Richie Out, Rogers Aching, So Kragen Trims His Staff

BY PAUL GREIN

LOS ANGELES Kragen & Co. has been forced to cut about one-third of its 25 employees in the wake of the loss of the management firm’s hottest client, Lionel Richie, and the cancellation of 25 tour dates, due to throat surgery, for the firm’s other mainstay, Kenny Rogers.

Kragen resigned the Richie account on Feb. 5, citing the time demands of his involvement with the Hands Across America project, set for May 25. Rogers learned he would have to undergo surgery to remove a cyst on his throat on Feb. 10. The operation took place the following day.

“We had anticipated cuts anyway with the loss of Lionel,” says Kragen, “and we were already in the process of beginning to discuss and implement those when the Kenny Rogers situation came along and didn’t give us any options. If Kenny’s situation hadn’t come along, we might very well have taken a deep cut.”

Others Cautious on Cardboard & Plastic Pack

A&M, Capitol Testing New CD Box

BY SAM SUTHERLAND

LOS ANGELES A&M Records and Capitol Records are the latest major labels to test the market waters for the hybrid board and plastic Compact Disc box developed recently by Album Graphics Inc.

The labels confirm plans to use A&M’s Digi-Pak design on upcoming releases, following in the wake of Island and American Gramaphone (Billboard, Jan. 25).

Other label sources admit they plan to monitor market response to these and subsequent releases issued in the A&M box, although several companies say they’re convinced that the existing plastic jewel box has already been validated as the consumer’s preferred package format.

U.K. Applauds Export Success Of Music Trade

BY PETER JONES

LONDON A top government leader has praised Britain’s pop music business for its export successes at the British Phonographic Industry’s second annual British Record Industry Awards ceremony last week.

Norman Tebbit, chairman of the government Consumer Protection and a former trade and industry minister, praised British music’s 1985 gross foreign earnings from all sources at about the $1.5 billion mark.

Speaking at the Grosvenor House Hotel ceremony, which was seen by an international television audience of more than 150 million, Tebbit said: “I know nothing about pop music. I don’t even understand it. But what I do know is that this industry is immensely successful. I wish our motor industry could do as well.”

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VOL. 98 NO. 8 FEBRUARY 22, 1986

1 NEWS A&M and Capitol are testing AGI's new CD package. Krajen & Co. has laid off about one-third of its 29 employees. A promotional CD with two three-minute cuts will be distributed gratis to radio stations. A top U.K. government leader has praised that country's record industry for its export success. A music copyright dispute between two CBS companies has put the issue of home video rights before a federal court. Fees charged for the use of tapes are reducing the number of music video outlets. The talent lineup has been set for the Grammy telecast. Warner Communications' music operations posted a 26% profit increase in 1985, while CBS Records Group dropped profits 25%. Video cassette and ABC Video Enterprises have created a joint venture.

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BY STEVEN DUPLER
NEW YORK Major label executives say that fees charged to broadcasters and cable outlets for use of video clips are just beginning to weed out the "men from the boys"—determining which shows are seriously committed to music formats.

Some of the stations and shows which have dropped out of the market within the past few months are "Goodnight L.A." and "Video 22" in Los Angeles; TV20's "Dance Party" in San Francisco; WMIL in Milwaukee; "Miscellaneous" in Nashville; the Odyssey Network and "Capitol Country" in Florida; and TV55 in Reno, Nev.

"As a label, you have to ask yourself: 'Do you want quality airplay or quantity airplay?'' says Harvey Leeds, Epic's national director of video promotion. "And, you have to be concerned with whether your video is being seen in the right environment."

Oversaturation is a real problem with video, Leeds says, as opposed to radio, where too much play is rarely enough. "We're probably the most selective label there is in terms of the number of outlets we service," he says. "We send clips to less than 50, whereas other labels service anywhere from 60 to over 100.

"You can listen to a record over and over and make up different mental images," Leeds continues. "But with a video, you don't want to get that 'Friday night syndrome,' where you turn on the set and see the same video on six shows simultaneously. That just causes the image to burn out too quickly, and it's bad from both a marketing viewpoint and from a viewer's perspective.""

Laurel Sylvan, Warner Bros. manager of video services, echoes this view. "With a video, there's a visual image that's solid and static. If you repeat it over and over again in a short period of time, it causes burnout."


Vidclip Charges Create Program Casualties Show and Station Attrition is 'Just Beginning'

The proliferation of video shows occurred, says Sylvan, because "the programming was free." However, the appeal of quick, easy and potentially profitable video shows created a situation where "you had a lot of shows starting up without a clear commitment to music, shows that simply used videoclips as a way of garnering ad dollars without real effort," Sylvan says.

The fee structure Warner has initiated, she says, was created to say, "We see music video as real programming, and we take it seriously." Of the shakeup which is now beginning, she says, "Nine times out of 10, there's just not enough commitment for them to stay on the air once the stations learn they have to pay for the programming." The ones which remain, she says, are the shows which are "the most committed to music video and music in general as a form of programming."

Says Leeds: "It's true we've seen a significant number of shows com-

(Continued on page 76)

With a Little Help From My Friends, Roger Daltrey, Paul McCartney, Bob Geldof, and Phil Collins (from left) share a laugh at the 13th annual American Music Awards Jan. 27. Daltrey presented Geldof with the American Music Award of Appreciation, and Collins served McCartney with the American Music Award of Merit.

Retailers Hope for Sales Fallout Talent Lineup Set for Grammy Telecast

NEW YORK A stellar lineup of nominated pop and rock acts will perform during the telecast of the 28th Grammy awards on Feb. 25.

The acts appearing include: A-Ha, Clarence Clemons, Phil Collins, the Five Satins, Whitney Houston, Huey Lewis & the News, Ronnie Milsap, Carl Perkins, Starship and Sting. The program will also feature a jazz segment (see Blue Notes, page 53). Other performing acts are expected to be announced this week.

NARAS, the record academy, is also hoping to include a classical artist on the CBS telecast, although further details were not available at press time. Classical musicians tend to pose scheduling problems for the academy each year, due to their long-range commitments in international venues.

Dealers appear to be particularly interested in the Grammy show performers this year, owing to the sales reaction they felt last year after the performance by Amy Grant. Similar sales spurts followed 1984 Grammy appearances by Herbie Hancock and Wynton Marsalis.

Kenny Rogers is still slated to host the awards program despite recent surgery which led to the cancellation of a concert tour (separate story, page 1).

Among the Grammy presenters will be James Blackwood, Billy Crystal, El Debarge, Roberta Flack, Whoopee Goldberg, Merle Haggard, Emmylou Harris, Ed Win Hawkins, Al Jarreau, Julian Lennon, Linda Ronstadt, Richard Stilman, Maxine Sullivan, James Taylor, and Dionne Warwic.

GEORGE MAYFIELD

Yankovic Plans 'Weird' Grammy Preview

LOS ANGELES "Weird Al" Yankovic is head of an insider's book at the Grammy Awards, "Weird Al's Guide To The Grammys," which will be broadcast on the CBS television stations Saturday (22).

The special, produced by WBKB/TV in Chicago, will be syndicated to Syndicast Services for broadcast between Feb. 17 and Grammy night, Feb. 25.
NEW YORK  Despite a strong fourth quarter, CBS/Records Group 1985 profits dropped 29% while revenues slipped 32%.

For parent CBS Inc., the year saw income from continuing operations decline 32% while net income for the year tumbled 57%.

In an annual report, the Records Group declines were said to be due to a lack of releases by major artists and a soft domestic marketplace, causing its net income for the year to slide to $87.2 million from $125.5 million. Revenues were $1.2 billion—off by $53 million from 1984.

A strong fourth quarter rebound at the Records Group saw income rise to $30.9 million from $19.4 million, based on revenues of $341.8 million compared with $311.8 in the same quarter of 1984. The Records Group also reported a rise in profits for its international division due to the discontinuation of its video game distribution operations as well as profit improvement in several foreign units. Revenues and profits for Columbia House were said to be up while those of the music publishing operation declined.

Specific breakthroughs for the CBS/Records Group divisions are not offered. Those wings include CBS Records, CBS Records International, Columbia House and CBS Songs.

CBS, Inc., the third-quarter termination of CBS’ toy, theatrical film and home computer software operations—shed during CBS’ fight against Ted Turner’s takeover bid—were cited as major contributors to the company’s decline. Net income for the first three-quarters that ended Dec. 31, was $27.4 million, or .81 per share, compared with $212.4 million, or $1.15 per share, in 1984. Revenues were up 2% to $4.76 billion against the $4.64 billion posted in the preceding year.

For the fourth quarter, CBS’ income from continuing operations declined 50%, but net income for the period rose 53%, reflecting the effect of business discontinuances in 1984’s fourth quarter. Net income for the final quarter of 1985 was $55.4 million, or $2.23 per share, compared with $26.1 million or $1.22 per share for the preceding year’s comparable quarter. Revenues were up slightly.

Operating income for CBS/Broadcast Group declined 12% in 1985 as revenues rose 2%. The decline was due to the CBS Television Network, since owned and operated radio and TV stations reported higher revenues and profits.

AIDS Aid. Elizabeth Taylor, chairman of the American Foundation for AIDS Research, visits “Solid Gold” to receive a check for $500,000 to benefit research on the disease. The money represents proceeds from the Dionne & Friends hit, “That’s What Friends Are For.” With Taylor are, from left, Carol Bayer Sager and Burt Bacharach, who penned the song; Arista Records president Clive Davis; Taylor; Dionne Warwick; and “friends” Steve Wonder and Gladys Knight.

Music Posts All-Time High Quarter Warners: Profits Up 26%

NEW YORK  Warner Communications Inc. Recorded Music and Music Publishing operations posted a 26% hike in profits in 1985 based on operating income of $112.7 million and revenues of $912.3 million.

The division was aided by all-time high revenues in the fourth quarter.

Overall, Warner Communications Inc.—including film, broadcast, publishing, and cable operations as well as recorded music—had a net income of $195.3 million, or $2.87 per share in 1985. In the preceding year, WCI posted a net loss of $56.9 million, or $0.93 per share.

In the fourth quarter, WCI’s recorded music and music publishing division reported operating income of $34.7 million on revenues of $270.3 million—a divisional profit of $126.1 million.

Strong product from ZZ Top, Stevie Nicks, and the Cars—who each sold more than a million units in the U.S. during the quarter—were cited in the hike. The company also claims continued gains by WEA International.

During the year, the records division also enjoyed multi-platinum sales from Phil Collins, Prince, Dire Straits, Motley Crue, Madonna, and John Fogerty. Specific breakthroughs for internal operations include the record labels, WEA Corp., Warner Bros. Music, WEA Manufacturing, and Warner Special Products were not released.

The parent company’s fourth quarter performance resulted in a net income of $111.2 million, or $1.64 per share, as compared to the comparable quarter last year, WCI posted a net loss of $237.3 million, or $.03 per share. This year’s fourth quarter net income includes an after-tax gain of $86 million, or $.12 per share, resulting from the sale to Viacom of WCI’s 50% holding in Showtime/The Movie Channel Inc. as well as WCI’s equity interest in Warner Bros.’ gain on the sale of its ownership in MTV Networks. Revenues for the quarter rose to $664 million, compared to revenues of $538 million in the comparable quarter last year.

FRED GOODMAN

Banner Year for Antipiracy Drive
RIA A Reports Seizure of 375,000 Cassettes

BY IRV LICHTMAN

NEW YORK  More allegedly bogus product was seized and more individuals were arrested on charges of recording piracy in 1985 than in any previous year.

The Recording Industry Assn. of America (RIAA), in a year-end report from its antipiracy unit, says that more than 375,000 suspected counterfeit and pirate cassettes were seized by law enforcement agencies assisted by RIAA personnel throughout the country in 1985, an increase of 667% over 1984.

The report notes that an average of 1,700 pieces of product were seized per raid during 1985—a reflection, the trade group adds, that piracy is “swiftly becoming big business.”

In seizing the suspect product, 229 individuals were arrested for violation of federal and state laws, while in 1984 38 arrests were made, according to the report.

Though the number of convictions declined from 40 to 35, Joel Schoenfeld, director of the RIAA’s antipiracy operations, says he expects that in time many convictions will result from 1985’s raids. “The overwhelming majority of individuals who go to trial on counterfeiting and piracy matters are usually convicted,” he claims.

Eight states were involved in antipiracy investigations, as well as the District of Columbia and Puerto Rico. In addition, 40 local, county and state police agencies contributed to the 231 piracy-related search warrants and seizures that took place in 1985, an increase of 120% over 1984. Authorities included the FBI, Secret Service, IRS and both U.S. and Canadian customs.

Schoenfeld notes the “stepped-up” campaign by law enforcement and the RIAA antipiracy unit on the

(Continued on page 76)

Swedish Label’s Breakthrough
Two-hour CDs Due on Market

NEW YORK  The latest wrinkle in Compact Disc technology is the release of two single CDs each holding about two hours of vintage music performance. Until now, the stated limit has been under 72 minutes.

The albums, being pressed by PolyGram for the Swedish Bela label, are due here in “two or three weeks,” according to the label’s president, Quinny Wilson. While other mono CDs have been released, none is known to have broken the 72-minute barrier.


IS NOMOWITZ

AIDS Aid. Elizabeth Taylor, chairman of the American Foundation for AIDS Research, visits “Solid Gold” to receive a check for $500,000 to benefit research on the disease. The money represents proceeds from the Dionne & Friends hit, “That’s What Friends Are For.” With Taylor are, from left, Carol Bayer Sager and Burt Bacharach, who penned the song; Arista Records president Clive Davis; Taylor; Dionne Warwick; and “friends” Steve Wonder and Gladys Knight.

Executive Turnaround
RECORD COMPANIES. Donald F. Gotimer is appointed vice president, finance, CBS Records Operations/U.S. He was controller, operations/U.S.

MCA Records appoints Lou Mann to the newly created position of vice president, marketing. Mann joins from Arista Records. Also at MCA, James Hoffman is appointed associate director of artist development and publicity. She was a principal in the Fitzgerald-Hartley Co. management firm.

Tony Vendattti is appointed director of the urban rock music at PolyGram Records. He was manager of ad for the division.

Capitol Records appoints Dorene Lauer East Coast director of media and artist relations. She was a senior account executive at the Howard Bloom Organization and manager of press relations at MTV and VH-1.

Paula Batson is promoted to director of regional publicity, West Coast, for RCA Records.

CBS Records International appoints Shirley Brooks associate director, creative operations, West Coast.

Manhattan Records appoints Geoff Bywater director of sales. He continues in his post as director of West Coast operations.

Paramount Home Video appoints two new regional sales managers: Lee Thuring, director of management information systems; and Phil Just, manager of systems development. Thuring was manager of quality assurance; Just was programming manager.

HOME VIDEO. MGM/UA Home Video appoints Bill Freson to the newly created position of director of marketing planning. Also at MGM/UA Home Video, Hilgie Gedrich is promoted to vice president of legal affairs, and Jeffrey L. Ringler is appointed director of business affairs. Gedrich was senior counsel; Ringler joins from the legal staff of United Artists Corp.

Paramount Home Video appoints two new regional sales managers: Meagan Burrows, who heads the Southeast region, and Rick Barnes, for the Southern region.

DISTRIBUTION. David Solomon is appointed vice president and general manager of Coast Video Distributing, the operating subsidiary of the Video Station Inc.

Capitol Records announces the following adjustments to its video distribution operations: Barry Glassgold, Eastern regional manager; Gene Rumsey, Midwest regional manager; and Don Newkirk, Western regional manager. Glassgold was special accounts manager in New York, Rumsey was director of artist management in Chicago, and Newkirk was territory sales manager in Los Angeles.

RELATED BELIES. Lori Mizutani is appointed director of product development at Virgin Merchandising International Inc.
28th ANNUAL
NARM CONVENTION
March 7-11 Century Plaza Hotel, Los Angeles

IRVING AZOFF, MCA RECORDS AND MUSIC GROUP, KEYNOTES
JAN TIMMER, POLYGRAM INTERNATIONAL, ON THE COMPACT DISC
MANUFACTURING THE COMPACT DISC: A VIDEO
A MARKETING EXPERT VIEWS "A NEW LOOK, A NEW LISTEN"
Dr. David Rachman
THE PRODUCT PRESENTATIONS "A NEW LOOK - A NEW LISTEN" by
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Guest Stars To Be Announced
"BOOGIE INDEPENDENT" A CONCERT-DANCE PARTY
Host: The Independent Distributors and Manufacturers
FAT BOYS
SUTRA RECORDS
THE L.A. DREAM TEAM
DREAM TEAM RECORDS
and more to be named
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Company Will Draw on Network’s ‘Vast’ Video Library
ABC/Vestron Formed in ‘50/50 Split’

BY TONY SEIDEMAN

NEW YORK—Vestron Video and ABC Video Enterprises have created a joint venture to develop, produce, and market product for the new videorecord market.

“What we’re talking about here is a classic joint venture called ABC/Vestron. It has been structured on the basis of both partners equally capitalizing, on a 50/50 basis,” says Vestron president Jon Peisinger.

“It’s a very simple joint venture,” agrees Jack Healy, ABC Video Enterprises executive vice president.

“We’re going to split costs and we’re going to split product, and he’s going to distribute to the home video market. And when we see the product having validity in other markets, we’ll handle that distribution.”

“It limits our risk, and yet if we hit a home run here, we’ll do real well,” Healy says.

As for why Vestron chose to make the deal with ABC, Peisinger says: “There is clearly a vast resource sitting to be tapped, which is the programming library at ABC. It contains material from the ABC news, ABC sports, and the ABC entertainment division.

“In the ABC news library alone you’ve got hundreds and hundreds of hours of resource material,” Peisinger says.

According to Healy, a major reason for his company’s cutting the deal was that “we’ve known each other. We’ve done business together; he’s been an active bidder for ABC Video Enterprises product.”

He adds, “It seemed like just made a lot of sense.

“Because the programming standpoint, both partners are looking at this from a very, very broad approach,” Peisinger says. Initial product release should come in the second half of this year, “even though ‘we haven’t even identified the project we’re going to create.’

ABC’s Healy has more specific programming in mind. He comments that “children’s product has been getting a pretty good play in the marketplace—I think that would be something we would look at right away, as well as sports and anthologies.”

ABC Video Enterprises has already had one home video hit via its tape on the 1984 Olympic Games, which was released via Continental Video and reportedly sold in the 100,000-unit range.

Peisinger says, “We’d like to create a video counterpart to the instant paperback. With the vast resources at ABC’s disposal, with bureaus all over the world where you’re dealing with appropriate subject matter, I’d like to test the ability of the joint venture and of Vestron as a distribution and marketing company by releasing a video title soon after a major news event. We’ve done this once before when we put out the Band Aid video in two weeks.

“They’ve demonstrated that they read the market quite well,” says Healy of Vestron. “If we can keep our costs down on our post-producing of the shows, we should make a profit. It The profit number is how much does it cost relative to the prospective volume that you’re going to do. We’re not interested in making a dollar on it.

“Right now the common knowledge says other product is going to become more important as the libraries of motion picture companies are fully exploited,” Healy says. “We have this material and there’s no reason not to make as much money as we can on it.”

Paramount Adds 17 Discount Titles

Holiday Video Sales Plan Continued

LOS ANGELES—Paramount Home Video is extending its holiday promotion for $24.95 product with a revised selection of titles that includes 15 bonus selections from the original “25 For $25” campaign and 17 additional catalog items.

For instance, Epic Doctorow, PH’s vice president of sales & marketing, feature films on the Christmas promotion list were previously available only to ABC’s marriage to its higher original prices on Jan. 31.

However, Doctorow says that with sales past the million mark, Paramount has decided to sustain the program as the latest of its sales-oriented price moves.


New catalog titles newly reduced to that price point include three volumes each in the “Aerobicize” and “Vic Braden Tennis” instructional series, and three Mister Magoo cartoon feature titles. Single cassette items in the program are “El Dorado,” ” “The Sailor, Valve,” “The Shootist,” “True Grit,” “Ninja, The Wonderboy,” “Robby The Rabbit,” “Sonic Gold Five Film Workout,” and “Timia fighters In The Land Of Fantasy.”

by Paul Grein

JAMES BROWN’s “Living In America” jumps two notches to No. 5 on this week’s Hot 100, becoming the first top five hit of his career. That gives Brown a span of 20 years and two months between their top five pop hits—a span topped by only four acts in chart history: Frank Sinatra, Stevie Wonder, Johnny Mathis and Smokey Robinson.

Although Brown’s single moved up this week, the current hit by Starship jumped over it, and the new one by Simon & Garfunkel is nipping at its heels.

Thus, it appears that “Living In America” won’t hit No. 1, which means Brown will continue to hold the dubious distinction of being the artist with the most chart hits in history without ever having reached No. 1.

Brown has worn that throne crown since 1971, when he scored his 67th chart hit, pulling ahead of Patsy Cline and collecting 66 chart hits without ever climbing above No. 2. Brown has now amassed 92 chart hits with two topped only by one artist in the past 30 years: Elvis Presley.

