</tr>
<tr>
<td>16</td>
<td>DIONNE WARWICK</td>
<td>THE DREAM OF THE BLUE TURTLES</td>
</tr>
<tr>
<td>17</td>
<td>LOVIN'</td>
<td>THE CARS (I-5) L 60494 (1.99)</td>
</tr>
<tr>
<td>18</td>
<td>BRYAN ADAMS</td>
<td>FEELING A LOT OF LOVE</td>
</tr>
<tr>
<td>19</td>
<td>PHIL COLLINS</td>
<td>NO JACKET REQUIRED</td>
</tr>
<tr>
<td>20</td>
<td>KLYMAXX</td>
<td>MEETING IN THE LADIES ROOM</td>
</tr>
<tr>
<td>21</td>
<td>THE THOMPSON TWINS</td>
<td>HERE TO THE FUTURE DAYS</td>
</tr>
<tr>
<td>22</td>
<td>ARCADIA</td>
<td>SO RED THE ROSE</td>
</tr>
<tr>
<td>23</td>
<td>FREDDIE JACKSON</td>
<td>ROCK ME TONGUE</td>
</tr>
<tr>
<td>24</td>
<td>PETE TOWNSHEND</td>
<td>WHITE CITY (I-1) POLYD 85-870 (1.99)</td>
</tr>
<tr>
<td>25</td>
<td>ARETHA FRANKLIN</td>
<td>WHO'S Z ZOOMIN WHO</td>
</tr>
<tr>
<td>26</td>
<td>RUSH</td>
<td>MOTHERS MILK (I-1) POLYD 85-870 (1.99)</td>
</tr>
<tr>
<td>27</td>
<td>KOOL &amp; THE GANG</td>
<td>FIESTA (I-1) L 622494 (1.99)</td>
</tr>
<tr>
<td>28</td>
<td>DOOKIE</td>
<td>UNDER LOCK AND KEY</td>
</tr>
<tr>
<td>29</td>
<td>JAMES TAYLOR</td>
<td>THAT'S WHY I'M HERE</td>
</tr>
<tr>
<td>30</td>
<td>THE Hooters</td>
<td>NERVOUS NIGHT</td>
</tr>
<tr>
<td>31</td>
<td>KISS</td>
<td>ASYLUM</td>
</tr>
<tr>
<td>32</td>
<td>IRON MAIDEN</td>
<td>LIVE AFTER DEATH</td>
</tr>
<tr>
<td>33</td>
<td>THE DREAM ACADEMY</td>
<td>THE DREAM ACADEMY</td>
</tr>
<tr>
<td>34</td>
<td>LOVEBOY</td>
<td>LOVIN' EVERY MINUTE OF IT</td>
</tr>
<tr>
<td>35</td>
<td>INXS</td>
<td>LISTEN LIKE THEIVES</td>
</tr>
<tr>
<td>36</td>
<td>THE ALARM</td>
<td>STRENGTH</td>
</tr>
<tr>
<td>37</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>MAKE IT BIG</td>
</tr>
<tr>
<td>38</td>
<td>WHAM!</td>
<td>MAKING OUT</td>
</tr>
<tr>
<td>39</td>
<td>BOB DYLNE</td>
<td>BIOGRAPHY</td>
</tr>
<tr>
<td>40</td>
<td>CHARLEY SEXTON</td>
<td>IF YOU GIVE</td>
</tr>
</tbody>
</table>
Congratulations Barbra on your #1 album. "The Broadway Album."

Barbra Streisand

The Broadway Album

Barbra Streisand

The fastest-selling Barbra Streisand album ever. Now multi-platinum. Including the hit single, "Somewhere" (From "West Side Story").

With great pride. Columbia Records.
that we had Michael Jackson. There just isn’t any one big, huge record this year. These are still extraordinary events; you can’t expect a record to sell nine million units every year.

But while the Christmas season lasted a undoubted heavyweight, executives give th marketplace good grades for its depth. “It seems there was a wider spread of better selling records this year even if there’s not a blockbuster,” says Harold Sulman, vice president of sales for MCA Distributing.