Following Brown and Cline on the list of the 10 acts who have tallied the most chart hits without ever reaching No. 1 are Brook Benton (49 hits); Johnny Cash (48); Jerry Butler (39); Wilson Pickett (38); The Impressions (38); Bobby Bland (37); The Isley Brothers (36); and The Temptations (36).

These were available to John Costas Zougris of Billboard’s “charts of the week.”

Brown and Cline’s hits include 40 of these 66. Brown’s 92 chart hits include the “Rocky” and “Starsky & Hutch” soundtracks.

Blay Plans Embassy Buy

NEW YORK—Home video pioneer Andre Blay, chairman and chief executive officer of Embassy Home Entertainment, has reached an agreement to buy out the company in a $25 million deal to be closed within 30 days.

Coca-Cola purchased Embassy Home Entertainment’s parent company, Embassy Communications; Blay already owns Columbia Pictures, and through it a majority stake in RCA/Columbia Pictures Home Video. As part of its agreement, with that joint venture, Coca-Cola will participate in some of the company’s operations.

The investment firm Bear Stearns will back Blay in his effort. Blay will have 90 days to buy out the company.

No details of the agreement were available at press time, except that Coca-Cola would retain the film and theatrical rights to certain Embassy feature films.

Vice Pays. MCA Records recently hosted a party in Los Angeles to celebrate the success of the “Miami Vice” soundtrack, which has just been certified triple platinum. On hand were, from left, Fred Lyle, associate producer of the television show; Danny Goldberg, co-executive producer of the album; Irving Azoff of MCA Records & Music Group; Michael Mann, co-executive producer of the album and producer of the TV show; and Robert Harris, president of MCA TV.

Blay, however, will have blotted out any rival interest in that “Russians” is a hit at the same time as Elton John’s “Nikita.”
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The knife feels like justice

Brian Setzer

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12,000 Illicit Videotapes Are Seized
As Germans Intensify War on Pirates

BY WOLFGANG SPAHR

HAMBURG The GUV, West Germany's video trade organization, has stepped up its battle against video software pirates. And the organization reports one outstanding skirmish when 15 offenders were rounded up after a series of raids on several video outlets in the Hamburg area.

Working alongside the police, GUV officials seized more than 12,000 illicit tapes, according to managing director Hans Gerhard Schultz, including more than 130 movie titles.

Schultz says his group estimates annual losses to video pirates in Germany to be more than 150 million marks annually, "...we're after the Master Bogs of the video piracy racket, not the small fry," he adds, "...and our campaign is extremely well planned." The GUV isn't allowed to act for the public prosecutors or police but Schultz points to "close co-operation." Every other video cassette piracy in Germany is said to be a pirate copy.

"We're satisfied that the government has Bonn has finally yielded on penalties for piracy," says Schultz. "Now officers can get five years in jail, or up to $120,000 in fines. But we need judges to use these stiffer measures in the way they are in the U.S." The GUV is planning special training courses to inform police officers about video piracy problems. "Police and politicians still need deeper understanding of our difficulties," Schultz says. "We've produced an anti-piracy trailer which can be used as a lead-in for all films on cassette, and we'd like this to be used in cinemas as well." Schultz adds that close links with the GEMA have helped the fight against the pirates, and that it would be "...useful" to have similar links with the Assn. of Film Distributors. "Basically," he says, "our problem is piracy geared to obtaining films which might be unattainable in the format before video rights have been granted anywhere." It's a big money crime, often linked with drugs and prostitution. And much stems from criminal links between Germany and the Benelux territories.

"Revolutionary" Video Venture Launched in U.K.

BY NICK ROBERTSHAW

LONDON A joint venture between PolyGram and Heron International here under the name Channel Five claims it will "revolutionize the concept of home viewing entertainment," with a video catalog aimed squarely at the budget sales market.

A first batch of 50 movie, music, children's and special interest titles will be launched in the London area in March and spread nationally over the following three months. No reissue will cost more than 10 pounds sterling ($14), and some will sell for only $9.80. Included are the feature films "An American Werewolf in London," "Cannibal Run II" and "Citizen Kane."

Some 19 music titles are also featured in the initial launch, mostly culled from PolyGram's video catalog. Artists include Tears For Fears, David Bowie, Dire Straits, Style Council and ABC.

Shortly before the new label's trade launch, Channel Five announced it had acquired Precision Video from Associated Communications Corp., adding a further 190 titles to its potential catalog, among them "On The Golden Pond," "The Boys From Brazil" and "Sophie's Choice." In all, the two partners have access to around 700 titles.

Channel Five has Michael Goelmo says the label will create a paperback book-style market for video in the U.K. and "revolutionize home viewing." Heron chairman Gerald Ronson, whose company owns Media Home Entertainment in the U.S., predicts that turnover for the venture in its first year will be around $56 million.

Plans to establish Channel Five - the name refers to additional viewing choice beyond Britain's four broadcast television channels - were a factor in Heron's unsuccessful bid for Thorn EMI Screen Entertainment late last year, Ronson says. He adds that Heron plans to spend $250 million over the next two years to develop its home entertainment interests.

Channel Five's arrival underlines a marked shift in the U.K. video market toward home theater. parenthetical. Price cuts last fall by Virgin Video, PMI, Vestron, PolyGram and others proved successful, but were almost wholly confined to music video releases.

But last October, Paul Levinson's Prestwich Holdings, in partnership with experienced industry figure Steve Ayres, launched The Video Collection, a line of movies, children's titles and music available exclusively through the 860 U.K. branches of the Woolworth chain and retailing at a rock-bottom $9.75. Backed by an extensive advertising campaign, the series has reportedly sold some 700,000 units to date.
Lea Harper, a composer and recording artist, lives in Toronto. She and her twin sister, Lyn, perform as Syrren.

There are choices. It's no longer Hollywood or diapers, ladies'

LAYING BLAME

In a recent article (Billboard, Jan. 11), an inexperienced concert promoter gets the blame for scanty attendance at a series of concerts in Australia by the legendary Everly Brothers.

The reunited Everlys have been on the road since the release of their first studio album in a decade, the critically acclaimed "E.B. '84." They've won rave reviews everywhere, and although the Everlys were reputed to be at the top of their game. It is hard to believe they have suffered so much. But what are all those flawless and impossibly beautiful women doing in his lap? I still wonder at the prevailing preference, or maybe in spite of it. There are choices. It's no longer Hollywood or diapers, ladies. It's this is my world too, and if it's going to come down like the walls of Jericho, I'll be there with the bricks and mortar.

I was in New York recently for the New Music Seminar. To the heckler who asked, "Why don't you get yourself a producer?" Yoko Ono remained impassive.

During the seminar on women in music, Nona Hendryx explained what it means to have a female lawer and manager. It means, she said, you walk into offices and watch the record executive sum you up as easy prey and deal with you as if you were an imbecile. Sheer determination and a strong sense of self purpose are changing all that. We're eroding a mountain of misinformation. And we may hold an ace many of our brothers in the competitive arena have failed to play. We help one another. Later, I shared experiences with Nona and she said, "Call, even if you just need to talk about it.

About five years ago, I asked one of the Pointer Sisters why they didn't do some hard-hitting, consciousness-raising tunes. After all, they had grown up in the less- leverant part of Oakland where riots were on standby and everyone but the undertaker was on strike.

They had a substantial following even back then. The problem was, however, they didn't believe they had the power to zap the system of hope and reason.

We should get more mileage out of a love song than a Hallmark greeting card. We want to know if we going to be there when the fortunes and spades of the difficulties in translating ideas into an im- porant vised room of studio hands.

When I get a rec- ord deal," she said, "it gets auto- cratic. Suddenly you're just a cog in this huge wheel. No say. Nothing.

Pacing again. "I wish I had that freedom." She wanted to produce some female artists, stretch out, un- load the overscores and try out some of her own ideas.

Lonnie Goodwin, an ex-Ike & Tina Turner, now lives behind me in a converted chicken coop. "I used to drag Tina onto stage by the hair," she recalled. "At one point I got bored with the tyranny I just couldn't take it anymore. But, honey, I got some muscle legs that ain't from running around, and a song called "Us- pia" that came out of there." Whether it's light and elfish Kate Bush sharing her vision of the future, or an Alison Moyet, a no-non- sense, two-fisted songstress, it can be honest and true.

Nina Simone provided the music for thousands of years, has been all but silenced under an avalanche of concrete. So more and more we made our own music in an all-out ef- fort to re-establish our rhythm with the universe.

Cycles and seasons. Women are a little closer to these things. The con- nectedness nature has taught us— that we forgot when we were dis- seating her animals, taking out her forests and emptying her streams— is felt again every time a magical song comes out of us.

There's a little bit of everything in all of us. Let's keep it together. Let's keep its honest. It's music or nothing.
You read BILLBOARD and you don’t have a copy of The Billboard Book of Number One Hits??!!

Some convincing reasons for not missing out any longer:

“A treasure trove of pop lore ... especially rich in biographical detail on one-hit wonders.”
—THE NEW YORK TIMES

“A substantial and enduring work of cultural history . . . The photographs, the lore and the tunes will prompt a rush of nostalgia in anyone whose poignant adolescent memories can be readily evoked by the sound of ‘Runaround Sue’ or ‘My Boyfriend’s Back’.”
—LOS ANGELES TIMES BOOK REVIEW

“A truly impressive book . . . The graphics are excellent (lots of rare photos), the writing solid, and the scholarship is extraordinary—I picked up a new information tidbit from nearly every entry. It's a wealth of information for anyone who has occasion to play oldies, and many of these 605 hits are prime gold . . . an easy-to-use reference . . . a classy job all around.”
—R&R

“Definitely a hit. It’s not only a great reference work, it's fun to read.”
—DICK CLARK

“Should appeal to anyone who has ever been hooked by a song on the radio . . . A winning blend of useful information and triv ... of some of the most lasting and important songs of the rock era and some of the most ephemeral and dubious . . . rich with obscure details. . . . the research is admirable.”
—NEW YORK NEWSDAY

“The perfect gift for any music lover . . . half as expensive as Trivial Pursuit and twice as much fun.”
—HOLLYWOOD MARQUEE

From “Rock Around the Clock” in 1955 to “We Are the World” in 1985, THE BILLBOARD BOOK OF NUMBER ONE HITS tells the INSIDE story of every top single on Billboard's charts. Page after page, the history of rock and roll unfolds—from Elvis Presley through the Beatles, from the rise of Motown to disco and new wave. This ultimate encyclopedia covers the supergroups, the superstars, the one-hit wonders, and every number one artist in between—many telling their stories in their own words. There are facts galore and much, much more—fascinating, little-known stories, gossip, and enough trivia to satisfy everyone in pursuit of it . . . PLUS nearly 600 vintage photos, many never before available to the public.

Do you know . . . .

Which number one artist was born Arthur Andrew Kelm?

What was the first television theme song to go to number one?

Who is the only solo male artist to hit number one with his first three singles?

Who are the only mother and son to both have number one records?

Which is the only number one single written by Bruce Springsteen?

Find out the answers to these—and hundreds of other trivia questions—in THE BILLBOARD BOOK OF NUMBER ONE HITS.
THE MOST LISTENED TO MUSIC OF 1985

BILLBOARD HOT 100
7 OF TOP 10/15 OF TOP 20
73% OF ENTIRE YEAR-END CHART

CASHBOX TOP 100 SINGLES
9 OF TOP 10/14 OF TOP 20
71% OF ENTIRE YEAR-END CHART

RADIO & RECORDS TOP 85 OF '85
7 OF TOP 10/14 OF TOP 20
73% OF ENTIRE YEAR-END CHART
ASCAP & GRAMMY

BEST INSTRUMENTAL COMPOSITION
AXEL F
Harold Faltermeyer
MIAMI VICE THEME
Jan Hammer
WITH BELLS ON
Thad Jones

BEST RHYTHM & BLUES SONG
FREeway OF love
Narada Michael Walden
NIGHTSHIFT
Walter Orange
YOU GIVE GOOD LOVE
Lala

BEST CAST SHOW ALBUM
THE TAP DANCE KID
Robert Lorick, Henry Krieger
VERY WARM FOR MAY
Oscar Hammerstein II, Jerome Kern
WEST SIDE STORY
Stephen Sondheim, Leonard Bernstein

SONG OF THE YEAR
THE BOYS OF SUMMER
Don Henley, Mike Campbell
I WANT TO KNOW WHAT LOVE IS
Mick Jones
MONEY FOR NOTHING
Mark Knopfler
WE ARE THE WORLD
Lionel Richie

BEST CONTEMPORARY COMPOSITION
GLASS: SATYAGRAHA
Philip Glass
WEBBER: REQUIEM
Andrew Lloyd Webber
PERLE: SERENADE NO. 3 FOR PIANO AND CHAMBER ORCHESTRA
George Perle
STARER: VIOLIN CONCERTO
Robert Starer

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
BACK TO THE FUTURE
John Coletta, Chris Hayes, Huey Lewis, Sean Hopper
BEVERLY HILLS COP
Hawk, Keith Forsey, Harold Faltermeyer, Dan Sembello, Richard Thiesen
A PASSAGE TO INDIA
Maurice Jarre
ST. ELMO'S FIRE
John Parr, John, Richard Marx, Jay Graydon, Stephen A. Kipner
WITNESS
Maurice Jarre

BEST COUNTRY SONG
DESPERADOS WAITING FOR A TRAIN
Guy Clark
FORTY-FOUR WEEK (FOR A LIVIN')
Dave Loggins, Don Schlitz
HIGHWAYMAN
Jimmy Webb
I DON'T KNOW WHY YOU DON'T WANT ME
Rodney Crowell
LOST IN THE Fifties TONIGHT
(MYSELF) IN THE STILL OF THE NIGHT
Mike Reid, Troy Seals

LIFETIME ACHIEVEMENT AWARD
The Rolling Stones, Benny Goodman

TRUSTEE AWARD
George Gershwin, Ira Gershwin

*GEMA *HRS **SACEM

The Most Nominated Music of 1985

www.americanradiohistory.com
Wyatt Gets PD Nod at L.A.’s KPWR
With Top 40/Urban Format, Station ‘Is a Tangent’

BY KIM FREEMAN

NEW YORK  Jeff Wyatt, WUSL “Power 99” Philadelphia program-mer of more than three years, gets the enviable post of program director for Entercom Broadcasting’s new top 40/urban outlet, KPWR “Pow-er 106” Los Angeles (Billboard, Jan. 16). According to Wyatt, who has been with Entercom for the past four years, his new role will be “a challenge, but a challenge I’m excited about.” He has been involved in programming and promotions at KPWR since its inception in 1986.

KPWR is part of Entercom’s new “Country & Power” format, which combines country music with the Top 40 format. Wyatt will oversee the station’s programming, including its marketing and promotion efforts. He will also work closely with the station’s sales department to bring in advertisers.

Wyatt has worked in radio for more than 20 years, including stints at WUSL and WINS in Philadelphia. He has also worked at several other radio stations throughout the country.

KPWR’s format is designed to appeal to a broader audience, including both country and Top 40 fans. The station will feature a mix of current hits and classic songs, as well as live concerts and special events.

ABC Radio Network, Former DiF Broadcasting producer Bob Kaminsky is quick to find new projects after forming Kaminsky & Co. He’s pictured here with ABC Radio Network executives, for whom he’ll be creating the forthcoming “Music Of America” series. Seated from left are ABC’s manager of special programming Sina Suarez and vice president/senior executive Bob Benson, Kaminsky, and the network’s director of special programming Beverly Padtrakid.

Programmers reveal why they have jumped on particular new projects.

POP

“ar KITs program director Richard Sands of Chevelle & Alexander O’Neal’s “Saturday Love” (Tabu/Epic) Another top addition this week is Zapp’s “Computer Love” (Warner Bros.), which Sandes describes as “a truly fantastic track.” New Edition’s “A Little Bit Of Love” (MCA) is “pulling great phones for us, as New Edition always does,” Sands reports. And, Falco’s “Rock Me Amadeus” (A&M) takes a fast trek up KITS’ request list after just three weeks of exposure, the programmer enthuses.

BLACK/URBAN

Prince’s “Kiss” (Warner Bros.) gets another vote of influential sup-port, this time from Marvin Robinson, the programmer leading San Francisco’s highest-rated music outlet, KOSI. “Prince has turned back to his traditional r&b here,” says Robinson, “the original Prince before he went for that big crossover appeal sound.” Out of town for the past week, Robinson made another gut-feeling add with Jermaine Jackson’s “I Think It’s Love” (Arista). “Stevie Wonder co-produced this,” he says, “and it has all the ingredients—from the lyrics to the production—of a big hit record.”

AOR

KFQF San Francisco PD John Rivers may have set a speed record in the box record in adding Jackson Browne’s “For America” (Elektra), as add motivated partially because “people have been waiting so long,” the programmer says. As for the song itself, Rivers says it’s a “very uptempo, rock’n’roll record.” Content-wise, Browne “is getting pretty political here, with a certain degree of patriotism, as well as concern for Central America and South Africa,” the PD notes. Meanwhile, Rich Bower says the expectation continues. “I understand that Browne’s [forthcoming] album has some tracks that are even better than this.” Another act kicking off tonight is the K-FOG in the Fabulous Thunderbirds, whose CBS Associates debut has several useful tracks, Rivers says. He sings out “Tough Enough” and “Wrap It Up.” There’s a blues/funk thread running through this that gives it a broad appeal,” he says, noting that the songs are doing especially well with upper demos.

COUNTRY

“I hate to sound like an old top 40 programmer,” jokes KSAN San Francisco PD Bill Stedman, “but, that’s what I am.” The comment is a reference to recent adds at the “more music, less bull” Maltrey out-let. “We’re getting great phones, instant phones” on Hank Williams Jr.’s “ Ain’t Minchin’” (Warner/Curb) and Randy Travis’ “ 1982” (Warner Bros.), he enthuses. “There’s always the question of classic traditional songs versus the neo-modern rock’n’roll types,” he notes. Both songs fit into the former category, and Stedman calls the Travis track “a return to the stroll era.” Getting over to the contemporary side, Stedman raves about Michael Martin Murphey’s “Tonight We Ri-de” (Warner Bros.). “It definitely cooks,” Stedman reports. Highlight-ing the PD’s list of potential adds is Dwight Yoakam’s “Honky Tonk Man” (Warner Bros.), a song marketed by the label as “country punk,” a term Stedman is amused by. “It sounds like an old National Lampoon gag, but the record is great.”

KIM FREEMAN

...newsline...

JACK THAYER signs on as a special marketing consultant to the United Stations Radio Networks. A former NBC Radio Division president and WNEW-AM New York VP/GM, Thayer is currently an independent consultant. He reports to United Stations executive VP/GM Roger Hovan.

ELLEN HULBERG is appointed president of McGavren Guild Radio by a unanimous vote of the firm’s executive committee. A 17-year McGav-ven veteran, Hulberg was most recently executive vice president/marketing communications. Ralph Guild continues as president and CEO for Intercom, the holding company for the McGavren, Hillier, New- man, Wechsler & Howard, Major Market and Durpetti & Associates rep firms.

RICH HAWK is promoted to operations manager of KILO Colorado Springs. He has been the AOR outlet’s program director since 1976.

BOB WOOD forms the Bob Wood Organization in San Diego as an imaging, marketing, programming, and management consulting firm. Wood was president of consultation for the Bob Harper Co., also in San Diego, and will continue to work with Harper on a project-by-project basis.

JOSEPH T. CHAIRS is appointed vice president and general manager of Outlet Communications’ WIOQ-FM Philadelphia. He retains his post as vice president of the Outlet group.

TED WOLF is named general manager of Century Broadcasting’s WLFF Tampa/St. Petersburg. He moves up from the general sales manager post.
Promotions

HAVING A HEART
WSAC Radcliff/FT. Knox, Ky. (adult rock)
Contact: Rob Craft

Crazy about Beethoven's Day, Feb-
ruary also supports hearts of a seri-
ous category increasing into this fact
that this month is National Heart
Month, an American Heart Assn.
designation, WSAC has slated a 24-
hour Beethoven for Feb. 28 in order
to raise pledges for AHA's Ken-
tucky chapter.

Program director Rob Craft is
planning to air early Beatles album
in its entirety, sequenced chronologi-
cally by release date. Beyond the signi-
ficance of the Fab Four to au-
bum rockers, Craft notes that Feb-
ruary also marks the 22nd anni-
sary of the group's appearance on the
Ed Sullivan show.

During WSAC's Beatles Day, health
experts will offer insights on exposed
causes of heart disease. Otherwise,
the only interruptions will come from
the station's regular commercials and
news.

A more obscure February con-
nection, KIXY Dubuque, Iowa in-
forms us that it's also National Po-
tato Month. As such, the country outlet
is giving away a Mr. Potato
Head daily for the duration.