It is true that the top five albums didn’t sell the way they did last year,” says Jim Cavaley, director of national sales for Arista Records. “But the sales of other units were overall. Whitney Houston’s record was in the top five and the number of units we’ve been selling on her is far more than we sold last year on the Thompson Twins ‘Into The Gap’ when it was in that range. And Dire Straits’ latest last record didn’t sell at No. 12 the way this one did at No. 29.”

At PolyGram, Harry Anger, vice president of marketing, notes that both Tom Petty and the Heartbreakers and Dire Straits (nearly quadruple platinum) to console himself in the absence of any self-satisfied order of “Purple Rain.” The RCA and CBS labels would not comment on Christmas sales.

Gary Mankoff, “As you look down the chart sellers of the top retailers, you see that overall business was good. We all tend to do no sales or even a slight loss—we see everything as a trend. When a couple of records in successes grab attention, we believe the market has changed. A record that sells six million copies is no longer a shock, but they’re still going to be found far between.”

Virtually all executives surveyed credit mega-hits with providing an overall lift to the general market whenever it occurs.

A record like that builds traffic and carries along everything else that’s big,” says Dobbs. “Since you’re still going to sell that kind of record, you might be getting someone with more money than you, who can get behind anything often and who will make a multiple purchase. I’d like there to be a six million seller on the street every day. And that’s probably the way it is.”

Despite the absence of such a strong mover this past season, labels say targeting product towards such lofty sales goals is a strategy that’s here to stay.

“Top-end reception has widened for anything that might think that will continue to happen, but remain an exceptional occurrence. Every No. 1 record will not sell five million. There’s a narrow band.”

“I don’t believe that there’s a mythical wall at which sales and projections should stop,” says PolyGram’s Steve Haskins. “I think that scientific learning to work records longer, and we have to have the long-term success of our labels.”

“CBS did the right thing with Bruce Springsteen,” says Arista’s Cavaley about the strategy of going after a fifth, sixth or even seventh single from an album. “We have the opportunity to do something similar with Whitney Houston. But that record is starting to get some traction. Perhaps its its depth. The key revelation for committee members was the concept of a recyclable target. Some targets now are being utilized, such as those used for video rental product at Wherehouse, remain live. This necessitates the use of a pass-around system and also points out a practical problem. If a uniform system is developed, one consumer visits more than one store, product purchased at the first store could activate the second store, making video rental a manageable target, which have been used for years by libraries, would help solve that dilemma.

“CBS Circa 1991” a uniform security system offers specific advantages to manufacturers, noting that increase in sales of equipment by retailers would encourage more open display of product. Says Cohen, “When the discussion came up at the retailers Board Meeting in October, they said, ‘We’ll talk about it with you, but you’ll be the ones who are using it. Once you know what you’re looking for, come back to us and we’ll talk about implementation.’

Cohen says it still too early to say how much it would cost manufacturers to affix a target, and the possibility that they might be passed on to retailers is another concern.

The topic of audiocassette packaging, long a nemesis of the industry, met with heated discussion. But Cohen says the committee learned that regardless of whether a long box or Norelco box is used, the package can be targeted.

Attending the meeting were: Ken Leonard, Wherehouse; Ned Berndt, Q Records and Tapes; Mike Koontz, Tower Records; Sylvan Gross, Serve Right Records; Carl Rosenbaum, Flipside Records; Westin Nishimura, Video Space; Gary Budin, Music Merchandisers of America; Tim Clott, Paramount Home Video; Gary Manofsky and Ed Dwyer, from the packaging firm AGI Inc.; and NARM attorney Kevin Boyle along with Cohen and Kidder. Floyd Glintert from Shorewood Packaging and Ira Heilicher of Great American Music are also members of the committee and were unable to attend.

AIDS fundraisers

(Continued from page 6)

The Los Angeles-based American Foundation for AIDS Research, whose vision is, “to provide a new generation of research to fight AIDS,” is one of the most successful AIDS organizations. It is not that well-known that it’s for AIDS research.”

Though the song wasn’t written for our AIDS cause, but we recently merged with the New York-based AIDS Medical Foundation, is also receiving half of the proceeds from Barbara Strei- dland’s hit single, “Somewhere.” The other half is being donated to PRO-PEACE, an anti-nuclear organization.