RETURNING TO THE AID
theme, WNEW-FM New York
has signed on with MTV, Chevrolet
and Radio City Music Hall to spon-
sor Thursday's (20) "Drive Aid" con-
cert. Established to raise more
money for the Live Aid Foundation, the
cert had secured Kool & the
Gang, Cheap Trick, Todd
Bundgren, Nils Ofogren and Michael
DesBarres at press time. In addition
to concert tickets, listeners stand a
chance to win Chevrolet's "Live Aid Car," an
IROC-Z Camaro autographed by the artists who appeared at the
Philadelphia Live Aid concert.

FCC Waiver Requested

NBC Seeks Delay in Station Divestiture

NEW YORK NBC filed for an 18-
month waiver with the FCC
Wednesday (12) to postpone the re-
quired sale of its WBN/WWY
New York, WKYS Washington,
D.C., and WMAG/WKQX Chicago.
The sales are in accordance with
FCC regulations barring multiple
media holdings.

NBC Radio president Randy Bong-
garten says the waiver was request-
ed largely to allow NBC time to eval-
uate the effect these sales will have
on NBC's networks. Of the rela-
tionship between NBC's O&O di-
vision and the networks, Bongarten
says, "Financially, there is a great
deal of integration, and the two
pieces have been together for a long
time." The possibility exists that
the networks will not be viable without
these stations.

Part of the waiver application
reads, "It is necessary to evaluate the
extent to which operation of the
present NBC radio networks re-
quises or is substantially dependent
on ownership of radio stations in the
largest markets."

Networks under the NBC banner
include NBC Radio Entertainment
and the Source. Combined, NBC's
network division supplies informa-
tion and music programs to more
than 400 stations.

The future sale of the aforemen-
tioned stations follows General
Electric's purchase of NBC's parent
company, RCA. The transaction
transfers the station licenses to GE,
which removes the "grandfather
clause" (that had enabled NBC to
own both TV and radio outlets in
New York, Washington, and Chica-
go). With the radio sales, NBC can
hold on to WBN-TV, WRC-TV, and
WMAQ-TV.

The waiver NBC is requesting is
similar to the 18-month waiver
ABC/Capital Cities recently
received.

RAB's Next Workshop Set for L.A.

NEW YORK Executives from
Chrysler, McDonald's, AT&T, and
the Bank of America are set to dis-
cuss their marketing plans and indus-
try observations at the Radio
Advertising Bureau's next Radio
Workshop. The half-day seminar is
slated for March 27 at the Shera-
ton Premire Hotel in Los Ange-
les.

According to the RAB, the semi-
nar will identify "new and innova-
tive uses of radio advertising." Gannett Broadcasting executive
and well-known personality Gary
Owens will MC the event. Sports-
caster Howard Cosell will deliver the
lunchtime speech.

Admission is $55 per person. Ar-
rangements should be made through
Rin Goode in the RAB's New York headquar-
ters.

TONY GRAY (a.k.a. Mike Jack-
son) gets a tremendous vote of
confidence from LIN Broad-
casting with a promotion to PD at
580 Philadelphia. He replaces
Jeff Wyatt, who joins KPW Los
Angeles (see separate story, page
14). Gray's been with "Power 99" for
one year and graduates from the
music director slot. "Tony has a
lot of programming experience," says
WSU's program director Bruce Holberg. "I know he'll slide into the new post very
nicely."

Howard Stern sets up to
shake up the Gotham morning
scene with a jump from 6 to 10 a.m.
Radio's new rock station in
Dubuque, Iowa. The former
WBIC New York afternoon man had
been an "unlikely" morning candi-
date, says K-Rock general man-
ger Tom Chiusano when Jay
Thomas was dropped from that
shift recently on Billboard, Jan. 10.

Money appears to have been
the issue in Stern making what seems
to be a very dry natured step. "We
asked him to make the move and
he did get a raise for going there," says
Chiusano. That's a raise on Stern's
already monumental salary,
which has never been fully
disclosed, but is believed to be in the
$1 million range. "As big an asset
as Howard has been to us in the
afternoons," says Chiusano, "he'll

Sterren gets WXRF
morning drive slot

be an even bigger asset in the
mornings."

Gray will bring sidekick Roby
Quivers along with him and Steve
Chacona joins the early crew
from Washington, D.C., as sport
meister. Greg Lucas, who
announced middays to the afternoon
shift, and brief K-Rocker Steve Jones
has been let go. Outside of that,
Chiusano says management has not
made any other personality
changes yet.

Speaking of Jay Thomas, the
DJ/actor/comedian is currently
making a two-week guest appear-
ance on WBIC in Buffalo,
N.Y., where he can be caught
spinning crack up with the outlet's
morning team ... In Syracuse,
WSEN moves Marcia Borio into
the operations manager post.
That's a promotion from director
of promotions & creative services.

Those of you attending the
Gavin Seminar for Media Profes-
sionals this weekend will come
to a legendary Bay Area
RKO outlet KFRC, which is cele-
brating its 20th anniversary as a
cock "Rockin' White" this source month.

It's the kickoff to our
comeback," says recently promot-
ated program director Dave Shollin.

In its infamous days of rock, the
station was officially feted with a Tuesday (18) "Blue
& White Ball," a take-off on the original KFRC "Red & White Ball" powered by local faves, the
Zasu Pitts Memorial Orchestra. Preceding that was a weekend-
long "Roll Out (of AM San-
 Francisco's 610 favorite hits, launched
with an historical montage voiced
by popular morning man Dr. Bon
Blaire.

During the weekend, several
KFRC talents of the last 20 years
revisited the stations. Here's hop-
ing the likes of Bill Lee, "Marvel-
ous" Mark McKay, Chuck Buell,
Mucho Morales, Shana, Charlie
Vand Yde, and all the rest will see
fit to stop by the Fairmont Hotel
as a treat to Gavin attendees.

Chicago sends some stiff
winds of change. To start with, 21-
year WGN morning man Wally
Curnow is expected to arrive at his
contractual rights to switch shifts
soon. Replacing the legend in ear-
ly drive will be WGN's afternoon
man John Collins. WGN is expected
include which shift Phillips will
move to.

Longtime WLAS-FM fixture
Tommy Edwards surfaces at Chi-
cao AC outlet WQX as program
director. Most recently, Ed-
wards was hosting the morning
show at WMJ, a post we expect
will be filled by WMET's Stu Colls.

Dusty street takes her fa-
nous nighttime voice to KMET
Los Angeles, a departure expected to
arrive at its AC outlet KQX as
program director. Most recently,
O'Hara was hosting the Los An-
geles affiliate WJLB Detroit. There,
KRFM's Rich Brothers have
announced another affiliate with the
recruit of Dan Cooke. Former-
ly half of the Randall & Cooke
team at WZGO Philadelphia, Cooke
joins KRFM as the fifth member
of the "B-Morning Zoo."

The latest outlet to drop every-
thing for oldies is KIST-AM Santa
Barbara, which recently aban-
doned its top 40 fare ... Also
winners include KFOX and pro-
gram director for WSAG Sami-
wh, Mich., for the past two years.
Winston, who's looking for an on-air
program director, can be reached
at (517) 780-9005.

Derek Hill leaves WBMB-TV
Chicago for the news and public
affairs department at urban out-
let WJLB Detroit. There, he will
host the Sunday morning "Talk
Show," as well as weather the week-
day morning news.

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Vand Yde, and all the rest will see
fit to stop by the Fairmont Hotel
as a treat to Gavin attendees.
Rockin' Restroom. WQUT Johnson City's music director Steve Taylor, left, and program director Mark Potter meet up with Motley Crue's Tommy Lee, second left, and Nikki Sixx in an unexpected place after their recent show in Johnson City, Tenn. Also unexpected was Linda Gormah, manager of Camelot Records in Maryville.

Invading Manhattan. Members of WHTZ (Z-100) New York's morning crew stop by the Sam Goody store in Rockefeller Center to sign copies of their recently released "Greatest Hits" Arista album. The station's royalties are being donated to the Z-100 Baby D.J. Children's Charities. Standing from left are Sam Goody's Gabe Romen, Arista's Laura Giarratano, RCA merchandiser John Sadowski, Arista's Ashleigh Sanford, RCA sales rep Larry Feldstein, Sam Goody's Joyce Korsakoff, Arista national sales director Ed Simpson and Z-100's Scott Shannon. Seated are Z-100's Jack Murphy, Clair Stevens, Captain Kevin and Jonathan B. Bell.

Dream Come True. Sixteen-year-old John Grundy gets some pointers from WKSX-FM Cincinnati program director Marty Bender before making his broadcasting debut on the station's afternoon drive. Grundy, who hopes someday to be a DJ, became an instant celebrity last December when he won the WLW/WSKS radio Million Dollar Giveaway. Air personality Steve Dolata looks on.

Ugliness Turns To Beauty. Captain Lou Albano pays a visit to WCKG-FM Chicago staffers to discuss details for the forthcoming Multiple Sclerosis "Ugly Bartender" promotion. Albano is serving as the national chairperson for the event, which is being sponsored in Chicago by Miller Beer and the station in an attempt to raise funds for M.S. Pictured from left are midday personality Sean Donahue, Albano, program director Don Davis and afternoon personality John Fisher.

Power Boost. WEBE-FM Westport morning man Peter Bush helps lay down coaxial cable for the station's new antenna site located on the side of a smokestack in Bridgeport, Conn. The station will operate at a full 50,000 watts and increase its coverage area to the southern Conn. region, as well as parts of New York.

Wheels For Meals. WLLZ-FM Detroit air personality Bob Bauer is all smiles after filling a 30-foot Little Caesars truck with 16 tons of donated food for the city's needy. Bauer lived in the parking lot of a suburban shopping center for 20 days until the mission was completed. The drive was coordinated by the station.

Saluting Lady Liberty Hawaiian Style. Country air personalities take time out to soak up some Hawaiian sunshine while broadcasting a 24-hour program to raise money for the Statue of Liberty. Dubbed "Hawaii Live," the event received $25,000 in pledges and is said to be the largest gathering of country DJs on air together during the same broadcast. From left are KSAN San Francisco's Dennis Day, KWKH Shreveport's Tom Pace, WWWW Detroit's Chuck Santoni, "Hawaii Live" executive producer Tom Dancer and KMPS Seattle's Ichabod Caine.

Party Animals. KNBQ-FM Tacoma's wild morning team, Ric Hansen, left, and Chet Rogers show New Orleans how to party while there to broadcast the city's Mardi Gras events for listeners back in Washington.
TOP ROCK TRACKS

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<th>ARTIST</th>
<th>TITLE</th>
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<td>THE FIRM</td>
<td>ALL THE KINGS HORSES</td>
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<td>SANCTIFY YOURSELF</td>
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<td>INXS</td>
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<td>THE ALAN PARSONS PROJECT</td>
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<td>MR. MISTER</td>
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<td>BLUE OYSTER CULT</td>
<td>DANCING IN THE RUINS</td>
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<td>MARTIN MARTIN</td>
<td>NIGHT MOVES</td>
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<td>PHIL BENNET</td>
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<td>JOHN COUGAR MELLENCAMP</td>
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<td>BOBBY OSBORNE</td>
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<td>ROBERT PALMER</td>
<td>ADDICTED TO LOVE</td>
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<td>STARSHIP</td>
<td>SARA</td>
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<td>TOM PETTY</td>
<td>NEEDLES AND PINS</td>
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<td>JOHN LENNON</td>
<td>COME TOGETHER</td>
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<td>GIVE BLOOD</td>
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<td>ZZ TOP</td>
<td>DELIRIOUS</td>
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<td>HONEYMOON SUITE</td>
<td>FEEL IT AGAIN</td>
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<td>MIKE &amp; THE MECHANICS</td>
<td>SILENT RUNNING</td>
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<td>THE FABULOUS THUNDERBIRDS</td>
<td>TUFF ENOUGH</td>
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<td>ELECTRIC LIGHT ORCHESTRA</td>
<td>CALLING AMERICA</td>
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<td>THE CARS</td>
<td>YOU CAN'T LIVE WITHOUT LOVE</td>
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<td>STEVE WINES</td>
<td>I CAN'T WAIT</td>
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<td>DIRE STRAITS</td>
<td>RIDE ACROSS THE RIVER</td>
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<td>TALK TALK</td>
<td>LIFE'S WHAT YOU MAKE IT</td>
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<td>Tom Petty</td>
<td>SO YOU WANT TO BE A ROCK &amp; ROLL STAR</td>
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<td>ZZ TOP</td>
<td>ROUGH BOY</td>
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<td>THE ALARM</td>
<td>SPIRIT OF '76</td>
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<td>THOMPSON TWINS</td>
<td>KING OF A DAY</td>
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<td>BRIAN SETZER &amp; THE STRAY CATS</td>
<td>THE KNIFE FEELS LIKE JUSTICE</td>
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<td>STING</td>
<td>RUSSIANS</td>
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<td>CHARLIE SEXTON</td>
<td>BEAT'S SO LOVELY</td>
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<td>THE DREAM ACADEMY</td>
<td>LIFE IN A NORTHERN TOWN</td>
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<td>AEROSMITH</td>
<td>SHEILA</td>
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<td>ROGER DALTREY</td>
<td>LET ME DOWN EASY</td>
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<td>MICKEY THOMAS</td>
<td>STAND IN THE FIRE</td>
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<td>JOHN COUGAR MELLENCAMP</td>
<td>JUSTICE &amp; INDEPENDENCE</td>
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The ABC Radio Networks have assigned Kaminsky & Company to produce a new series titled “Music Of America.” The program will showcase concerts, special events and holiday programming with contemporary musicians dominating the country music charts. The title was selected to emphasize one characteristic of country music—American Top Kaminsky, head of the production company, notes that the description surfaced due to the increasing popularity of British music in the U.S. market. He says country music is primarily American born and bred.

The debut program will feature the Oak Ridge Boys and the Judds in concert from Radio City Music Hall on March 21st. Kaminsky hopes “Music of America” will appear regularly on a monthly basis.

Barnes-Robbins Enterprises is currently preparing a new one-hour weekly country music program for debut in mid-1986. “A Year of Big/Flop” will highlight the 10 biggest songs on the charts and will recall the top four hits from a past year. The show will target adults 21 to 54. Barnes-Robbins’ Broadcasting and Goodphone Communications have unveiled the names of their flagship stations for their production of the 24th Annual Grammy Awards radio specials. They are Phil Collins on behalf of the album-oriented rock format; James Galway for the classical special; Janis Siegel, Lionel Hampton, Art Blakey and Roy Ayers for the jazz show; and Goodphone co-producers Mike Harrison and Bill Moran are scheduled to handle duties for the new talk program. The 90-minute, two-hour specials will air between Feb. 17 and 25.

NBC Radio Entertainment schedules Capitol Recording artists’ Sawyer Brown as the latest addition on the studio B program, for 12:00 to 2:00, New York time, in New York.

WJR’s Mike Dees’ WJR Sportscast will be syndicated by Mutual Broadcasting System, March 1-15 on their daily 90-second “Rock Report” series due to Elliot’s participation in the coverage of the Grammy awards in Los Angeles. Elliot will report for NBC radio and TV.

Westwood One has renewed the services of veteran entertainment reporter Roni Barrett to continue broadcasting for plugging weekday entertainment reports over the Mutual Broadcasting System. WWI has also expanded Barrett’s role with the company by adding 12 hour-long specials to her roster of programming responsibilities. Other news at WWI is the appointment of Nan Heler as director of sales, western region, for WWI and Mutual. Heler will be based in the company’s Los Angeles office.

Barnes-Robbins has named Jimmy Flading as director of advertising for its marketing operation for IBD Communications Group Ltd. Flading served in a similar capacity at Watermark.

Janice Ginsberg

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

Skyline Offers Jazz to Subscribers

MCTV Delivers Cable Radio

NEW YORK City’s cable radio has come to Gotham in the form of the “Skyline Jazz” a controllable audio channel offered in Manhattan Cable TV’s FM Package. Skyline’s programming mix may be familiar to some MCTV subscribers since the channel has served as background music for several of the service’s classified channels.

Recently, Skyline Jazz began offering a promotional package to its “Skyline Jazz” subscribers. The package is designed to attract new listeners to the channel. The package includes a 30-day trial subscription, a 90-day subscription, and a 1-year subscription. The trial subscription is available by calling a toll-free number. The 90-day subscription is available by calling a local access number.

Skyline Jazz Radio is produced and distributed by Skyline Jazz Radio, Inc. The station is licensed to operate in the New York City area. The station is available on a local access number, and is also available on the AM/FM radio dial. The station is broadcast from a studio in New York City.

Skyline Jazz Radio is owned and operated by Skyline Jazz Radio, Inc. The station is licensed to operate in the New York City area. The station is available on a local access number, and is also available on the AM/FM radio dial. The station is broadcast from a studio in New York City.

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Feb. 15-16, George Shearing, The Great Sounds, United Stations, four hours.
Feb. 15-16, The Temptations, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
Feb. 15-16, Rosie Fratzi, Musical Starstrains, Musical Starstrains, two hours.
Feb. 16, Steve Nicks, On the Radio, NSBA, one hour.
Feb. 16, The Cure & Divinyls, King Biscuit Flower Hour, DIR Broadcasting, one hour.
Feb. 16, Peter Frampton, Part I, Rock Over London, Radio Interna-
tional, one hour.
Feb. 17, Emerson, Lake & Palmer, Pioneers in Music, DIR Broadcasting, one hour.
Feb. 17, Alan Parsons, Line One, Westwood One, one hour.
Feb. 17-21, Maria Conchita Alonso, Museo Artesio, Westwood One, one hour.
Feb. 17-23, John Anderson, Live from Gilley's, Westwood One, one hour.
Feb. 17-23, Michael McDonald, Innerview, Innerview Radio Net-
work, one hour.
Feb. 17-23, Dire Straits, Off the Record Specials with Mary Turner, Westwood One, one hour.
Feb. 17-23, Bette Midler, Star Trak Profiles, Westwood One, one hour.
Feb. 17-23, John Denver, Part I, Country Closeup, Narow Produc-
tions, one hour.
Feb. 21, Beatles Trivia, Scott Muni's Ticket to Ride, DIR Broad-
casting, one hour.
Feb. 21-23, Simple Minds, the Hotheads, Rock Week, Westwood One, two hours.
Feb. 21-23, Evelyn Champagne King, Line From the Apollo, Westwood One, one hour.
Feb. 21-23, Grammy Winners Salute, Dr. Demento, Westwood One, two hours.
Feb. 21-23, Don Henley, Superstar Concert Series, Westwood One, 90 minutes.
Feb. 21-23, Christopher Cross, Jack Wagner, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.
Feb. 21-23, Barry Manilow, Superstar Portraits, Barnett-Robbins Enterprises, two hours.
Feb. 21-23, Thompson Twins, Profile '86, NBC Radio Entertainment, 90 minutes.
Feb. 21-23, Chicked Corea, Weather Report, George Benson, Miles Davis, The Jazz Show with David Sanborn, NBC Radio Entertain-
ment, two hours.
Feb. 21-27, Twisted Sister, Metalshop, MJJ Broadcasting, one hour.
Feb. 22, Frankie Valli & the Four Seasons, Solid Gold Saturday Night, United Stations, five hours.
Feb. 22-23, Stevie Nicks, Countdown America, United Stations, four hours.
Feb. 22-23, Mike & the Mechanics, Rick Dees' Weekly Top 30, United Stations, four hours.
Feb. 22-23, Juice Newton, Weekly Country Music Countdown, United Stations, three hours.
Feb. 22-23, The Four Lads, The Great Sounds, United Stations, four hours.
Feb. 22-23, Crosby, Stills, Nash & Young, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
Feb. 22-23, Dire Straits, On the Radio, NSBA, one hour.
Feb. 23, Mr. Minter, King Biscuit Flower Hour, DIR Broadcasting, one hour.
Feb. 23, Peter Frampton, Part II, Rock Over London, Radio Inter-
national, one hour.
Feb. 24-Mar. 2, John Cougar Mellencamp, Off the Record Specials with Mary Turner, Westwood One, one hour.
Feb. 24-Mar. 2, 'til tuesday, the Thompson Twins, In Concert, Westwood One, 90 minutes.
Feb. 24-Mar. 2, Rick Springfield, Pop Concerts, Westwood One, one hour.
Feb. 24-Mar. 2, The Ames Brothers, Encore with Bill W. Williams, Westwood One, two hours.
Feb. 24-Mar. 2, Stevie Ray Vaughan, Line One, Westwood One, one hour.
Feb. 24-Mar. 2, Johnny Lee, Live From Gilley's, Westwood One, one hour.
Dealers Gearing for Gains Through Grammy-Related Promotions

This article prepared by Earl Puge in Los Angeles, Kip Kirby in Nashville and Geoff Mayfield in New York.

NEW YORK With short preparation time and limited ad dollars, the growing sales impact of the Grammy awards forces retailers to put on their thinking caps when developing support promotions.