The foundation has no connection with Musichthon ’86, the Aid For AIDS concert being produced by Frank Mankoff. He says the recently created RJO Entertainment. That show is scheduled for March 22 at the Tampa (Fla.) Stadium.

Misenheimer says he’s pleasantly surprised that “That’s What Friends Are For” has been such a big hit. “It’s a hit because it’s such a good record, or because people know what the reason behind it is. A lot of us, including me, aren’t that well-known.”

But he is optimistic about the future of AIDS research. It is a tough time, but I think it’s an appropriate time from the point of view of people with AIDS, who often lose their loved ones.”

Misenheimer says he’s pleased to be playing a role in the song, “That’s What Friends Are For” have been such a big hit. “I don’t know if it’s a hit because it’s such a good song.”

Misenheimer says he’s pleased to be playing a role in the song, “That’s What Friends Are For” have been such a big hit. “I don’t know if it’s a hit because it’s such a good song.”

Misenheimer says he’s pleased to be playing a role in the song, “That’s What Friends Are For” have been such a big hit. “I don’t know if it’s a hit because it’s such a good song.”

Misenheimer says he’s pleased to be playing a role in the song, “That’s What Friends Are For” have been such a big hit. “I don’t know if it’s a hit because it’s such a good song.”

Misenheimer says he’s pleased to be playing a role in the song, “That’s What Friends Are For” have been such a big hit. “I don’t know if it’s a hit because it’s such a good song.”

Misenheimer says he’s pleased to be playing a role in the song, “That’s What Friends Are For” have been such a big hit. “I don’t know if it’s a hit because it’s such a good song.”
CTI Sues Warner Bros. Over George Benson's '75 Signing

BY JOHN SIPPEL

LOS ANGELES: Creed Taylor Inc. seeks $1 million in compensatory and $30 million in punitive damages from Warner Bros. Records in a Superior Court suit charging that the label interfered with the plaintiff's 1973 contract with guitarist/singer George Benson.

The filing alleges that Joe Smith, at the time a Warner Bros. executive, signed Benson in August, 1975, when the defendant label was under contract to CTI. Benson Owed the label three and a half more albums, according to the complaint.

The amended claim, filed by Francis C. Fuzzelli, contains verbatim excerpts from the Warner Bros. binder, indicating specific obligations on the part of Benson if he was "not free and clear of any claim by CTI Records..." and "if at any time during the term hereunder CTI Records Inc. obtains a temporary restraining order, preliminary injunction or permanent injunction with regard to your services as a recording artist." The provisions also included one which made Benson liable for indemnification to Warner Bros. and absolved the label of responsibility for legal fees in the event of a claim or litigation by CTI.

In 1975, the suit charges, Warner label president Mo Ost in appointed Bob Krasnow to secure the label's standing in the black music field. Krasnow visited Creed Taylor, seeking to negotiate a distribution agreement, the action claims, and the defendant label conspired to steal Benson from CTI when Taylor rejected the distribution deal.

Krasnow, it's alleged, next induced Todd Barkan, owner of the Keystone Korner in San Francisco, to introduce him to Benson at the club in June, 1975. Barkan was later paid $150,000 by the defendant for his aid in getting Benson to sign with WB, the suit continues. Krasnow and Barkan subsequently flew to Chicago where they dined with Benson in a further attempt to lure him to WB, the filing states.

In August, 1975, WB paid for Jimmy Boyd, then Benson's manager, to fly from New York to Los Angeles to sign Benson. Boyd, the suit claims, refused to sign unless it was legal to do so, and the label assured the manager it would handle the situation.

WB paid Benson and Boyd $50,000 of a pledged $400,000 when the contract was signed, the complaint contends. The action also says that in late August, CTI wrote Ost in asking him to confirm that it would take its half of the Bonnie 2000 package to Benson's pact with WB to become effective only whenever CTI confirmed it had received full advances from both parties. CTI but Krasnow continued to discuss Benson's involvement with Warner Bros., according to the suit.