The huge demand for free Grammy display pieces provided by the National Assn. of Recording Merchandisers (NARM) suggests that stores will have extensive displays in place for the Feb. 25 telecast (Billboard, Feb. 15). But several chains are also implementing innovative consumer contests and ad campaigns to further capitalize on the event’s sales potential.

The 75-store National Record Mart chain and the 175-store Camelot Music chain are conducting two of this year’s higher profile Grammy campaigns.

George Blalock, vice president of marketing and advertising, says that all nominated titles in all categories will be salable priced, and a “loading dock full” of NARM’s merchandising aids will ensure that stores will have eye-catching displays. These in-store efforts will be supported by both radio and newspaper campaigns oriented toward the Grammys.

Meanwhile, Camelot’s thrust will be similar to last year’s successful promotion with a chain-wide print ad utilizing a Grammy theme running the day after the awards telecast. Six nominated acts are included among the ad’s ten titles. Like National Record Mart, Camelot’s stores will emphasize conspicuous Grammy displays.

Several retailers are boosting the awards with consumer contests. Among these are Denver-based Budget Tapes & Records (86 stores), WaxWork’s Disc Jockey chain (90 stores) and Great American Music/Wax Museum (17 stores).

Budget’s Denver stores have tied in with album rock radio station

‘Ideal strategy for small markets’

KBPI to launch a Grammy Party at a local nightclub. The promotion revolves around a ballot prepared by Jeff Klem, advertising director, which invites consumers to vote for their own favorites in 16 major categories.

Large-screen TVs will be installed for the awards broadcast at the Grammy night party, and Klem says, “We’ll do our own countdown as far as who Denver picks for Grammies. Grand prize is a trip for two to Los Angeles. Three runner-up prizes are the 16 actual winning albums.”

Beth McKenzie, store manager for Budget’s store in Bozeman, Montana, will utilize the promotion with a local station and in her market, and Klem is in discussion with all Klem’s operations to implement similar campaigns. He adds that it’s an ideal strategy for smaller markets.

Disc Jockey’s contest also utilizes a specially designed Grammy ballot to be distributed in store. Harold Guillou, buyer for WaxWorks, says they are giving away the day for the broadcast at each of its 36 stores will determine winners of a Disc Jockey gift certificate. The chain’s advertising this month will also feature a Grammy theme.

The 10 Great American Music and seven Wax Museum stores cherry-picked 12 key categories for a “Pick The Grammy Winners” promotion.

“Last year we felt it was a way to get the attention of the chain’s headquarters in Golden Valley, Minn., says that a full-page ad in The Buzz, a local entertainment两周 newspaper. The customer who correctly guesses the most award winners will win a $200 grand prize. A $5 gift certificate is also offered as a prize. The campaign’s intent is to further promote the Grammys. Wolfe is running the entire campaign—incuding ad costs—out of pocket without co-op support.

‘Growing response in recent years’

Lenten’s Day and the Grammy awards causes a dilemma for some chains, because they find the mid-month gift-giving occasion sorely spurs sales. The 53-store Strawberry Records & Tapes chain, like other retailers, chooses to target ad dollars for a Valentine’s campaign rather than the awards ceremony.

But Ivan Lipton, operations director, says that Strawberries is using Grammy fever has also spread to stores beyond the NARM fold. Tom Lunt, vice president of purchasing and marketing for Streetside Records in St. Louis, says the eight-unit chain will repeat its annual Grammy promotion, placing all nominated product on sale. Since the chain doesn’t belong to NARM— they’re considering joining the trade group after this year’s convention—Streetside is not eligible for the free display pieces. However, Lunt says a flyer of Grammy finalists is being prepared to stimulate consumer interest in the awards program.

The short time span between Valentine’s Day and the Grammy awards causes a dilemma for some chains, because they find the mid-month gift-giving occasion sorely spurs sales. The 53-store Strawberry Records & Tapes chain, like other retailers, chooses to target ad dollars for a Valentine’s campaign rather than the awards ceremony. But Ivan Lipton, operations director, says that Strawberries is using

Bolin Bros. See a Changing Market Pattern

CDs Dominate New Record City & Video Location

Los Angeles’ CD stores have seen significant growth over the past few years, with an increasing number of stores offering a wide variety of new releases and reissues of classic albums.

The success of CD format has led to a shift in consumer preferences, with an increased demand for digital audio. This has resulted in the decline of LP sales, as well as a shift towards more online and digital music consumption.

In response to this changing market, many record city and video stores have updated their offerings to include a larger selection of CDs. This has led to increased sales and a more diverse range of customers.

Despite the rise of digital music, physical media such as CDs and DVDs remain popular, especially for those who prefer the tactile experience of physical media.

As a result, record city and video stores have adjusted their strategies to emphasize their role as physical retail outlets, offering a broader range of products and services. This has allowed them to remain relevant in an ever-evolving retail landscape.

In summary, the changing market pattern has led to a shift in consumer preferences, with a decline in LP sales and an increased demand for digital audio. Record city and video stores have responded by updating their offerings to include a larger selection of CDs, and emphasizing their role as physical retail outlets.

(Continued on page 21)
**New Releases**

### ALBUMS

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

**POPP/ROCK**

- **THE AMERICAN GIRLS**
  LP: 9505-2/$9.98
  CA: 9505-3/$7.98

- **BARTH, BOBBY**
  Two Hearts—One Beat
  LP: 9505-3/$7.98
  NA: 9505-4/$5.98

- **BOURGEOIS TAGG**
  LP: 9503-2/$5.98

- **BRADY, PAUL**
  True
  LP: 9502-4/$5.98
  NA: 9502-5/$5.98

**CLASSICAL**

- **JORDAN, TENITA**
  LP: 9501-8/$5.98

**COUNTRY**

- **CONLEE, JOHN**
  Harmony
  LP: 9503-1/$4.98

**EDUCATION**

- **MUSIC CONSTRUCTION SET**
  Electronic Arts
  Interactive music composition and learning tool enables user to work with a library of music or compose own.

**HOME VIDEO**

Symbols for formats are as follows: Beta VHS, 
Quad, *Beta VHS, *Ced, and *LV. Where applicable, the suggested list price of each title is given; otherwise, “No List” or “Retail” is shown.

**NARM to Honor Dealers With Star-Studded Banquet**

NEW YORK A touch of elegance and a taste of Nashville will highlight the National Assn. of Recording Merchandisers (NARM) Best Sellers Awards banquet March 10 at the trade group’s annual convention in Los Angeles. Atlantic recording artist Julian Lennon will serve as presenter for the NARM awards, with the evening’s entertainment being provided by George Strait and Reba McEntire, a pair of CMA country performers.

The awards banquet is the concluding event for this year’s convention, themed “Music: A New Look—A New Listen,” which begins March 7 at the Century Plaza Hotel.

NARM’s awards—as voted by member retailers, one stops and rack jobbers in 20 different categories—represent the industry’s only recognition of actual over-the-counter sales. Also announced that evening will be two retailers of the year and wholesaler of the year honors, selected by a poll of record and tape manufacturers.

At the decision of the NARM Manufacturers Advisory Committee, the two retailer trophies replace the previous merchant of the year award, which was usually given to a single company. The new awards are broken into large retailer (more than 15 stores) and small retailer categories. A rule prohibiting a dealer from winning the top award in two consecutive years remains in effect, which makes both Transworld Music and Camelot Music—co-winners of the 1984 merchant of the year category—ineligible for retailer of the year consideration.

**BOLINS’ CD SUCCESS**

(Continued from page 30)

Larry Bolin sees a big future in home video, with much success coming at the Norfolk store because his black customers are just getting into VCRs. He says he likes inventing and buying video twice monthly, whereas he must order audio- software daily or several times a week.

The Bolins have 650 members in the Norfolk video club and close to 200 in Virginia Beach. Video is 25% of D.J.’s volume and 15%-20% of Record City’s take.

The brothers find radio sells records and tapes; the latter are in locked display in both stores. Newspapers, they say, help attract video customers.

“We look to hit $2 million between the two stores in 1986,” Larry Bolin predicts, “and if we get lucky we might hit $3 million.”

**THE BILLBOARD BOOK OF NUMBER ONE HITS**

BY FRED BRONSON

The inside story of every Number One single from “Rock Around the Clock” to “We Are the World” at BookStores Now.

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Spring Arbor Sees New Vitality in Gospel Distribution

By Bob Darden

In this second part of a continuing series on gospel recordings from the distribution point of view, the scene is surveyed by Spring Arbor.

New York The new synergism between gospel marketers and secular labels is part of the vitality emerging in the gospel industry, according to Gerald Blalock, music buyer at Spring Arbor.

Although still geared principally toward Christian bookstore channels, Spring Arbor is working with major labels for distribution and deals.

“We distribute everything from tiny independents to major Christian labels,” Blalock says. “At the same time, we work with labels like CBS, PolyGram, WEA, whoever, to get product like U2, Bruce Cockburn and others into the Christian bookstores.”

Spring Arbor is reputed to be the largest distributor of religious music in the country. In addition to records, cassettes and Compact Discs, the company also distributes books, bibles, gifts, cards, computer inventory systems, video players, bookstore development systems, custom fixtures and CD-ROMs.

According to Blalock, music represents only between 15% and 17% of Spring Arbor’s total volume. But, he notes, music is only 15% of the volume at most Christian bookstores.

Blalock says two product areas have come into great demand: CDs and heavy metal music.

“Secular CDs are really hot right now,” he says, “because as of mid-August, Word only had one CD out. Brentwood also had one, and Sparrow had several, but they are all sold out. So we’ve got a good supply of CDs by Bob Dylan, Donna Summer, the ‘Charlott’s Of Fire’ sound-track and various classic CDs for our customers.”

“As heavy metal is definitely happening right now. We sell tons of Slayer: the album, the video, the cassette, everything. We’ve got some new heavy metal groups, Messiah Prophet, Saint and others that are also selling like crazy. All are generating big numbers.

“That makes for interesting reading in our sales charts. Since we’re the top independent, our market share of the independent labels is huge. And Grant is easily like 15% and is neck-and-neck with early Carman albums. Stryper is selling even more than that.”

Blalock says his goal is to make it to a store’s advantage to deal with Spring Arbor.

“In addition to carrying a full line of all records, tapes and books, we provide a monthly computer-generated microscopic printout of record sales and a weekly print-out on books,” he says. He adds that by combining music orders with books and other supplies, his accounts save on shipping expenses.

Blalock says that while the Christian bookstores expect Spring Arbor to have what they need when they need it, there are some problems. One is that there is what he calls a ‘glut’ in the Christian marketplace.

“We have something like 2,000 titles out now,” he says, “and a full third of my business comes from the same 15 titles. A small number of artists is a wide demographic. Nobody knows who some of these artists are—and I’m talking about good artists, too,” he adds. “So now when I’m asked to pick up a title, I have to make some tough marketing decisions.”

“How are we going to get this stuff exposed? There’s only a handful of magazines seriously reviewing LPs, and then only a few at a time. The answer, I think, can be seen in what’s happening with Amy Grant and Word and A&M. It may take top 40 success to get the message out to the rest of the Christian record buyers that Christian bookstores are out there.”

Blalock says many Christian bookstores panicked when they heard about the Word/A&M deal. Some feared the discounts in the larger retail outlets would put them out of business. As it has turned out in Amy Grant’s case, while the mainstream outlets sold out, the Christian outlets successfully sold out of Grant’s music.

“Another thing we’ve started,” says Blalock, “is Video Insight. The other month we put out a 20-minute tape to help stores better train employees to serve the public.”

Next: Sunrise Communications.

New Releases (Continued from page 21)

Films

THE BIG SWITCH
Sebastian Breaks, Virginia Wetherell, Erik Rafael
Produced by Monterey Home Video 135-852/IVE/$59.95
THE BLOOD BEAST TERROR
Peter Cushing, Robert Flemyng, Wanda Ventham
Produced by Monterey Home Video 135-849/IVE/$59.95
BURIED ALIVE
Sam Mosedelo, Ann Cardin
Produced by Weston Video 202-853/$39.95
CRY OF A PROSTITUTE—LOVE KILLS
Henry Silva, Barbara Bouchet
Produced by Weston Video 202-847/$39.95
DEATHMASK
Fayna Granger, Ruth Warrick
Produced by Weston Video 5051/$69.96
FATAL ATTRACTION
Sally Kellerman, Stephen Lack
Produced by Weston Video 5128/$79.95
GERMACIDE
Rud Taylor, Bibi Anderson
Produced by Weston Video 2023/$59.95
GO KILL AND COME BACK
Gilbert Roland, Ed Bynes, George Hetton
Produced by Monterey Home Video 135-850/$59.95
HOME MOVIES
Kirk Douglas, Nancy Allen, Keith Gordon
Produced by Weston Video 4351/$69.95
LAST HOUSE ON THE LEFT
David Hess, Lucy Grantham, Sandra Cassel
Produced by Weston Video 5096/$79.95
LOSIN’ IT—SEX AND THE AMERICAN TEENAGER
Produced by Weston Video 4304/$69.95
MAKE THEM DIE SLOWLY
John Margett, Lorraine De Selle, Brian Redford
Produced by Weston Video 205-848/IVE/$59.95
MY NEW PARTNER
Philippe Noirel, Thierry Lhermitte
Produced by Cinematheque Collection CC8009/Video Home Entertainment/$59.95
RETURN TO GLORY
THE 1985 NBA PLAYOFFS AND WORLD CHAMPIONSHIP SERIES
Produced by USA Sports Video 212-878/IVE/$29.95
SLOANE
Robert Swanski, Debra Blie, Paul Aragon
Produced by Weston Video 4304/$69.95
SOLDIER OF ORANGE
Rutger Hauer, Jeroen Krabbe, Edward Fox
Produced by Cinematheque Collection CC8006/Video Home Entertainment/$59.95
SPLITTIN’ IMAGE
Produced by W.I.N.E. Home Video 1644/Prime/$59.95
SUGAR CANE ALLEY
Darling Legitimus, Garry Cadenat, Dotsy Sack
Produced by Cinematheque Collection CC8009/Video Home Entertainment/$59.95
TALES FROM THE DARKSIDE: VOL. 1
Bruce Dern, Karen Shah, Kareem Abdul Jabbar
Produced by Weston Video 202-855/IVE/$29.95
TALES FROM THE DARKSIDE: VOL. 2
Danny Aiello, Harry Anderson, Alice Ghostley
Produced by Weston Video 202-854/IVE/$29.95
THREE NIGHTSTALKERS
Jill Carroll, Elena Stratheros
Produced by Weston Video 4188/$69.95

NARM Watch for BILLBOARD SPOTLIGHTS in March and April

COUNTRY RADIO
NAR
CASSETTE DUPLICATION
STORE DESIGN
AUDIO BOOKS
NON-THEATRICAL VIDEO
AUDIO FOR VIDEO
AUDIO FOR RADIO
CORPORATE SPONSORSHIP
ON THE ROAD AROUND THE WORLD U.S. & EUROPE
SOUND, STAGING & LIGHTING

New Hampshire - February 1995

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On the Beam

BY SAM SUTHERLAND

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

IMPORT OPTIONS: The chronic pinch on CD production capacity is making the issue of import product even more sensitive for dealers looking to broaden their Compact Disc bins to allow the most comprehensive inventory. When considering CD titles from established stars, retail buyers must ponder whether they may be running afoul of parallel import snags.

For lesser known releases, import sources already constitute a likely collectibles market. Simply put, the sheer number of analog masters awaiting transfer to digital disk so vastly outweighs the present available press capacity that it can be argued that many of today’s more eclectic CD numbers are unlikely to see steady availability beyond the near term. That includes both older recordings and recent albums for smaller independents.

A recent browsing session at Tower’s Sunset Strip superstore offered a number of examples. Robert Cray Band’s new album, “False Accusations,” was released domestically via the tiny Hightone label in Emeryville, Calif., and is thus unlikely to see imminent CD issue here. But, thanks to Cray’s deal with Elvis Costello’s Demon label in the U.K., a Demon CD is now in the bins. The same label also brings one of the niftier rock anthologies we’ve seen, Nick Lowe’s deftly titled “16 All-Time Lowes,” into the reach of state-of-the-art fans.

The overall blues forecast on CD remains bleak, even with the addition of the Cray album, but there are a few choice anthologies from the Chess catalog—for now, however, via the French Vogue label, rather than through MCA, which recently acquired rights.

Also represented via import goods are both U.S. and European cult artists, as well as hard core punk bands (we found a Dead Kennedys CD) and even regionally produced heavy metal licensed abroad. In these respects, Compact Discs now pose an import market as varied and subject to shifts in supply as the conventional import LP and tape market. And, until production capacity eases on a worldwide basis, it’s likely the most aggressive CD retail marketers will continue to rely on import channels in building their Compact Disc departments.

M. FOREST LOVE

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

TOP COMPACT DISCS

Compiled from a national sample of retail sales reports.

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CLASSICAL

Compiled from a national sample of retail sales reports.

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MORE NEW LABELS appearing under the CD banner include veteran jazz producer Orrin Keepnews’s Landmark Records, which has just shipped its first three digital sets. Although handled here through Fantasy, Landmark’s first Compact Discs all carry the same packaging and copy as those produced for the Japanese market. Titles include Bobby Hutcherson’s “Good Bait,” pianist Mulgrew Miller’s “Keys To The City” and “The Jazz Duettino Piano Album.” The Hutcherson title began shipping a few weeks back, while the Miller and Dedeauvette sets are newly arrived.
BY RUSSELL SHAW

ATLANTA Video store customers here may soon be able to have Jane Fonda and Eddie Murphy delivered to their door. Video Warehouse, a six-location hard ware and software video retailer here, will be testing home delivery in the near future.

The chain, founded in 1979 by Miami native Steve Goodman, was tentatively scheduled to begin home delivery last November, but decided to wait until after the Christmas rush. While Goodman will not reveal specifics, he says the home-delivery rollout “will take place at one of our stores not located in the middle of a residential area.” Video Warehouse figures this strategy will increase the location’s profits during evening hours.

Profitability, though, is no problem for the chain. In little more than six years of operation company revenues have grown to an estimated $8 million in 1985, with a gross profit margin of 20% and average hardware markup of 15-16%. Recently, the firm was named as one of the top 10 video retailers in the nation by International Audio Video magazine.

Goodman, a former shoe salesman and candidate for a master’s degree in health administration, was first exposed to the video field in 1978 after his hospital employer commissioned him to locate some video equipment for in-house projects. Shortly thereafter, he met a video equipment dealer and struck up a distribution agreement that led to a small store in North Atlanta.

Goodman claims that “we are the only true video specialty store in the Atlanta market with a complete selection of both hardware and software in inventory that contains laser, VHS, Beta and 8mm formats.” Most of our customers are video hobbyists,” he says.

Goodman also sees a shift in his demographics. “Up to one year ago,” he says, “our demos were 28 through the mid-30s, upper-class and white collar. But today, with the price of VCRs below $500 and prerecorded movies declining in cost as well, we’ve broadened our customer mix to include a blue-collar segment.” He also credits the increasing inventory of long-form music videos with attracting a younger clientele. “These may be folks in their early 20s who live at home and rent movies to watch on their folks’ VCR,” Goodman says. “Or sometimes they might be a group of guys sharing an apartment who pooled their money for hardware.”


On the software front, Video Warehouse carries approximately 2,500 titles for rent per store, in addition to another 500 for sale. Much of this business is conducted through an in-house video club, which charges $19.99 for a one-year membership, plus $3 per night rental fee for members. To date, Video Warehouse has not encountered a security problem. “They must put up a credit card number,” Goodman says.

Six-location chain hopes to increase evening rentals—and profits

FOR WEEK ENDING FEBRUARY 22, 1986

| No. | Title | Manufacturer | Catalog Number | Price  
|-----|-------|--------------|----------------|-------
| 1   | PINOCCHIO | Walt Disney Home Video | 239 | 29.95  
| 2   | DUMBO | Walt Disney Home Video | 24 | 29.95  
| 3   | THE CARE BEARS MOVIE | Sunbow, Vestron 5032 | 1985 | 29.95  
| 4   | ROBIN HOOD | Walt Disney Home Video | 228 | 1985 | 29.95  
| 5   | BUGS BUNNY’S WACKY ADVENTURES | Warner Bros. Inc. | 11504 | 1985 | 9.98  
| 6   | PETE’S DRAGON | Walt Disney Home Video | 10 | 1985 | 9.98  
| 8   | VOLTRON-CASTLE OF LIONS | World Events Pd Ltd | 9900019-50020 | 1985 | 9.98  
| 9   | SHE-RA, PRINCESS OF POWER | Family Home Entertainment | 84-87 | 1984 | 9.98  
| 10  | STRAWBERRY SHORTCAKE’S HOUSEWARMIN SURPRISE | Family Home Entertainment | 1348 | 1983 | 9.98  
| 11  | SHE-RA, PRINCESS OF POWER | Magic Window 6-20506 | 1983 | 9.98  
| 12  | MY LITTLE PONY | Children’s Video Library | 11508 | 1984 | 9.98  
| 13  | RAINBOW BRITE: PERIL IN THE PIT | Children’s Video Library | 11507 | 1985 | 9.98  
| 16  | THE WALT DISNEY COMEDY AND MAGIC REVUE | Walt Disney Home Video | 318 | 1985 | 9.98  
| 17  | PORKY PIG’S SCREWBALL COMEDIES | Warner Bros. Inc. | 11508 | 1985 | 9.98  
| 19  | LIFE WITH MICKEY | Walt Disney Home Video | 11506 | 1985 | 9.98  
| 20  | BE MY VALENTINE, CHARLIE BROWN | Sunbow’s Video Library Media Entertainment | 3423 | 1985 | 9.98  
| 21  | IT’S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE | Children’s Video Library | 11509 | 1985 | 9.98  
| 23  | SHE-RA, PRINCESS OF POWER | Magic Window 6-20504 | 1985 | 9.98  

Note: For a complete list of current Top Kid Video Sales listings, please visit www.americanradiohistory.com.
Top Videocassettes

FOR WEEK ENDING FEBRUARY 22, 1986

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

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**Rating**


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Video retailing

Video Plus

BY EDWARD MORRIS
A biweekly column spotlighting new video products and accessories.