In September, it's charged, the plaintiff, WB and Benson representatives conferred in New York, agreeing that Benson had not breached his contract with CTI. But Krasnow could not support a claim of intentional interference by the defendant, and the parties reached a trilateral agreement. Porter was paid $5,000 in fees, with the suit claiming the attorney had full knowledge of the act.

Under the trilateral pact cited in the complaint, the parties agreed that Benson owed CTI three and a half albums, with Benson to deliver one and a half albums by December 1, 1975, and Benson's pact with WB to become effective only whenever CTI confirmed it had received full advances from both parties. CTI and WB would share Benson on a non-exclusive basis, with Benson to deliver an alternating-slug basis two albums to the plaintiff and four albums to the defendant. CTI agreed that upon completion of the album, Krasnow would release WB from interference claims.

The complaint charges that Krasnow and Tommy LiFuma, former chairman and vice president in Krasnow's Blue Thumb label, then began producing "Breezin'," Benson's first Warner Bros. album, which is claimed to have sold three million copies since its release in January, 1976. CTI claims it never received the promised album, a half required before WB could con-

CD SALES SIZZLE

(Continued from page 1)

sultantly cut its first album by Benson. At the same time, it's claimed, WB made advance payment to Benson.

Krasnow, who is alleged to have received more than $1 million from WB for the Benson acquisition alone, is claimed to have hired Benson's manager with Ken Fritz. Porter was replaced by Seymour Bricker, "an attorney known to Krasnow," the filing states.

In further violation of the trilateral binder, it's claimed that Warner Bros. "released the album 'In Flight,'" which sold a reported million copies, as well as "Weekend In L.A." and "The George Benson Collection..."

Krasnow's attorney said he had sold 500,000 copies. CTI claims it has sold only one album, thus been deprived of great potential income. It asks the court to rescind the CTI/WB agreement.

Warner Bros. executives could not be reached for comment.

A Grammy for Jerome Kern

ISN'T IT ABOUT TIME?

THE 13TH ORIGINAL CAST RECORDING OF JEROME KERN'S \"LAST BROADWAY PRODUCTION,\" \"VERY WARM FOR MAY,\" WAS COMMERCIALY RELEASED ON PHONOGRAPH RECORDS FOR THE FIRST TIME IN 1985 THEREBY QUALIFYING IT FOR A GRAMMY BEST CAST SHOW ALBUM CATEGORY.

THE ALBUM SURVIVED STIFF COMPETITION DURING THE PRELIMINARY BALLOTING TO BECOME ONE OF THE 5 FINAL NOMINEES.

GRAMMYS ARE AWARDED SONGWRITERS INTHEIR CATEGORY ALONE THEREFORE THE LEGENDARY JEROME KERN, FATHER OF THE AMERICAN MUSICAL THEATER, COULD RECEIVE A LONG OVERDUE GRAMMY, ALONG WITH LYRICIST OSCAR HAMMERSTEIN II.

PLEASE SERIOUSLY CONSIDER CASTING YOUR BALLOT FOR VERY WARM FOR MAY. YOUR VOTE COULD MAKE IT HAPPEN.

The Wurl Music Group and ASD Records
1299 Ocean Avenue, Suite 800 * Santa Monica, CA 90401

Groups Take Legal Action on Radio City Bogus T-Shirts

NEW YORK: In hopes of stopping the sale of bootleg merchandise, Twisted Sister and Dokken received authority from a federal judge last week to stop wholesalers who were selling unauthorized T-shirts sold at last weekend's concerts in Radio City Music Hall, folllow this threat.

"The rock bands, along with their licensees, Winterland Productions, filed suit Wednesday (22) in the U.S. District Court here against several unknown individuals who said they would be selling the bogus shirts.

Winterland, the exclusive licensor to Twisted Sister and Twisted Sister merchandise, including T-shirts.