TDK (Port Washington, N.Y.) has added a fourth length to its 8mm videocassette line: a 60-minute version. The company already offers 30-, 90-, and 120-minute packages.

Aficionados of X-rated videocassettes and security-conscious librarians alike may find use for the A.M. Products' (Buffalo) videocassette lock. The device fits into one of the cassette's sprockets and locks into place with a push. With a key, according to A.M., the unlocking process takes less than five seconds. Suggested retail is $1.50.

Bib (Lakewood, Colo.) has introduced new packaging for its video products line, including a title and labeling kit, dust covers, antistatic sprays, lens care kit, VE-20 splicer and VE-21 videocassette storage rack. The packaging is described as "much stronger, more descriptive" and "self-seal." Two new video carts are on the market from Bush Industries (Jamestown, N.Y.). Model V309 features front rails designed to soften its contours. Its top can hold most 26-inch monitor/receivers or 19-inch television sets. Under this shelf is an open shelf for VCR tapes. And below this is an enclosed storage area whose two doors are equipped with brass pulls. The unit is mounted on dual-wheel hooded casters. Suggested retail: $89.95.

Bush's model T220 has an adjustable bottom shelf that can be tilted to hold magazines or placed horizontally for VCR/accessory use. It has casters like the V309 and sells for a suggested $39.95.

Amaray International (Redmond, Wash.) will have exclusive North American marketing rights to Trackmate cleaning systems, a line of four cleaners designed for VHS video recorders, audio cassette decks, compact discs and long-play records. Trackmate is manufactured by W.E.S.T. Ltd. of Dublin.

3M (St. Paul, Minn.) has extended the deadline on its Scotch brand "Winning Cards" promotion to July 31 or as long as supply lasts. The program features rub-off game cards packed inside specially marked packages of Scotch EG, EG+ and EXG videocassettes; video head-cleaning cassettes; and multipacks of floppy disks. Each pack contains also "instant savings checks" worth $4.50 on future purchases of Scotch blank media products. More than 50,000 prizes are offered—topped by a $3,500 General Electric home entertainment center.

Our personalized serv

Personalized service means you get your own personal telemarketing representative when you do business with Ingram Video. Your representative does more than take orders. He or she works with you to become acquainted with your business and the title preferences of your customers. Your representative will consult with you on how to make the most of your purchasing budget, whether you’re opening a new store or operating an existing store. Recommending titles that sell is just one part of the personalized service that tickles dealers pink.

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Ingram Video knows that with so many new titles being released each month, you don’t have time to keep track of them all. We have a specialist on staff who monitors hot new video releases. Our specialist shares this information with our telemarketing representatives, so your personal representative can share the information with you. You can then preorder fast moving releases and have them in your store when your customers ask for them!

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ice will tickle you pink.

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Ingram Video

Others promise. We deliver.
Elektra Reaches Into the ‘Basement’
Two MTV Winners Get ‘Innovative’ Clip Treatment

BY JIM BESSMAN

NEW YORK Two MTV “Basement Tapes” competitors are getting their shot at working in the big time, as Elektra Records undertakes a pair of two-day shoots for its newest EP signings. The label says it was careful to select for the two projects “innovative, high style” directors who would be able to foster “intelligent and innovative” video image for the novices.

New York group the Triplets and Pennsylvania band Sharks are the winners, and Julia Heyward and Fisher & Prechman are the directors brought in by Elektra. Heyward is best known as the pro-
ducer of Talking Heads’ David Byrne-directed “Girls of the Lower East Side,” and she directed “The House” clip and also directed the video for Romeo Void’s “Girl In Trouble.” The directorial team of Bill Fishman and David “Preacher” Ewing won Billboard’s “Independent Video of the Year” award last year for the clip to “Wake Up” by Stop, and has also made two videos for Suicidal Tendencies: “Institutionalized,” which made the Los Angeles Times Top 10 video list for last year, and the more recent “Possessed To Skate.” According to Robin Sloane, Elektra’s director of video, directors were selected because of their relatively new but already est-
ablished reputations for innova-
tive video work, which were con-
sidered best suited to “forging an image” for the two young bands.

“It’s an interesting project,” says Sloane, “because both direc-
tors have a greater opportunity to be creative and experiment instead of playing it safe and making a video that looks like it will work on

MTV.”

Of course, since MTV was in-
strumental in the undertaking, it’s impossible to assume that the re-
sulting videos will get MTV play. Sloane indeed cites this as a reason why the shoots, while not high budget, were nevertheless eagerly sought by better known directors. But Sloane says she is extremely pleased with the directors chosen and that the Trip-
plets’ “Translate” clip, she notes, Heyward incorporated film and slides in the manner of her previ-
ous work, introducing and estab-
lishing the Mexican-born female trio as the tripballs that they really are. She says that Fisher & Prechman, who are using an inno-

ative time-lapse photography ef-

fect, are “Sharks’ “Only Time Will Tell,” have visually complemented the song by “bending technology.”

Sloane says that both the Fisher & Prechman team and Heyward are “creative people who go way beyond budgets in their ideas, and are able to scale down expenses without cutting corners, so that are integral to the concept.”

From Heyward’s standpoint, the fact that the Triplets really are tri-
ples and the nature of the song itself combine to make the idea be-

hind the “Translate” video and its execution “most unusual.”

Heyward calls the Bernard Ed-
wards-produced tune “a hot-blooded love/sex song with strong, des-
perate vocals, but also with a bit of a techno side which lends itself to digital iconography.” She notes that a “conceptual animation” ef-
fect created by the pixilated mo-

tion of “puppets made out of TV sets and fluorescent tubes” forms part of the “crased” action in the clip, which also features the

“seamless” integration of three identical scenes into a triangular video composition, with the cam-

era in the middle recording the ac-


tion as it progresses from scene to scene.

Other effects include formal patterns which, when projected onto the girls’ white clothes or wallpa-
per, make these surfaces appear to be living and breathing. Heyward further reports that a special translation movie will spell out the translated words requested in the song lyrics, and, that these tran-

slations will be superimposed onto the video.

Fisher & Prechman’s concept for “Only Time Will Tell” is equal-

ly ambitious in its interpretation of the song’s lyrics, and is"based on next page)
LONDON Some 300,000 college students across the U.S. are expected to watch a satellite concert featuring John Parr, Midnight Oil, and the Cult, which will be staged Wednesday (19) at the Hippodrome here and transmitted live by Dallas-based College Satellite Network (CSN) to 300 campuses.

CSN chief Jack Calmes claims the event is a "historic project" that will usher in a new age of satellite concerts.

"We feel strongly that large-scale concerts for a select audience of 300 campuses is the future of live entertainment," he says. "When I formed CSN two years ago with Charles Benton and Dick Asher, now president of PolyGram U.S., it was in belief that the existing form of concert touring had to change. "Transmission lines like this combine the power of a live concert with the impact of film," Calmes continues. "Both sound and vision are better than can be achieved at a traditional concert. The sound feed is direct from the mixing desk, and the vision features closeups you don't get sitting at the back of a large hall."

The concert will be shown as the final segment of a three-part CSN transmission that also features a West Coast/East Coast film directors' seminar and the National Assn. for Campus Activities awards show. Produced in London by Peter Lakes Productions, it is regarded as a pilot for a possible series of six such concerts later this year.

Says Wagg: "Everyone we have spoken to in the U.K. music industry has been very positive. That we could put together such a strong lineup in such a short time indicates the level of interest." 

"John Parr had a massive hit on both sides of the Atlantic with 'St. Elmos Fire,' for which he has been nominated for a Grammy, as has Midge Ure, whose album and single topped the charts here and have just been released in the U.S. The Cult finished a successful Stateside tour last late year, and as a result their single 'Rain' and album 'Love' are moving up the charts."

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

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ELEKTRA'S 'BASEMENT TAPES' WINNERS (Continued from preceding page)

...production where, by applying time-lapse photography, the word around them moves faster and faster.

"The thrust is that we create an entire environment around them," says Ewing. "The effect is that they're in the middle of Times Square performing, while around them the world is going crazy."

Ewing explains that this is accomplished through "manipulating time" by combining time-lapse photography with the words and moving them faster and faster.

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One Pass/ScanLine Gets Into Home Video

Firm Wants to Be ‘An Across-the-Board Company’

BY JACK MCDONOUGH

SAN FRANCISCO One year after its purchase of Editel transformed it into the largest production and post-production firm in the country, One Pass Film and Video/ScanLine is making an unusual move into the home video market, which will see the company taking "about a dozen" projects all the way from production to distribution.

The company has spent the past year getting its production and post-production facilities geared up to handle the upcoming in-house home video projects in addition to its usual workload.

"The bread and butter for the facilities group has been ads, corporate pieces and broadcast work," says One Pass president Ross Phelps, "but for us to become a vertically structured, totally across-the-board hard-work organization, we need to find a way to make the company's name more recognizable. We must be able to comfortably move outside our home marketplace."

Key to the projects the company is developing, according to Phelps and Ross, is the marriage of the video pieces with print materials. The debut video, "21 Days To Stop Smoking," was a joint project with Simon & Schuster and Nemo Productions. Ross claims it has already sold more than 20,000 units.

A second piece, "How To Do Better On SAT Scores," is in production, with a fall release expected. Ross cites it as a prime example of home video product in which the accompanying printed material plays a crucial role.

STRONG PRINT ASSOCIATE

"We strongly believe that print and video naturally support each other," says One Pass chief executive officer Steve Michelson. "Print may lack the liveliness of video, but it does provide crucial material the viewer can refer back to later."

The new projects are being done under the aegis of Target Market Programming, with former Thorn/EMI president Fred Richards overseeing the group and Columbia Pictures, Bell & Howell's Northbrook, Ill., videocassette duplicating plant became part of Editel, and the new Move to Air/Defense deal allows ScanLine a favorable per-unit cost for videocassettes.

The move to acquire Editel, says Ross and Phelps, was made because of Editel's stature, its Midwest base near Banta and its roots in commercial production, music videos, and home video.

Four Groups Take Up Home Video

New home video productions will be handled by the following One Pass divisions:

- One Pass Film and Video—Production and post-production. This division includes King Street Studios (with a 60 by 70 by 20-foot sound stage, three dressing rooms and producers' offices), which was opened at the conclusion of the Editel deal, and the 45-foot Mobile One Remote truck.

- One Pass Productions—Focus on creation of proprietary materials, mainly low-budget features and how-to programs for consumers.

- One Pass Media—Handles distribution for both One Pass' own product and that licensed from other producers.

- The Kenwood Group—Creates industrial programming and corporate communication pieces.

NEW YORK In light of the strong positioning the company has with Synthesizer Studio's (PASS) seminar on "MIDI Basics" last month and "MIDI System Design" two weeks ago, the organization has scheduled a "Computers and Synthesizers" seminar for March 8. The January MIDI seminar was a stunning success," says PASS project director Howard Massey. "The thirst for knowledge about this complex subject is seemingly insatiable, and anything we can do to help answer people's questions, we're trying to do. These seminars are a big step in that direction."

The March 8 meet will cover demonstrations of applications for computer music hardware and software and their use in live work with IBM, Apple IIe, Macintosh, Amiga and Commodore 64 MIDI software packages.

PASS is the only not-for-profit public access electronic music studio here, and hosts a number of seminars and workshops throughout the year designed to educate musicians about the technology they come in contact with in the recording studio and pre-production MIDI suite.

Recent PASS acquisitions include an Ensoniq II (for which, free demos are given every Monday evening, 6-7 p.m.), Texture sequencing software for the Apple IIe from Cherry Lane Technologies, Southworth's Total Music software package for the Macintosh and the Yamaha TX-816 MIDI rack.

Contact PASS for information about its programs and seminars at (212) 206-1680.

Kurzweil Allows Jingle Team to Build a 'True Specialty Studio'

Small Size Gives Big Boost to Independent's Creativity

SAN FRANCISCO A rock 'n' roll background, a head for high-tech, a feel for the growing local ad agency community and a small-team entrepreneurial spirit—Peter and Mary Buffett have combined all these elements to make Independent Sound one of the Bay Area's most innovative jingle houses.

The heart of the Buffett's fully automated 24-track studio, located in the basement of their Pacific Heights flat, is a 250 Kurzweil digital sampling keyboard which they have used to create more than two dozen spots for clients including fashion manufacturers, computer corporations and MTV.

Among the projects:

- Three spots for Santa Cruz Fashions, which aired on MTV.
- Two California Milk Advisory Board spots which made it to the final cut of the local Clear Channel.
- A Nissian/Datsun spot produced by Bernie Krause of Parason, where Peter Buffett created "an '80s-style traveling music track" by interfacing the Kurzweil with Prophet 600 and Yamaha DX-7 synthesizers.
- A Wesson Oii spot for Ket- chum Advertising, in which Independent Sound synthesized full drum tracks.

They synthesized the ambience of an open cornfield

wind and string sections—and the ambience of the home of singer-songwriter John Hiatt.

- Logo IDs for MTV and television stations in St. Louis and Sacramento.
- TV spots for Pacific Gas & Electric, Foster Farms, KGO Radio and a host of others.

Perhaps the studio's most ambitious work has been the soundtrack for the recently completed "The Driver" project funded by the National Highway Safety Traffic Ad- ministration to tackle the teenage drunk driving problem.

Says Lucy Phelps, the video's director: "We wanted to create tension with these spots. We wanted music and sounds that would hurt your ears and get you on edge."

The Buffett did that.

"It's the first project we treated non-musically," says Peter Buffett. "We did it like Foley work, and did all the sampling with the Kurzweil by storing all sorts of sounds on the chips and then juxtaposing them. On one key, we'd have the sound of a car starting, on another ice cubes falling into a glass or the crunch of hots on gravel. We'd slam those together with the voice of the drunk kid saying, 'I'm fine, I can drive. I'm fine.'"

The beauty of the Kurzweil is that it has allowed us to create a true specialty studio here. We went to a local clinic to get one early."

The Buffetts say they think the small size of their operation helps keep it more creative and more efficient—in particular, in dealing with ad agencies. "The whole '70s myth of 'big studio equals big sound—that's not happening now,'" says Peter. "That's why a big place like the Automatt closed. We can do anything a New York or Los Angeles studio can do, but in a more efficient way."

"With the old way, the agency has to hire someone to write the music they want, then hire a producer and then get the musicians and the studio," he says. "But the two of us can do it all right here. We're both musicians and we both write. And if you want to change something, you don't have to go back and reassemble the whole cast."

The Buffets are so pleased with the Kurzweil that a year ago they hosted the Bay Area's first demonstration of the machine. They've also been working with Robert Berke Sound here to develop a new "noodle-drop" enhancement technique for using the Kurzweil to overlay additional instrument sounds.


NEW YORK The Videotape Production Assn. in New York (VPA/ NY) has selected its new board of directors, as well as a number of special committee chairmen for 1986.

This year's governing board, representing full member companies, consists of Marilyn Blend, VCA Teletronics; Jane Everett, Video Dubs; Judy Glassman, HBO Studio Productions; Edgar Grower, Today Video; Walter Hamilton, LRP; Patrick Howley, Gordon Enterprises; James Kearney, JSL Video; William Kelly, National Video and Recording Center; Kenneth Lorber, Videoworks; Dan Rosen, Editel/New York; Peter Rudny, Broadway Vid eo; Michael Seeger, Showtime/Televideo.

New Products

- Biamp Systems' new Maxikap 6P8 + is a unique powered mixer that features six input channels and an electronic drum/synthesizer input channel. The suggested retail price is $599. Power supply yields 250 watts into four ohms and incorporates a compressor-action auto limit circuit. Contact Biamp at (503) 641-7287.

Can't Get Enough MIDI Meets PASS Sets New Session

PASS Sets New Session
To stay number one, you've got to make the best even better. Which is why for ten years Ampex has continued advancing the performance of mastering tape. Through a decade of increased performance and reliability, Grand Master 456 remains the tape behind the sound of success. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

AMPEX

AMPEX Corporation, Magnetic Tape Division, 521 Broadway, Redwood City CA 94063 415/367-3600 Ampex Corporation - One of The Signa Companies

And The Beat Goes On
Pioneer Ginsburg Retires
Developed Videotape Technology

NEW YORK Charles Ginsburg, the audio-visual engineer acknowledged to be the father of the videotape recorder, is retiring from his post as Ampex Corp.‘s vice president for advanced technology and planning after a distinguished 34-year career.

Upon joining Ampex in 1952, Ginsburg assembled a six-man development team consisting of himself, Charles Anderson, Shelby Henderson, Alex Maxey, Fred Pfost and future industry giant Ray Dolby to devise a means of recording television programs on magnetic tape. At the time, the only way to produce television shows was to shoot live, on film or on kinescope.

Ginsburg’s team developed what came to be known as the Quadraplex, or “Quad,” video recorder. The unit featured four rotating heads that recorded narrow tracks transversely across a two-inch-wide tape at 15 ips. With the Quad VTR, a 12-1/2-inch reel of tape could be used to record an entire hour of programming.

The Quad was introduced to the industry at the April 1956 National Assn. of Radio & Television Broadcasters (NARTR, now known as NAB) meet. On Nov. 30 of that year, CBS became the first network to go on the air with the Ampex VTR with a time-delayed broadcast of its “Douglas Edwards and the News” program; the other networks soon followed suit. In 1957, Ampex received an Emmy award in recognition of the development of the videotape recorder.

Ginsburg’s team’s pioneering work later led to the development of the helical scan recorder, the basic technology incorporated in every video recorder in use today, including home VCRs.

Through the years, Ginsburg garnered many personal honors and awards. Among these are the David Sarnoff Gold Medal, conferred by the Society of Motion Picture & Television Engineers; the Vladimir K. Zworykin Television Prize of the Institute of Radio Engineers; the Valdemar Poulsen Gold Medal of the Danish Academy of Technical Sciences; the Howard N. Potts Medal of the Franklin Institute; and the John Scott Medal of the City of Philadelphia. Ginsburg has served Ampex in his current post since 1960.

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

PALACE PERSPECTIVE: South Norwalk, Conn.-based Palace Production Center, becomes the first post-production house in New England to acquire and use the new NEC System 10 DVE, which offers digital video effects with perspective. The unit is also one of only two in the N.Y. metropolitan area, according to Wendy Beth Lambert, the facility’s director of marketing. Features of the DVE 10 include three-dimensional image rotation, field and freeze-frame capability; key tracking; cropping; mosaic tile and posterization. Also included is an on-board memory system which allows the user to store up to 100 events, and a repeat function which lets a sequence be repeated for any length of time.

CUTTING BY THE NUMBERS: A new computer-managed off-line film and videotape editing suite has been established at Kaufman Astoria Studios in Queens, N.Y. The Cutting Room, built by producer/director Steve Zahler, utilizes a CMX computer to store creative decisions on eight-inch floppy. Zahler has also created a sort of "mini optical house" with a digital special effects generator, a color camera and 70-font character generator. By producing a 3/4-inch "electronic workprint" with opticals and titles at off-line edit rates, says Zahler, "time is provided for visual exploration during the editing process."

POSITIVELY PAINTBOXED:

When Positive Video decided to add a Quantel Paintbox to its facility in Orinda, Calif., its "only seemed logical to provide the same service at both our locations," according to the firm’s vice president of operations, Neal Osheroff. Now, the studio’s post production facility in San Diego has a Paintbox of its own. In the meantime, there have been more new additions at the Orinda location, including a Cubosweep "Picturemaker" animation system. The Cubosweep is capable of generating 3-D objects, determining light sources, extruding and manipulating shapes and handling a number of other animation tricks.

ROSS CUT’S SHORT CUT: Cross Cuts Systems, West Hollywood, Calif., claims its new Speed Assembly editing feature can shave up to 40% off the time it takes to auto-assemble TV shows. The secret is sophisticated computer manipulation of the edit decision list, which minimizes the mechanical functions of the on-line video equipment. A special feature of the Cross Cuts System also enables CMX-compatible editing systems to perform split audio and video edit efficiently from a cleaned edit list.

(Continued on page 33)

New Adapter Broadens Soundstream Capabilities

NEW YORK RCA Studios has installed a one-of-a-kind digital interface adapter to its Soundstream digital editing system, making it possible for the first time to use the system to edit recordings made on Sony, JVC and Mitsubishi gear.

Until now, only Sony two-track and Soundstream two- to eight-track recordings could be edited on the Soundstream digital editor installed by RCA about a year ago.

With the unique UDR-DA1 adapter, designed and built for the studio by Dane Brewer of AdvanceTech in Salt Lake City, Utah, eight-track recordings made on the Sony PCM-3324 and two-track JVC and Mitsubishi digital recordings can be edited as well.

The digital interface adapter has already been used, on a recording of Mahler’s Symphony No. 1 performed by the Vienna Philharmonic, with Lorin Maazel conducting. Produced last September in Vienna by Stephen Epstein for CBS Masterworks, the recording was made on a PCM-3324.

Eight "essential" tracks of the original 24 were used in the editing process.

Since its opening in February 1985, the RCA digital editing suite has been in constant use, not only for RCA label projects but to edit recordings made for CBS Masterworks, Philips and New World Records, among others. In addition to editing the Soundstream system is also used to prepare Compact Disc master tapes and to clean up older recordings by deleting extraneous noise.

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Eight-Man Team Execs Bring China Japan's Savvy

TOKYO The People's Republic of China's government has invited a team of Japanese record company executives to several cities to learn how Chinese recording and production methods might be improved with Japanese know-how and technology.

Headed by Japan Phonograph Record Assn. chairman Noboru Takaniiya, the eight-man team will include CBS/SONY producer Toshihito Ozawa and King Records president Takamatutu Machijiri. The group will be inspecting record plants and studio sites in Beijing, Shanghai, Guangzhou and Chendu.

The Chinese government is placing increasing emphasis on development of its music industry and views Japan as the world leader in recording technology. China is expected to request Japanese cooperation in providing production hardware.

Although China's output of record players, stereo and other audio hardware is growing rapidly, disk and cassette production capacity is reportedly unable to keep pace with demand. The JFRA contends that joint projects are in order, provided agreement can be reached on details and conditions.

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A Transatlantic Stinger. Lisa Robinson's interview with Sting at London's Abbey Road Studios last month is being hailed there as "the most sophisticated live satellite broadcast ever originated" from the studio. Abbey Road has gotten into satellite broadcasting in a big way—the studio is being used by almost all major U.S. broadcasters for originating live programming from the U.K.

For the Sting piece, the transatlantic satellite feed was downlinked to ABC Master Control in New York, then up and across North America to IDE in Los Angeles via Westar—and finally uplinked to the DIR Broadcasting Network on Satcom.

New York

Ohaka Khan Has been tracking at Greene Street with producer Arif Mardin. At the console is Rod Hui, assisted by Steve Carthy. Also there, Lovebug Starski remixed a 12-inch from his new 45, "House Rocker," with Hui producing and engineering. One more recent project: "New Order"'s contribution to the "Pretty In Pink" sound-track, engineered by David Harrington.

At Giant Sound, Reggie Lucas has been producing an album on Randy Crawford. Jim "Doc" Doherty is at the board, assisted by Jeff Cox.

The System (David Frank & Mic Murphy) are recording at Intergalactic Music with Jorge Estefan engineering. Also there, drummer for Steve Ferrone is producing tracks on singer/songwriter Zudio and his band.

Unique Recording has been playing host to Warner Bros. producer/arranger Ross Titelman, who is in producing Stevie Winwood's first album in four years.

The Reds (Rick Shaffer & Bruce Cohen) have been recording songs for the band "Fand The Hand" at Sound Ideas. The sound-track to the TriStar release will be released by MCA. Mike Thorne is producing, with Dominic Maita engineering.

Ras Records president Gary Hilmefar is at Shakedown Studios with Arthur Baker recently overdubbing tracks for the new Black Uhuru album, "Brutal".

Former MCA, Epic & UA recording artist Lamar Thomas has formed a new group, Thomas & Taylor, which recently completed its first album at Power Play in Long Island City. Producers were Thomas and Patrick Adams.

Los Angeles

At Ground Control in Santa Monica, Atlantic act Boomerang (formerly the Coconas of Kid Creole fame) has been recording its upcoming album with producer David Kershovenbaum and engineer Paul Ratjaczk.

Ranger Hatcher has been producing his own album at 4ET Studio in Burbank.

Former Arista artist Danny Peck has been tracking with producer Jim Scott (nominee for Sting's "Dream Of The Blue Turtles") at The Producers Workshop.

At World Soundworks in Burbank, Arthur G. Wright has been producing a project on artist Mossie Rose.

Recent activity at Clover Recorders in Hollywood includes Christian heavy metal act Stripper mixing songs for a new album with Jim Faraci behind the board and Squeak Stone assisting. Also there, Paul O'Neal was producing a live album for Aerosmith. Thom Panunzio engineering, Stone again assisting.

Virgin act the Faith Bros. are in at Galaxy Sound Studios in Hollywood mixing three songs for an album project with British engineer Steve Churchyard. Also, Solar Records act Dynasty has been collaborating with labelmates the Dene on a song for an upcoming album. William Shelby and Kevin Spencer are producing, Jon Gass engineering. Finally, Lakeside, another Solar act, is wrapping up its album project with engineer Michael Frank.

At Larraube Sound in Santa Monica, RCA act Autograph was in overdubbing and mixing its version of Grand Funk Railroad's "American Band." Eddie Delano engineered, assisted by John Hedges. Also there, Tony Bennett and Ray Charles recently recorded a duet on "Everybody Has The Blues." The tune was written by James Taylor, and will be featured on Bennett's first album in about 10 years. Kirk Ferrell engineered, assisted by Barbara Buchanek.

Finally, two Motown projects underway in various stages: Smokey Robinson has been remaking his new album with producers Steve Barri and Tony Peles & Rockwell has been overdubbing with engineer Randy Tominaga and assistant Janine Cirillo.

Nashville

Newcomer Cody Michael was tracking recently at Chelsea Studio with producer Patty Parker.

At Music Mill, producer Ray Baker has been mixing tracks on Rex Allen Jr. with Jim Cotton at the controls. Also there, producer Blake Mevis has been working with RCA artist Ed Bruce. Cotton again engineering.

Other Cities

Arista Artist Charlie Singleton has been tracking at Atlantic's Cheshire Sound Studios. Singleton, producing with Lewis Padgett engineering, assisted by Alex Ayers.

Thomas Dolby is working on the score for George Lucas' new feature, "Howard The Duck," at San Francisco's Russian Hill Recording. Also, the studio reports that all contracts are in regarding the audio post-production work for David Byrne's new feature "True Stories." Post work begins this spring.

The Lone Strangers recently completed mixing its upcoming album on Wrestler Records at Grammie's House in Reno, Nev. The record was produced by Pete Anderson and engineered by Dusty Wakeman and was the first project to be mixed at the brand new studio.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10003.
Hear That! That’s the sound of barriers being broken. It just began. A crack here, a chunk there. It’s a good sound. The barriers falling are those that have long surrounded black gospel music, both traditional and contemporary.

What’s the difference? When you think of traditional, you envision the sound of the Rev. James Cleveland, the Rev. Thomas Dorsey or the New Jersey Mass Choir. Contemporary, you think of Andrae Crouch, Philip Bailey, Tramaine Hawkins and Leon Patillo.

Exactly what’s happening is hard to pinpoint because it’s really a lot of small happenings at the same time. Take Sparrow’s signing of Deniece “Let’s Hear Barriers being broken by black musicians.

It For The Boy” Williams. Here’s an artist at the top of her form. She doesn’t need a gospel album for the little money involved, and it isn’t supplanting her mainstream career.

But anybody who heard her electrifying performance on the last Grammy telecast knows where her heart is. Likewise, the sound of Philip Bailey with his superb Myrrh album, “The Wonders Of His Love.”

There is, for instance, a lot of Andrae Crouch in “The Color Purple” soundtrack, which means there’s a lot of gospel music. The sequence where Shug invades her father’s church with her honkytonk retime may not have been particularly realistic, but it made for a certain amount of entertainment in the gospel music.

Crouch didn’t fare quite as well in a late January appearance on “Donahue,” but few will forget his performance on “The Tonight Show” with Johnny Carson (probably the first time a contemporary gospel artist appeared on national TV—way back in 1972) and “Saturday Night Live.” Speaking of “S.N.L.,” what about the Rev. Al Green’s performance on that show last month?

Breakthroughs can happen anywhere—and often do. Last year at this time, who would have figured one of the line-up’s dance hits would be Tramaine Hawkins’ “Fall Down (Spirit Of Love)”? Or that rock’s foreigner would use a number of traditional black choirs to perform “I Want To Know What Love Is” on its national tour and in its MTV video?

What’s Good About Gospel is that it is big enough to encompass a spectrum of styles within its basic framework. Gospel music evolved in part from the Southern spiritual tradition. So it shouldn’t come as any surprise when Simon Estes, one of the world’s great operatic baritones and the heir of Paul Robeson and Julian Bledsoe, releases an album called “Spirituals” for Philips and the entire project has something of a gospel feel. Philips, incidentally, is making available an hour-long interview on music, especially spirituals, between Estes and jazz legend Max Roach.

So what’s the story? Apparently one of that jazz world’s “Silent Partners” features Dana Key (of DeGarmo & Key) as producer, much of the DeGarmo & Key band in the studio and a fistful of rockin’ DeGarmo & Key tunes on the vinyl. Here’s a man who came out of a traditional black gospel setting, joined Paul Simon (he appeared on “Saturday Night Live”) and is having his greatest success in a rock context. Oh, there’s still plenty of gospel in his voice, but “Silent Partner” is a rock album.

The Talent Lineup has been announced for this week’s Grammy telecast, and it should delight fans everywhere—especially those who were offended by the lack of any jazz on last year’s Grammys show.

Set for the all-star band that will receive a large chunk of time on the CBS telecast next Tuesday (25) are trumpeters Dizzy Gillespie and Jon Faddis; saxophonists Gerry Mulligan and David Sanborn; vibraphonist Bobby Hutcherson and Gary Burton; guitarist Kenny Burrell, B.B. King and Stanley Jordan; keyboardist Herbie Hancock; bassists Ron Carter and Stanley Clarke; drummers Buddy Rich and Tony Williams; and vocalists Joe Williams, Sarah Vaughan, Bobby McFerrin, Diane Schuur and the Manhattan Transfer.

That’s a heavyweight lineup no matter how you look at it, but we confess to being just a bit mystified by the way this aggregation is described in the official NARAS press release. The word from NARAS is that the band represents a mixture of “contemporary jazz stars” and the “classic jazz artists” who inspired them. Even disregarding the vagueness of terms like “contemporary” and “classic,” we have to question that description.

Granted, Faddis has clearly been influenced by Gillespie, and we’ll allow that Williams may have learned a thing or two from Rich. But, to pick a few other examples from the list, Hutcherson and Burton are contemporaries with very dissimilar styles; Mulligan and Sanborn don’t even play the same instrument; and Hancock is the only keyboardist listed—does that mean he was inspired only by himself?

Good Grammy news: a truly all-star band.

Among the performers at the sold-out concerts were the World Saxophone Quartet, Lester Bowie’s Brass Fantasy, Archie Shepp, Muhah Richardson, Sam Rivers, Anthony Davis and Jeanne Lee. Among the surprises: The ever-surprising Sun Ra, who had been scheduled to perform as a duo with his longtime tenor saxophonist John Gilmour, instead showed up with his entire orchestra. The concert, according to Public Theater jazz honcho Nancy Weiss, was an artistic success as well as a financial one.

In other jazz-related Public Theater news, “Ornette: Made In America,” Shirley Clarke’s acclaimed documentary film about Ornette Coleman, will be shown at the Public. It opens Friday (21) and runs through Thursday (27).

The Billboard Top Spiritual Albums for the week ending February 22, 1986.
Tumba dance rhythm spreads from Curacao

by Efraim Gumba, arranged by Juan Canelis, and performed by the band Eno, won this year’s festival.

AFTER A TWO-MONTH BREAK that left New York’s Latin music audience hankering for more, Monday nights, the Village Gate’s legendary Salsa Meets Jazz series starts up again on March 3. Opening night line-up features Puerto Rico’s Sonora Ponceña, with leader Papo Lucci on keyboards, plus Cuba’s Arturo Sandoval and his orchestra. Jon Faddis will be the guest jazz soloist.

The Village Gate’s mix of two Latin bands with a guest jazz musician attracts one of the city’s most heterogenous crowds. Stone salsa heads, who pay at least a different club every night, share space with downtown rockers, jazz cultivists, visitors from South America, Europe and beyond. It’s not unusual to see a table of Japanese salseros, singing along in Spanish.

The Monday night series is also a traditional hang-out for the city’s Latin musicians. There are impromptu jam sessions with unannounced artists, and the bands on the line-up switch in ways that make it a sometimes lone, sometimes hundreds in dance-oriented clubs once since the Gate’s they’re playing for their peers. Still, dancers are not ignored, and many of the numbers fill up the floor.

The Tuesday nights have featured maestro Octavio Tresses, Bobby Rodriguez and Lew Tabackin on March 10; Mongo Santamaria, Conjunto Libre and Freddie Hubbard on March 17; Tito Puente, Ray Barretto and March 24; and El Gran Combo, Louie Ramirez & Ray De La Paz and Daniel Ponce March 31.

TROPICAL NIGHTS IS WHAT Radio City Music Hall calls its evening of salsa with Celia Cruz and Tito Puente on March 2. Both artists are current Grammy nominees: Cruz for her collaboration with Johnny Pacheco in “De Nuevo” on the Musica Latina International label, and Puente for “Mambo Diary” on Concord Picante.

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NEW YORK A panoply of home video manufacturers has registered for the April 17-20 New York International Home Video Show to be held at the Jacob K. Javits Convention Center here.

To date, registered manufacturers include Video Software, Thorn EMI/Home Box Office Video, International Video Entertainment and several other labels, Embassy Home Entertainment, Karl/Lorig Home Video, Trans World Entertainment, Active Home Video, Colossus Video and Prima Entertainment.

Among the distributors scheduled to appear are Compum, VTR, Metro, Star Video and Artec.

The New York International Home Video Show will be a multiday event. "We're not just trying to sell cassettes here," says Knowledge Industry president Marc Weinstein. "We're trying to sell rights. In fact, we've formally declassified Knowledge's effort as an attempt to create a video version of the Frankfurt Book Fair."

"There's a lot of stuff out there that is being developed by people who are unsophisticated when it comes to the home video. They're good at making good products in the marketplace, but the concept of the market is going to enhance the overall exposure that people are getting internationally."

Mailings of more than 100,000 pieces are being sent out to the home video community. Weinstein says: "The targeted mailing for VIPs is 7,000; we will then do a direct mail with a less-octave packet to 25,000 media people, trade outlets, booksellers, sporting goods chains, and drug store chains, Calidor branches, buyers for the major department stores, NARM wholesalers, consumer electronic chains, literary agents, trade publishers, and attorneys in the entertainment division," says the Knowledge president whose company is producing the event.

The 150 booths that have been sold to represent 91 companies," he claims.

Weinstein is looking for overseas companies to attend in order to bring well-product rights; re-tailers to show up looking for hard-to-find, customer-drawing items; and consumers to stop in and take a look at what's new and unique in videocassette software.

"We've put a couple of hundred thousand dollars into this show, and if we can break even we'll be happy. We just want to see if there's room for a second show," he says.

April 17 (Thursday) and April 19 (Saturday), the New York International Home Video Market will be a trade-only show. After that, consumers will be able to shop for a

(Continued on page 40)

Registration Is Starting to Build for the Four-Day Meet
N.Y. Mart Shapes Its April Event Schedule

BY MOIRA MCCORMICK

CHICAGO When Columbia, S.C.-based independent film producers Anna and Cynthia Benson and Mark Henriksen (collectively known as Meridian Films) began shooting a documentary in Charleston in 1979, the three-film enthusiasts found to their dismay that there was nowhere to work out.

So they founded their own weight training aerobic studio, The Firm, which spawned several more such facilities. Wishing to expand even further, the three decided the next step would be to develop a workout tape for the home video market.

"With our media background," says Henriksen, "it was the logical choice."

With Anna Benson producing and designing the workout, sister Cyril

cha taking as executive producer and Henriksen writing and direct-


The finished product, which Benson, the Firm's VTR, is due to appear in early 1986. The first exercise video to combine weight training with aerobics, it premiered this month at the Super Bowl sporting goods exhibition in Atlanta. The cassette, priced at $49.95, encompasses a 60-minute workout along with a 20-minute information section entitled "20 Questions About Fitness." According to Cynthia Benson, "With Work With Weights' ships March 21 and should be in the stores by April 1. The Meridian staff is currently exploring distribution options. "We expect video stores to carry "Workout,"" Cynthia Benson says, and

(Continued on page 40)

Weighty New Workout Due
No Celebrities in 'Firm' Title

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

TOL VIDEO DISK

Compiled from a national sample of retail store sales reports.

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(Recycling Industry Assn. of America; gold certification for theatrical films, sales of 75,000 units or suggested list price income of $5 million ($30,000 or $1.2 million for non-theatrical made-for-home video product, $25,000 or $1 million for music video products; a PAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $5 million ($30,000 or $1.2 million for non-theatrical made-for-home video product, 50,000 units or a value of $2 million for music video product). Tapes certified prior to Oct. 1, 1985 were certified under different criteria. International Tape Distributors certification for gross label revenue of $1 million after returns or stock balancing.)
Meryl Streep in another performance worthy of an Academy Award. Thorn EMI/HBO Video is pleased to announce that "Plenty," the spectacular movie drama, is now available on videocassette. Your customers will love "Plenty."

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WINNER. GET PLENTY!

Meryl Streep in Plenty
LOS ANGELES—In a continuing effort to support and educate distributors and dealers about music video, RCA/Columbia Pictures from home video has been publishing a slick trade newsletter—"The Music Video Leader"—since the inception of its Music Video line last February.

The slick-stocked publication, believed to be the only one devoted strictly to music video from any movie studio, goes out every month to approximately 20,000 video software distributors and dealers, according to Kelly Kountze, RCA/Columbia vice president. A similar approach is taken by "The Video Gazette" for the company's feature film releases, and another bulletin is devoted to the Magic Window children's label.

The company regards "The Music Video Leader" as a sales tool to reflect RCA/Columbia's substantial investment and commitment to music video.

Kountze indicates that one of the biggest stumbling blocks to selling (and even renting) music video is the lack of contemporary music knowledge at most video-only stores, which tend to focus on picture picture production.

"You can't compare music video to feature films," explains Kountze. "It's like trying to promote a book that hasn't received the same type of exposure.

In addition to featuring new Music Video product, the newsletter features such elements as artist biographies, photos, album and tour activity. RCA/Columbia is in touch with record labels, artist management companies and concert promoters for information. The Leader also contains ad slicks and promotion and merchandising hints.

NEW YORK'S INT'L MARKET

(Continued from page 37)

A number of companies have expressed reservations about the consumer side of the market. "We realize, though, that some exhibitors may think that RCA/Columbia was an opportunity to sell to the consumer," Weinstein explains. "Others were worried that the decision was made Monday, but they feel there will still be an opportunity to talk to the trade." To help promote the consumer side of the show, he says, "We're going to put in-store counters at video stores to get our message out. Counter displays will also be used.

Only consumers truly interested in home video programming will be present at the event, Weinstein claims: "There's going to be an admission fee of $10-$15, so we don't want anyone who hasn't got going to walk in the street."

Besides the exhibition floor, the market will present a series of seminar sessions, each with a market place. Topics will cover inclusion of "pricing, promotion methodologies, worldwide market trends, theatrical vs. non-theatrical with emphasis on special interest." Weinstein says.


FIRM WORKOUT WITH WEIGHTS

(Continued from page 37)

since weights are involved, sporting goods stores are also logical sales outlets." Updating of weights equipment, she notes, means "repeat trips to the sporting goods stores" and thus an added incentive for those stores to stock the video. Making shopping easier, the new slim print ad/mail order campaign in three national fitness magazines: Shape, American Health, and Chatelaine, has a variety of exercise video cassete is available by mail through our production house, Bell & Howell, & says Anna Benson.

The Benson and Henrikson hope to capitalize on what they perceive as a trend in exercise videos: moving away from celebrity workouts and toward informative sessions hosted by fitness experts.

"After Jane Fonda's success, there was an exploitative boom in celebrity workout videos," says Benson. "Now, recognizing the fad, it is a broader amount of misinformation.