An attorney for the plaintiffs says that any shirts asked would be turned over to charity.
MCA Staging Benefit Concert to Introduce Master Series

BY KIP KIRBY

NASHVILLE - MCA Records unveils its new specialty label, the MCA Master Series, with a benefit concert at the Vandelli Plaza Hotel Tuesday (4) headlining its first six artists in the line. Guitarist Larry Carlton will host a live 90-minute show in which each Master Series artist will perform selections from his album. Also to be featured during the evening are Chet Atkins, Mark O’Connor, Larry Londin and Dave Hugante. The first group of releases under the new logo will ship in early March. Titles in the series include “Alone/But Never Alone” by Carlton, “So Fa So Good” by keyboardist of the company’s West German pressing plant at Aldorf, now the main source of WEA product for Europe; and the signing of the Tuxis Record Group as WEA’s first Egyptian licensee. Results from Southeast Asia were dominated by the performance of Warner Pioneer in Japan under company president Tokugen Yama- moto. Warner Pioneer had its best year so far for international reper- toire, with a 22% market share. For WEA Australia, the highlight of 1985 was INXS’s platinum-ship- ping album “Listen Like Thieves,” while in Hong Kong local acts Lam, Julie Sue and Sally Yeh all went platinum with new releases. Among U.S. labels, Warner Bros. enjoyed “a spectacular year world- wide,” in the words of international vice president Tom Ruffino. Prince’s “Purple Rain” garnered gold and platinum awards early in the year before being overtaken by the Madonna phenomenon. Highlights of Madonna’s dramat- ic rise to fame, WEA International notes, included five million sales outside the U.S. for the “Like A Virgin” album, which also yielded four international hit singles. Other major successes came from ZZ Top (whose “Eliminator” album is approaching three million sales worldwide), Sheila E., George Ben- son, Chaka Khan and David Lee Roth, while Norwegian group A Ha provided the unexpected success story of the year. Elektra/Asylum’s year was marked by the success of Motley Crue, Ruben Blades and the Cars, according to international vice pres- ident Bill Berger. Cheryl Mitchell, vice president and international manager of Atlan- tic, points to the emergence of Twisted Sister, the success of For- eigner’s “Agent Provocateur” al- bum and the revival of Sister Sledge’s career as keys to the la- bel’s overseas success during 1985. Soundtrack albums from “Bever- ly Hills Cop” and “Miami Vice” culled gold and platinum awards around the world, while hit product from Kim Wilde, Nik Kershaw and Night Ranger boosted international sales further.

NFL Plans ‘Instant’ Bears Video

NEW YORK - The home video in- dustry’s first “instant” title is due on the market—immediately. NFL Films Video plans to ship “Chicago Bears: World Champions” as soon as 10 days after Sunday’s (28) Super Bowl. Steve Sabel of NFL Films de- scribes “Chicago Bears: World Champions” as “the home video industry’s first instant movie.” Although at press time some said the program would not go into release if the Bears lost to the New England Patriots, Sabel was not so certain. “We’re not sure what’s going to happen,” he said—although he acknowledged, “I’m certainly sure that there’s not going to be as much interest if the Bears don’t win.”
Sabel reports orders of 40,000 units from Chicago-area retailers. He adds that Bears Roebuck, K-Mart and McDonald’s have ex- pressed strong interest.

AUCTION: Miami’s Most Prestigious Address

Luxurious island home located in Miami Beach, Florida. World famous address: 14 Star Island Drive

Sunday, February 9, 1986
3 P.M.
Champagne Preview
Sunday, February 2, 1986
5 - 7 P.M.

Situated on approximately one acre, this magnificent residence (over 6,200 square feet) features 5 bedrooms, 6 baths, white Carrera marble floors, Italian tile bathroom with 24 carat gold fittings, Roman tub, dual A/C system and custom designed draperies. Overlooking Biscayne Bay.

Terms: $50,000 deposit in certified funds day of sale, 10% buyers premium.
In cooperation with Birkle Realty

Call for Directions and Information
305-942-0917

AUCTION: Exotic Island Florida Residence

Own your own island residence in Martin County, Florida. 140-A Sewells Point Road
South - Stuart, Florida.

Saturday, February 15, 1986
11 A.M.
Hors d’oeuvre Preview
Saturday, February 8, 1986
4 - 6 P.M.

Surround yourself with the Indian River in this oriental influenced custom built home featuring 4 bedrooms, 3 baths, approximately one acre with pool, guardhouse, boat house, 5-car garage, and bridge overlooking intercoastal waterway.

Terms: $75,000 deposit in certified funds day of sale, 10% buyers premium.
In cooperation with Hutchinson Beach Realty
Two More Labels Declare Pay-For-Play Vidclip Plans

BY STEVEN DUPLER

NEW YORK PolyGram Records has decided to institute a pay-for-play program for its video clips, effective Feb. 1. At the same time, Picture Music International, the video clip division of parent company Capitol/EMI Records, has sent a letter to music video stations and programs stating that it intends to enforce what it considers a "favored nations" clause in its license agreements with the outlets.

This favored nations clause, which appears in virtually all record label license agreements, states that, should a video outlet pay one label a fee for use of its clips, it must pay all labels a comparable amount for their clips. Music video stations and shows that have long feared that labels would at some point enact the favored nations clause, thus leading to all clips becoming paid-for programming.

According to a spokesman for PolyGram, the label's new fee structure is not exorbitant, with a maximum clip licensing fee of $125 for its use of clips.

"This was done on principle. You can't get something for nothing," says the spokesman. "We did a lot of research before going ahead with this. We have duplication costs and other expenses to consider, and we want to weed out those shows that aren't really in this as a business."

Almost every video show---except for the ones that it videos the most affordable, CBS still leads the pack with a monthly rate schedule of about $250 to $1,000, depending on the minutes' duration, and about $24,000 for 24-hour music channels (Billboard, June 8, 1985).

WEA's program announced last August (Billboard, Aug. 31, 1985) maintains a multiple category payment structure with differing rates for various types of shows. WEA's fees are said by video outlets to be considerably lower than those asked by CBS, but higher than PolyGram's. Still, both Warner and CBS are said to be "in the throes of negotiating" with the EMIs, via the P.M.I. letter, in order to take advantage of the favored nation clauses in their license agreements with the outlets.

From the standpoint of the video clips, the new fee structure means that labels are free to negotiate fees directly with the outlets, with the labels negotiating with the outlets to establish a fee structure that is mutually agreeable to both parties.

LOOK FOR RCA to shy away from black-and-white clips, since the label's international brass has indicated that the label wants to maintain the full-color, "in color, please" situation that occurs not long after RCA's release of very successful clips for "Sara" by Cher. RCA has re-released "Sara" to considerable major radio play. The latter is all b&b, the former about 65%. If European audi-

ences favor all-color, the same is not true of European

Observatory. "An average, let's say $10 million to $15 million per six-month period. If the stereo market is getting to $10 million per six-month period, then pay $10 million to the stereo companies," is his formulation of what a record company is willing to pay for the stereo market.

But Turner, who is a charter member of the NAB, says, "We don't believe the cost of the rock radio market is $10 million or more. It's a little less than that, I think, and it's going up about 10% per year." He says that the cost of the rock radio market is $5 million to $7 million per six-month period.

FEBREUX says that the NAB is not concerned with the cost of the rock radio market. He says that the NAB is concerned with the cost of the rock radio market because the NAB is a non-profit organization and it needs money to support its activities.

FEBREUX says that the NAB is concerned with the cost of the rock radio market because the NAB is a non-profit organization and it needs money to support its activities.
The Ultimate Sin is the new album from Ozzy Osbourne and his most powerful record to date!

"The Ultimate Sin" was produced by hitmaker Ron Nevison!

A 4-month tour is already scheduled for the U.S. to commence in March!

A spectacular video of Ozzy with the look and feel of his brilliant new stage show will be available imminently!

Massive in-store merchandising material is available (pre-release snipe, artist poster, 2x2 cover blowup, double-sided flats, cassette sales and CD counter display) all featuring the provocative cover graphic by internationally-known illustrator Boris!

Full consumer press campaign with 4-color ads in leading rock magazines!

Advance 12" to radio of the lead track, "Shot In The Dark."

All the elements are in place to truly make this the ultimate Ozzy album!

"The Ultimate Sin." Ozzy Osbourne's new album, on CBS Associated Records, Cassettes and Compact Discs.

Produced and engineered by Ron Nevison. "CBS" is a trademark of CBS Inc. © 1986 CBS Inc.