"The Firm Workout With Weights," emphasizes medical and physiological information, says Cynthia Benson, and stresses "low impact, aerobic", which she feels is the latest buzz phrase to describe workouts that de-empas size running and jumping activities—practices which can harm shins, knees and other areas. "We were advocating [low-impact aerobics] long before they ever invented a phrase for it," she notes.

Meridian plans to follow up "The Firm Workout With Weights" with at least two more videos, both of which are in the works, according to Sylvia Benson. "We design the tapes for repeated viewing," she says, "so you can expect more variety on the upcoming releases."
A Retailer's Guide To Exercise Video

By JIM McCULLAUGH

Although the VSDA claims that the "how-to" category represents only 2.7% of prerecorded video software dollar volume by product type, that translates into considerable sell-through dollars for aggressive suppliers and retailers of exercise videos.

Sparked by the extraordinary success of Karl/Lorimar's Jane Fonda workout tapes, as well as America's fitness mania, the genre has proven to be the No. 1 how-to/instructional type of home video. The VCR has replaced the exercise bike in the living room.

Virtually every major and minor supplier has an exercise or nutrition-oriented tape in their catalog.

On the supply side, the most successful programs are tied to such well-known celebrity/authors as Jane Fonda, Raquel Welch, Debbie Reynolds, Bruce Jenner, Dr. Robert Haas or Richard Simmons.

Those names, combined with a well thought-out program and good production elements usually spell success. Another major factor, of course, is the $20-$40 sell-through pricing on most titles.

Still, though, selling (or even renting exercise tapes) isn't automatic. Even in Jane Fonda's case, retailers have utilized special promotions to "stretch" sales that much further.

A cross-section of program suppliers, distributors and retailers offers the following suggestions for maximizing exercise video:

- Create a special section, separate from how-to/instructional, since exercise videos have proliferated in such numbers.
- Encourage consumers to rent exercise videos before they make up their minds to purchase, again because of the proliferation of titles.
- Offer incentives. Many exercise and nutrition videos are tied to their book counterparts. Give the book away with a purchase.
- Offer additional incentives. One dealer reports that he worked out: a deal with a major gym bag supplier in his territory and gave one away with each purchase of a Jane Fonda tape. He went through 200 tapes one weekend.
- Orchestrate in-store appearances. Even the undisputed queen of exercise video, Fonda, has visited stores with incredible results. Bubba Smith and others have done likewise.
- Tie in with local health clubs. Joining a club might entail a $5 discount on an exercise video with a cooperating store. Dealers can also have local club instructors make in-store appearances to answer consumer questions about exercise and nutrition.
- Create exercise theme days or weekends on a consistent basis and highlight that in local media. Select alternative local media that might have a high demographic of fitness-conscious readers.
For 55 weeks straight, this hot Platinum video has been on Billboard's Top 40 Chart, making it the #8 bestseller for 1985! Get it now and put your stock in shape!

Raquel Welch's "Total Beauty and Fitness" is designed by, and features, Raquel, the star who tops everyone's most beautiful woman list. Over 80,000 customers young and old, in shape and out of shape, have already asked for this year's most promoted fitness video. And coming out this month, a brand new mass market edition of Raquel's fitness book, with appearances on national television shows and print media! A hot seller at $39.95, "Raquel: Total Beauty and Fitness" will give you even hotter results.

So, more than ever, let Raquel give your cash register a definitive workout. Order lots and lots of Raquel's "Total Beauty and Fitness" videocassettes now!

For p.o.p. material call (800) 648-7650.
SOFTWARE SUPPLIERS PROGRAM PATH TO TOTAL FITNESS AT HOME WITH TITLES THAT BEND THE BODY, TEST THE MIND

By CHRIS MCGOWAN

The following is a quick-reference list of most program suppliers who offer exercise-oriented titles, and a look at their current catalog.

ACTIVE HOME VIDEO: “The Bruce Jenner Winning Workout” ($39.95) features the Olympic decathlon gold medalist demonstrating the path to total fitness. In 1986, Active Home Video plans to release videos exploring “non-impact aerobics.”

AMERICAN VIDEO: “The High-Tech Workout!” ($39.95) is hosted by Rob Simonelli and includes unique music, advanced routines and built-in recovery sessions.

BOOKSHELF VIDEO: The venerable fitness expert Jack La Lanne proves once again that you’re only as old as you let yourself be as he teams with “Soul Train” dancer Cheryl Song in “The Jack La Lanne Way” ($39.95).

CBS-FOX VIDEO: “The Playboy Playmate Workout” ($39.95) is a not-entirely-serious exercise video hosted by models from the magazine.

CONTINENTAL VIDEO: At 6’8”, former NFL star Bubba Smith is probably the biggest exercise instructor now on video. “Bubba Until It Hurts” ($39.95) features the big man performing “motion resistance isometrics,” designed to develop muscles in all directions.

EMBASSY HOME ENTERTAINMENT: “The Exercise” ($39.95) features Irlene Mandrell—sister of country singer Barbara Mandrell—performing “exercises.” This down-home exercise program includes a five-minute “Texas Hustle” lesson.

INDEPENDENT UNITED DISTRIBUTORS: In “Running Great With Grete Waitz” ($39.95), the Norwegian marathon star (current world-record holder and seven-time female champion of the New York City marathon) gives training tips to runners.

INTERGLOBAL VIDEO: If you have a hankering to look like Co- nan, or at least to acquire a little muscle tone, Arnold Schwarzenegger demonstrates how to develop pectoral plentitude in “Pumping Iron” ($19.95).

Other exercise videos in the Canadian firm’s catalog include: “Aerobics For Beginners” ($14.95) and “Advanced Aerobics” ($14.95).

IVC/USA SPORTS VIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO: In “Knockout Workout” (USA Sports Video/ $29.95), former lightweight boxing champion Ray “Boom Boom” Mancini gives an intense aerobics lesson that will leave the out-of-shape bouncing off the ropes in the late rounds.

“Body Perfection” (USA Home Video/$39.95) is a total fitness exploration of nutrition, aerobics and bodybuilding hosted by Lou Ferrigno, the imposing “Hulk from TV and a former Mr. Universe.

“Thin Thighs In Thirty Days” (USA Home Video/$39.95) is hosted by Wendy Stehling, author of the bestselling book of the same name, and features yoga and controlled moves.

“Sandahl Bergman’s Body” (Continued on page E-12)

CAROL LAWRENCE’S BROADWAY BODY WORKOUT

Above: Bonnie Franklin visits Houston’s Audio Video Plus to promote her “Let’s Tap” Karl/Lorimar vidtap. Below: Jane Fonda’s “New Workout” (Karl/Lorimar).

Jayne Kennedy’s “Love Your Body” (RCA/Columbia)

Celebrity Appearances, Lower Price Excite Buyers

RETAILERS GET EXERCISE BY PRESSING ‘SALE’ BUTTON ON REGISTER

By CATHY CICCOLELLA

With Americans’ passion for physical fitness showing no signs of abating, the convenience of shape-up-at-home workouts using video tapes has created a consistent demand for exercise videos.

And, video retailers are pleased to note, this consumer demand has translated into cas-sette sales more than rentals.

Fitness buffs who exercise on a regular basis like coaching by their video instructors each time they work out, so they tend to come to the store as buyers rather than renters, dealers say.

Since Karl/Lorimar Home Video released the first “Jane Fonda’s Workout” in November, 1982, a flood of exercise titles have come onto the market. Because of the steady demand for these fitness programs, many video retailers have found it unnecessary to stage specific promotions for the category; they prefer to devote merchandising efforts to slower-moving titles or traffic-pulling blockbusters.

Some stores, however, have found that they can increase their volume of both sales and rentals of exercise cassettes by boosting customer awareness of the genre in general and of specific titles in particular with a little extra pizzazz.

In Houston, Texas, for example, Audio Video Plus brought the undisputed queen of exercise videos, Jane Fonda, into the store for a personal appearance late last summer, and watched sales go through the roof.

“She was only in the store for about an hour and a half signing autographs,” says Susan Gee of Audio Video Plus, “but we must have sold 100 of the new ‘Workout’ tapes while she was here . . . and another 50 or so more during that week, before and after she got here. And her appearance drew a tremendous crowd, which had a residual affect on other titles’ sales and rentals.”

(Continued on page E-14)
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AIM FOR QUALITY SALES FROM BILLBOARD'S DECISION-MAKING READERS
Video specialty dealers and video department buyers in record/tape stores have been in love with exercise and fitness product ever since "Jane Fonda's Workout" started jumping off the shelves. Still a vital genre in most video stores and video departments, exercise video is now seen on the threshold of even more expansion.

**HEALTH CLUB BOOM**

Marty Kenfield, director of purchasing, Video Exchange, (110 stores), Denver

"We're just starting to work out promotions with Mademoiselle and Spa Lady," says Kenfield of two area health club chains. "Aerobic instructors use them (vidcassettes) to show classes various recommended exercises and techniques and they lend them out." Kenfield indicates that a prime benefit of cross-promoting with health clubs and aerobic studios is the enormous number of people that go through these facilities daily.

**AEROBIC INSTRUCTORS**

Randy Sills, associate publisher, Aerobic Beat, (2,000 subscribers), Los Angeles

Sills says the exercise video is just moving into the health club and aerobic studio environment where audio recordings have heretofore held sway. In fact, Aerobic Beat founder and publisher Ken Alan, is at work on a video himself that will be aimed at men. Reebok, which Sills says "is more than a shoe company now," is interested in sponsorship of the video.

The male orientation of the Alan video identifies a problem in aerobics in general that reflects on sales of the recordings. Bubba Smith, the famous football star and focus of a Continental exercise video, has also pointed out how many exercise programs target women. Sills says, "Men are afraid of aerobics. They don't like to do the hand motions. Ken is working with 'heavy hands,' a kind of light barbell that men, and women, too, can use while exercising."

**ADVERTISING/PROMOTIONS**

Lee Hackman, advertising/promotion manager, Video Store (10 stores), Cincinnati

What many stores find attractive about exercise video is that (Continued on page E-11)
This year's been just one grueling exercise after another.
Thank you Jane, M.
mary Lou, Lyle, and...
Richard.

It's always a pleasure to work with talented professionals. That satisfaction becomes even more profound when their products top the charts. Create consistent long-term retail sales. Make you a leader in the category. And keep you fiscally fit.

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THE STOMACH FORMULA

STARRING RICHARD SIMMONS

KARL HOME VIDEO

EVERYDAY WITH RICHARD SIMMONS

KARL HOME VIDEO

Look for Richard's "Reach for Fitness," the first complete exercise, nutrition and motivation tape for the physically and emotionally challenged. Coming late spring.

www.americanradiohistory.com
Threshold
(Continued from page E-6)

the genre lends itself to dramatic in-store promotions with all sorts of beneficial and often free publicity. Hackman recently scored a media coup with a promotion involving Bubba Smith. "We had him on morning drive at WKRQ-FM (top 40) and WEBN-FM (AOR) and on the midday news at WLWT-TV." Hackman believes in advance publicity so stations and other media know the celebrity will be in town visiting stores. "We sent the tape to the radio stations and they were ready for him with lots of questions." Video Store did an in-store on a Thursday night limoing Smith in from the airport, then staged the Friday morning media blitz on the way to a second store for a 1:30 p.m. appearance.

At the first store in Northgate Mall, Smith's appearance even made the mall intercom system. "This rarely happens. My boss [Jack Messer, a director of Video Software Dealers Assn.] talked to the mall and it really worked to draw in people."

IN-STORE EVENTS
Susan Gee, video buyer, Audio Video Plus, Houston
Of all home video categories, exercise video performers and vendors seem among the most eager to participate in in-store events, says Gee at the single unit Texas store. She says this emanates "from many of these celebrities being slightly out of character when bringing out an exercise video. It's not their forte. So they're more eager to go out and promote their video."

Audio Video Plus, headed by Lou Berg, has held a number on in-store events and won display contests. In fact, one display resulted in Fonda doing an in-store, a rare event according to many dealers surveyed. Berg's store has staged events with stars Bonnie Franklin, Richard Simmons and Debbie Reynolds.

GRAND OPENING
George Briner, marketing manager, Licorice Pizza, Record Bar Div., (33 stores), L.A.
While video specialty stores saw the excitement of exercise video long ago, indeed before stocking other alternative product in depth or including music video, the record/tape store entry in exercise video reflects a different evolution. To begin with, record/tape stores are relatively newcomers in video albeit powerful players. Licorice Pizza entered video in the summer of 1983 and immediately saw the excitement of exercise video.
Suppliers (Continued from page E-4)

(Continental Home Video/ $39.95) combines ballet, jazz moves, stretches and strengthening exercises. The host was Arnold Schwarzenegger's costar in "Conan The Barbarian.

Several more fitness videos are set to bow on IVE labels in 1986.

JCI VIDEO: Perhaps the flashiest fitness video around is the certified gold "Kathy Smith's Ultimate Video Workout" ($29.95), which fuses MTV-like graphics, great sound effects and Faberge model Smith leading a fast-paced aerobics workout in a hi-tech gym. New for 1986 are "Kathy Smith's Body Basics" ($29.95) and three other soon-to-be-released exercise videos.

KARL/LORIMAR HOME VIDEO: The Karl/Lorimar catalog includes five titles (all bestsellers) by platinum video artist Jane Fonda. These include the $1 million-sellers "Jane Fonda's Workout" ($39.95) and "Jane Fonda's Workout Challenge" ($59.95), and the certified gold "Jane Fonda's Pregnancy, Birth and Recovery" ($59.95).

Karl/Lorimar also carries the video of ebullient TV exercise guru Richard Simmons. "Richard Simmons Stomach Formula" ($29.95) concentrates on developing strong abdominal muscles, "Get Started (Richard Simmons)" ($39.95) takes you out of your armchair and "Every Day With Richard Simmons: Family Fitness" ($59.95), a platinum effort, provides a well-designed, easy-to-follow exercise program.

Also available are "No Sweat (Lyle Alzado)" ($39.95), in which the football star demonstrates aerobics and strength training, to the best of a Mark Hudson and Mike Sembello soundtrack.

Gold video "ABC Fun Fit" ($29.95) features Olympic gymnast Mary Lou Retton leading children's exercises. "Exercise Now" ($39.95) offers calisthenics, stretching and floorwork. Set to bow in 1986 is "Jane Fonda's Stretch And Tone" ($39.95).

KING OF VIDEO: "Tai Chi Ch'uan" ($42.95) is an exercise tape for both martial artists and others. Host Nancy Kwan and actor John Saxon demonstrate Tai Chi Ch'uan movements that are used in all martial arts and that exercise both the body and mind.

LA HOME VIDEO: Jackie Sorensen, the founder of aerobics dancing, leads you through everything from the Charleston to "Aerobic Dancing" ($39.95) and "Aerobic Dancing Encore" ($39.95).

Jake Steinfeld is a fitness trainer for the stars in Hollywood and has coached such celebrities as Harrison Ford and Morgan Fairchild. In "Body By Jake: Don't Quit" ($39.95), he combines fast drill-type calisthenics with simple weight lifting routines.

Jazzercise founder Judy Sheppard Missett enthusiastically bounces her way through calisthenics and dance steps in "Jazzercise" ($39.95) and "Let's Jazzercise" ($39.95). "Yoga Moves" ($39.95) is hosted by Hollywood yogi Alan Finger and features controlled moves with yogic stretches, divided into sections and a wind down.

MEDIA HOME ENTERTAINMENT: "Muscle Motion" ($39.95) is an exercise tape starring dancers from Chippen-dales. The nightclub that features a male strip show for women only. There are three 20-minute workouts included, for beginner, intermediate and advanced level exercises.

MGM/UA HOME VIDEO: "Marie Osmond Exercises" ($49.95) features the singer leading a workout designed for mothers-to-be.

MORRIS VIDEO: Aerobic and isometric exercises are featured in "Plain Wrap Exercises For Women" ($19.95), hosted by Linda Cohan. Both demonstrate warm-ups, wall stretches, jump rope, running indoors and floorwork.

"Dance Yourself Fit" ($19.95) is a dance aerobics tape featuring Melinda Field, while "The Marathon Challenge" ($24.95) features famous English marathons Ian Thompson and Leslie Watson, demonstrating how to master the 26-mile, 385-yard race.

Morris Video is set to bow as yet-untitled tapes on jogging and cross-country running in 1986.

MTI HOME VIDEO: Madonna and Jennifer Beals' dance double in the movie "Flashdance" and in her exercise video debut, "Freedance." ($39.95), she demonstrates stretching and jazz dance steps that are challenging but not impossible.

MTI set to bow a new "dance aerobics" tape with a different celebrity in 1986.

NUTRITION MANAGEMENT: "Dimensions Of Fitness" ($59.95).

PARAMOUNT HOME VIDEO: "Solid Gold 5-Day Workout" ($29.95) features the dancers from the "Solid Gold" TV show and is choreographed by Kevin Karlise. And, aerobics are thoroughly explored in "Aerobicise: The Beautiful Workout" ($29.95), "Aerobicise: The Beginning Workout" ($29.95) and "Aerobicise: The Ultimate Workout" ($29.95). The "Aerobicise" series, well known from TV, was produced and directed by Ron Harris, and features Lorn-yanna Catalano and Deborah Corday, among others.

PHRM/ENTERTAINMENT: "Playgirl Morning Workout" ($39.95) features centerfold models from the magazine in aerobic workouts.

RCA/COLUMBIA PICTURES HOME VIDEO: Actors and TV sports commentator Jayne Kennedy and several friends lead an aerobics workout designed to develop both an inner and outer beauty in "Love Your Body" ($39.95).

REPUBLIC PICTURES CORP.: Roland Tseng, a fifth-degree black belt in karate, combines basic self-defense movements with aerobic dance steps in "Aerobic Self-Defense" ($19.95).

SPECTRUM VIDEO: Renee Taylor is a renowned yoga teacher in her 80s and the author of some 14 books on the subject. "Renee Taylor's Yoga: The Art Of Living (Beginner's Edition)" ($39.95) and "Renee Taylor's Yoga: The Art Of Living (Advanced Edition)" ($39.95) offer fitness through a yoga program designed by Taylor and hosted by Laurel Dunn and Robert Cook.

Spectrum plans to release a new video with Taylor in 1986.

THORN-EMI/HBO HOME VIDEO: "Raequel, Total Beauty And Fitness" ($39.95) features Raequel Welch leading a class of men and women through 28 moves based on yogic postures. The $1 million selling tape is challenging and many poses require extreme limberness.

VCL COMMUNICATIONS: VCL plans to bow a bodybuilding video in 1986.

VESTRON VIDEO: Bill Dower is the Marine Corps drill instructor who whipped Lou Gossett Jr. (Continued on opposite page)

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They're talking about Aerobic Weight Training—a revolutionary idea. The FIRM™ pioneered & perfected in 1 million workouts. With 2-1-1 benefits of aerobics & weight training, you can achieve visible results in 10 workouts. That's very fast & very motivating. Our client survey reports results more than twice as fast as weight-lose workouts.

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Retail: $19.95 (110-minutes) Ship: 3/21/86 Call (803) 252-FIRM ©1986 Meridian Films, Inc.

"Raequel, Total Beauty And Fitness" (Thorn-EMI/HBO Home Video)

The Firm Workout With Weights...weights best for defining the body. - Susan Harris
into shape for "An Officer And A Gentleman." In "Armed Forces Workout" ($39.95), Dower demonstrates "the deadly sev- en," a series of rugged military exercises utilized by the Marines, Army, Navy and Air Force. Bowing the end of this month is "20 Minute Workout" ($29.95). The tape includes three complete exercise routines based on the daily TV series. Designed by TV instructor Bess Motta, each routine features aerobics too, jumping jacks, stretches and jogs.

VIDEO ASSOCIATES INC.: "Do It Debbie's Way" ($39.95) is the platinum-seller starring Debbie Reynolds. On a pink stage, with swing-era music, the film star chats, joks and works out with such celebrity pals as Teri Garr, Florence Henderson, Dione Warwick and Shelley Winters. Reynolds designed the exercises for the true beginner when she felt that the other tapes on the market were too advanced.

"Jogging With Marty Liguori" ($29.95) was formerly titled "Jog Run Race Win" and features the 1970s middle-distance track star and '80s sports-caster dispensing sage advice on the art of running. Training schedules, race preparations, running form, warmups and race strategy are discussed by Liguori, who was the first high school athlete to break four minutes in the mile.

"How To Jump For Life" ($29.95) is designed by Jyl Steinback for beginners who find dance aerobics too difficult. "Blessercise" ($29.95) puts aerobics to Christian music and features Marie Chapian.

"Water Workout" ($29.95) features Candy Costie, 1984 Olympic gold medalist in synchronized swimming.

WARNER HOME VIDEO: Noted children's fitness expert and author Suzy Prußen hosts "Tip Top! With Suzy Prudden: Ages 3- 6" ($19.95) and "Tip Top! With Suzy Prudden: Ages 7-10" ($19.95). Both prices become effective in mid-March.

PARADE VIDEO: Available are "Jazzercise—The Best Yet" and a variety Joni Greggains aerobics videos.

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We frequently have cases where a customer will rent an exercise title for one day, then wind up keeping it a week. So rather than pay the late charges, the customer just buys it," she says. Video Cassettes Unlimited stocks about 10 different exercise titles, and Rosette says the customers for those tapes are primarily women.

Both men and women are looking for exercise videos at Precision TV in Bellwood, Ill., according to the store’s video software buyer, who calls himself Mr. Z. “At first we had a lot more women interested in the category, but now men are buying and renting them too,” he says. "They tend to go for the more male-oriented programs, however—if a tape has a man doing the exercises, they’ll take it."

Precision TV has run several newspaper ads specifically on the exercise genre, and stocks about 35 different titles in the category. The tapes are kept together in a separate eight-foot showcase in the software section of the store.

Since Precision TV also sells video hardware, it has taken advantage of its hardware inventory to promote the software as well, according to Mr. Z: “We had both Lou Ferrigno and Jack LaLanne in the store in 1985 for personal appearances. Ferrigno was mainly signing autographs, but Jack LaLanne was actually doing his exercises in the store. And while he was doing them, we had 14 big-screen TVs set all around the showroom playing his exercise video—you couldn’t be anywhere in the store and not see shots (Continued on opposite page)
know what was going on!”

Exercise is definitely a “sale” category at Precision TV as well, Mr. Z says: “We had a woman in the store a few weeks ago who had rented an exercise tape a few times and then said, ‘For all the times I’ve rented this tape I could own it,’ so she bought it.”

New York City video customers are extremely interested in keeping fit, and have kept the exercise-tape inventory at New Video turning over rapidly, according to partner Michael Pollack. “We seem to attract more and more people who are looking to get into better shape, and they realize they can exercise at home, with personalized instruction, using a video cassette,” Pollack says. “And it’s certainly cheaper than paying $300 or $400 to join a health club.”

Threshold
(Continued from page E-11)

says Briner.

As evidence, Briner offers how a Jane Fonda in-store was the focal point of a grand opening for its expanded Huntington Beach unit this past November. While a rock band or some veteran prerecorded music personality is the logical focus of a grand opening, Fonda created a stir in usually laid back California. “We promoted it in three newspapers in the area,” Briner says.

PRODUCT PRESENTATION
Jim Ellis, president, Movies To Go, (26 stores), St. Louis

According to Ellis, exercise video is a genre that can often get lumped in with other instructional video and lost in the shuffle. Movies To Go likes to position exercise video on its own. In the firm’s catalog, the genre has its own heading and 50 titles are listed. In Houston, Gee indicates that it is appropriate to include exercise video with the instructional or alternative inventory.

“People are constantly looking through this section for videos on cooking, sailing and everything,” Gee says. The inclusion of exercise video may result in additional sales as people not shopping for exercise items discover their availability.

RENT THEN BUY
Kim Hannum, buyer, Ap- plause Video, 25 stores, Omaha

Of all categories, exercise video may lead in terms of moving as a rental toward ultimate purchase. However, not all respondents agree on this. In Omaha, Hannum says, “We only have two of Fonda’s videos for rental.” She says any purchases can be returned for exchange, though, eliminating the rent-first-buy-later initiative.

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Cameo Wants More Than a Token White Audience

BY PAUL GREIN

LOS ANGELES Cameo has reached gold with seven of its last eight albums, but group leader Larry Blackmon isn’t satisfied. The problem: The group has yet to land a top 40 hit on the pop chart, and as a result has a lower profile than other acts that are less consistent in album sales.

“We don’t get the recognition we deserve,” Blackmon says. “We go to these award shows and we’re not nominated for anything. And the people who are nominated, some of them, don’t sell as many records as we do, and in some cases aren’t as popular. How many seats could they sell? Cameo has toured every year since 1977. We used to do up to 200 dates a year—packing 18,000-seaters.”

Blackmon, who plans to record his first solo album after Cameo finishes its next album, also says that Cameo is perceived as a group popular only with blacks.

“You can’t tell me it’s just black people buying our records,” he says. “When we tour, one-third of our audience in the U.S. is mixed, and in England it’s 50-50. Besides, the state of the economy over the years proves it’s not just black people buying our records, because there have been some periods of time when the history of Cameo that some black people couldn’t afford to buy records, but we’ve had a steady, ascending pattern of sales since 1977.”

Blackmon speculates that part of the problem in the past was lack of record company support. Cameo’s first eight albums were on PolyGram’s Chocolate City subsidiary; its last three have been on its own PolyGram-distributed label, Atlanta Athletics.

“We’re with a record company where we’ve seen four presidents come and go,” Blackmon says. “We’ve been acts that are older than a lot of the individuals that are there right now, and with every new administration there are different ways of doing things.

“We would have to deliver records that we just knew they couldn’t lose no matter how shaky the company was. Cameo wasn’t the most—we wouldn’t win any popularity contests at PolyGram for awhile, let’s put it that way—so if we had a record that they had to work, we knew that record was going to sink fast.”

Blackmon says that he’s satisfied that things have turned around at the label. “Now there’s a very good team with a good chief, Dick Ashley.”

Much of Cameo’s energies have gone into building Atlanta Artists, its in-house entertainment complex that encompasses management, production, record company, touring company and publishing wings. In addition to Cameo, acts signed to Atlanta Artists are Cash Flow, whose first single was recently re-released and whose first album—co-produced by Blackmon and Cameo bassist Michael Burnett—as in a month, and Jillian, a 19-year-old pop/dance singer whom Blackmon is in the process of recording.

“It’s been a carefully planned strategy of evolution,” says Blackmon. “Our goal was first to get our 500,000 black base, our security, and then to form an autonomous production company. We’ve spent a lot of money on the production company over the years.

“It was a matter of having control of all the entities. The strategy was to build it to a level that would attract the attention of some of the other dynamos and then, at a later time, maybe consider selling.”

Blackmon has also begun directing the group’s videos; he has over-seen the last two, “Attack Me With Your Love” and “Single Life.” He will also be involved in production of solo albums—still in the planning stages—by the other members of Cameo.

Blackmon already has a title picked out for his own solo album: “Product Of America.” Says the singer: “It’s black rock’n’roll. That’s what Cameo really is, where (Continued on page 45)

IRS Artist Adopts ‘Do-It-Yourself’ Attitude

Stan Ridgway Builds His Own Studio

BY ETHLIE ANN VARE

LOS ANGELES Tales of squandered recording budgets are all too common; the story of IRS artist Stan Ridgway’s recording budget is unique. The former Wall of Voodoo vocalist spent it on building a recording studio.

“Instead of seeing it fly away in hourly studio payments,” says Ridgway, “I took my recording budget and presented the record company with a business proposal, whereby they could have this finished piece of vinyl and the ability to do the next one for less.

Ridgway and partner Louis Van Denberg now own the Clubhouse Studio in Hollywood, where they can record other acts.

“It’s kind of unprecedented,” notes Ridgway, “but, for IRS, it’s also a re- cognizable investment; it’s my recording budget, after all. And I can bring in my next record much cheaper this way.”

Ridgway was able to construct a 24-track facility on that limited bud- get thanks to a used console brought from his “Rumblefish” soundtrack collaborator, Stewart Copeland, and an interior “built from Carpeterian remnants,” as Ridgway puts it.

“I’ve always admired groups like Cabaret Voltaire and Eurythmics that had a do-it-yourself attitude about their records,” says the singer/songwriter. “It would always frustrate me as an artist to ask the engineer what he was doing and be told, ‘Oh, it’s far too mysterious and diffi- cult for you to understand.’ They kind of shake a necklace of transistors and doides in your face, as if it’s all magic. And it’s not.

Ridgway—who, in the end, brought in outside production help from Hugh Jones, Joe Chicarell and Mitchell Froom—found that the drawback of self-production is that “you have to wear two hats. As my own producer. I had to say, ‘Stan, that’s not good enough; sing it again.’ At times I wish I had leaned on me more.”

Still, Ridgway is satisfied with the results of “The Big Heat,” a collec- tion of his off-kilter film noir vi- nettes. Two of the tunes on the album were successful in a 1985 Euro- pean EP, but this is his first American pressing since he left Wall of Voodoo in 1983.

Ridgway is well aware that he doesn’t fall into the commercial stream, and his affiliations—IRS Records, LAPD management and FBI booking—reflect his alternative bias.

Continuing the alternative marketing scheme for “The Big Heat” is a video directed by Andrew Deucette for the single “Drive She Said.” Deu- cettie’s prior film experience consists of animating the title sequence for “Friday The 13th Part III.” The singer also plans to tour the smallest clubs humanly possible when he hits the road with the band.

“Obviously, I have to eat,” says Ridgway. “But I really try to keep the business part of what I do sepa- rate from the music.”

Ono to Tour for First Time In 12 Years

Manager Says ‘Starpeace’ Show Will Honor Lennon

BY LINDA MOLESKI

NEW YORK Yoko Ono is set to embark on a three-month “Star- peace World Tour” that will commence in Brussels on Feb. 28. Ono is scheduled to play 18 venues, including a tour of Japan, the U.S. and Canada, and eight in Japan, with the first leg of the tour covering East and West Germany, Hungary, Yugoslavia, Poland and even Russia, if permitted.

Although the event is named after Ono’s recently released Polydor album, “Starpeace,” business man- ager Sam Havadayt says the tour isn’t simply designed to sell records.

“Since John’s passing, Yoko has received letters from around the world,” Havadayt says. “This is her way of thanking the fans for all their support and to carry on the legacy of her husband’s stand against war, weapons and killings.”

The William Morris Agency is booking the tour. There is no open- ing act, and ticket prices will be set at the standard rate for each area. Venues will range in size from 2,000 to 25,000 capacity, the largest being the Budapest Peace Festival, which will be held in mid-March.

The tour will be financed through Ono and PolyGram. To help subsi- dize some of the expense, William Morris is searching for a corporate sponsor.

Ono will donate some of the mon-ies generated by the tour to various charities, including orphanages and drug rehabilitation centers, Havad- toyt says.

The event will be filmed as a doc- umentary, to be released on home video later this year. “We were go- ing to produce it ourselves, like the ‘One To One’ film,” Havadayt says, “but instead we’re in negotiations with a major corporation.”

Ono has recruited five musicians to complete her band’s lineup: keyboardist Phil Ashley, drummer Ben- nie Gramm, bassist Leigh Foxx, and guitarists Mark Rivera and Jimmy Rip.

Ono’s last public performance was in 1974 in Japan with the Plastic Ono Band.
His First Album for Private Will Be Voiceless

Kottke’s Acoustic Music Is Again in Vogue

BY STEVEN DUPER

NEW YORK — The surge of interest in new age and acoustic instrumental music is helping guitarist Leo Kottke get his career back on track.

The Minnesota-born virtuoso recently signed with Private Music, an unexpected move that will see him release his first album in almost three years and undertake an extensive tour later in the year.

Kottke first came into the national spotlight in the early ’70s, a period when stringed acoustic music was enjoying one of its periodic renaissances.

“It’s a cyclical thing,” Kottke says. “The flurry of interest in Europe a few years ago in the acoustic guitar followed by about eight years the same surge that was occurring here when I was with Takoma and then Capitol.”

The foggy-voiced Kottke (who says he will not sing on his Private debut) is regarded as a master of a singular and very American style of guitar, which draws as much from Appalachian bluegrass as from bottleneck blues and classical music.

The “folksier” sound of his early product, on the Takoma label, similar to work by John Fahey and Bola Sete, was eventually augmented by a groaner, more fully orchestrated approach on Capitol albums such as the live “My Feet Are Smiling” and “Chewing the Fat.”

Kottke recorded six albums for Capitol before moving to Chrysalis, where he cut another five, including several greatest hits packages. Since his deal with Chrysalis expired two and a half years ago, he’s kept busy playing concerts and working on his technique.

“I’ve been touring here, in Europe and Australia,” he says, “Mostly, though, I’ve been taking a break to see what would develop. I also finally learned to read music.”

Kottke notes that he “quit using picks a few years ago” and has become part of the six-string rather than 12-string guitar as a result.

“The music is still coming from the same source, though,” he says. “I haven’t deliberately tried to write something different. However, I can see a lot of development in my writing. I’ve grown harmonically, and I’ve got a better grip on rhythm—what it is and how to feel it.”

Kottke was introduced to Peter Baumann through talent manager Elliot Sears. “He called me one day and said ‘These people know about you. I was thinking to go—I’ve got a lot of new material around—and they were real happy to trust my judgment.’

The record Private will get from Kottke will likely be considerably different from any project he’s done before. Jazz bassist Buell Neidlinger is set to play on and produce the album in a lineup that also includes cellist, synthesizer and Kottke’s guitar. Neidlinger, whom Kottke says he met some nine years ago, played bass with Cecil Taylor’s band in the late ’60s and early ’70s; co-wrote with Stephane Grapelli and David Grisman the soundtrack to “King Of The Gypsies”; and composed the soundtrack to “Little Treasure” with Kottke. The band finished recording about two weeks ago with engineer Danny Wallin at Studio M on the Paramount lot.

According to Kottke, Neidlinger’s conservatory training helped keep the rehearsals quick and organized. “I like to be able to go into a session well rehearsed and record stuff in just three or four days,” Kottke says.

The guitarist believes that the primary reason Private became interested in him is his willingness to tour. “I like to tour,” he says. “Live is better. On a good night, special things come to me and to the audience. I find it all very mysterious.”

Kottke’s resurgence won’t be limited to the record and proposed tour: This summer publisher Hal Leonard will release a book of Kottke’s music printed in both standard musical notation and guitar tablature. He’s also got high hopes for the new record: “I’ve sold a few records, but I don’t think I’ve made the right one yet. Maybe this is it.”

CAMEO WANTS MORE
(Continued from page 44)

our hearts are—that mixture of rock ‘n roll and what Europeans call funk.”

Cameo, which is managed by Atlanta Artists’ Bunnie Ramson, is shopping for a new agency, having most recently been signed to Norby Walters.

While Cameo has been frustrated by its slow, steady climb, Blackmon says the group isn’t going to give up.

“We look at the pattern of our lives over the last 1 1/2 years and say we must be doing something right. We can’t doubt ourselves. That’s the wrong thing to do at this stage: We’re warriors.”

“Each year we go for the jugular that much more. It’s an intensity that will probably drive us crazy, but nevertheless we’re having a damn good time.”
Talent in Action

RUSH
The Forum, Inglewood, Calif.
Tickets: $16.50, $15

RUSH IS an anomaly in arena rock. The band draws basically the same crowd as, say, Van Halen or Motley Crue, and yet it puts on a jazz-based, laid-back, sophisticated show. Aside from a few flashy and video—little more than you'd see at an upscale disco on Friday nights—the Mercury act offers neither sturm nor drang, yet excites the fans every bit as much as all David Lee Roth's acrobatics.

Rush's Feb. 5 show at the Forum was the first of two sold-out nights for the Canadian trio. The group started right off giving a note of humor to its often pompous, political image: they came onstage to the strains of "Three Blind Mice." Then they went right into "Spirit of Radio" and continued to sing of self-determination, nuclear war and capitalism.

The enduring mystery of Rush is why the band has succeeded with such an unlikely vocalist as bass player Geddy Lee; the man is forever reaching after a note that doesn't exist. But as for why Lee was chosen as the band's vocalist in the first place, that was answered when guitarist Alex Lifeson made a brief stab at harmony. Alleycats sing better. Drummer Neil Peart, mercifully, kept his mouth shut.

Voice weakness hardly kept the audience from responding to the band. They responded, mainly, to strong individual musicianship and the complexity of the songs themselves. When Rush ended the show with a rocker in 4/4, it was a shock to the ear. The rest of the material is all in off-the-wall time signatures—although the material often manages to sound alike despite that.

Rush's worst vice is that the band can do well, but still, just boring. But it's also refreshing to see an act in the heavy rock genre that can satisfy its fans without pandering to them. And if Geddy Lee's voice can be considered cruel and unusual punishment to some, there were also more than 30,000 people who considered them to be given their money's worth and then some. Which, at today's ticket prices, is a feat.

ETHEL ANN VARE
PAT BENATAR
The Forum, Inglewood, Calif.
Tickets: $16.50, $15

HAS MOTHERHOOD and a three-year touring hiatus mellowed Pat Benatar? That was the question in the minds of the sell-out crowd that greeted Benatar on Feb. 3. The Cricketus artist answered the question with skill and sweat and proved, during a hard-rocking 105-minute set, that you don't need Spanx pants to excite a crowd.

Lined up on the open structural steel stage set were Benatar and her band—guitarist Neil Giraldo, drummer Myron Grombacher, keyboardist Charlie Giordano and bassist Donnie Nuxx—along with a backing chorus and the Uptown Horns. No lasers, no flashpoa, no video screens—just a solid set covering past hits and a selection of new material. Bearing in mind her own criticism, in her recent hit, "Sex As A Weapon," Benatar even turned away from her glamor image to perform in a pair of comfy trousers, Bruce Springsteen-style white T-shirt and black leather jacket.

The unadorned presentation made such stark, early songs as "Heartbreaker" work better than production numbers like "We Belong." And the first encore, the ballad "Painted Desert," was a poor choice for a work-up-your-assis audience. But Benatar made up for that sluggishness with a rousing closer of "The Ooh Ooh Song," a terrific tilt but a terrible tune.

Benatar's adopted-hometown crowd was delighted with the crisp, well-paced show. The vocalist sang with fire and ferocity; if there was anything lacking in the presentation it was on the talking side. It wouldn't hurt Benatar to make a move here and there, and occasionally, with her bandmates. That Benatar and guitarist Giraldo are husband and wife is no secret; an expression of intimacy or at least interaction between the two onstage would be quite special.

But all these are minor complaints in a show that exemplifies straightforward, rock 'n' roll at its best: no gimmicks, no misdirection to cover up a basic lack of musicianship. When an artist doesn't underestimate her followers, they usually rise to her expectations.

ETHEL ANN VARE

PIA ZADORA
Carnegie Hall, New York
Tickets: $22.50, $20, $17.50, $15

ANYONE HOPING FOR A few cheap laughs at Pia Zadora's expense was bound to be disappointed by her Carnegie Hall debut on Jan. 31. So was anyone hoping that the more glowing reports of Zadora's prowess as a singer were true.

If Pia Zadora is the celebrity is a good example of hype at its most extreme, and Pia Zadora the actress is a good example of the so-called's-good school of emoting. Pia Zadora the vocalist is nothing so exotic. She's no laughing matter, to be sure, but she's no revelation either.

Listening to Zadora perform a program of standards, backed by a 42-piece orchestra, turned out to be a reasonably pleasant, if less than memorable, way to kill an hour on a Friday night. She proved to be extremely competent, occasionally moving, and a lot more comfortable with the material than some of her contemporaries who have gone the Pan Alley route. But she displayed hardly any personality.

Offering a program drawn largely from her current Epic album, "Pia & Phil," Zadora approached practically every song the same way: starting slowly and quietly, building to a dramatic crescendo, and finishing with a bravura display of heavy-duty, old-fashioned belting. It was an effective approach as far as it went, and improved to have the pipes to pull it off, but it didn't go very far.

The most disconcerting aspect of Zadora's vocal style is its resemblance to Judy Garland's—a resemblance that was most apparent on "The Man That Got Away," a song closely identified with Garland for years. A young singer tackling the standard repertoire (Zadora has also been referred to as "Pia Once In My Life")." Come Rain Or Come Shine," "All Of Me," and other evergreens) could do worse than model herself on Judy Garland. There's a difference, however, between emulation and skin-deep duplication.

(Continued on page 47)
TALENT IN ACTION

(Continued from page 48)

The orchestra, under the direction of Vincent Falcone, was impressive, but the arrangements were, for the most part, pedestrian. A handful of agreeable solos by Falcone on piano and Al Klink on tenor sax helped relieve the monotony. PETER KEEPNEWS

BIL COSBY
Radio City Music Hall, New York
Tickets: $35, $30, $25

SITCOM SUCCESS hasn’t spoiled Bill Cosby. The unique style and viewpoint that made him a standup comedy star more than 20 years ago haven’t deserted him; he captivated a capacity crowd at Radio City on Feb. 2 as easily as he used to transfuse the patrons of Greenwich Village coffee-houses.

Cosby is a masterful storyteller, an incisive philosopher, and less of a comedian in the traditional sense than he has ever been. He told no jokes during his Radio City show (one of an unprecedented 15, all sold out), and he did almost no “bits” per se. His performance was primarily an extended meditation on what it’s like to be a 45-year-old man with a wife and five children. The laughs were in Cosby’s attitude and the characteristically bemused way in which he expressed it.

He sprinkled his commentary with such wry observations as “marriage is wonderful because when you wake up on the wrong side of the bed you’ve got someone to pick on;” and “I asked God to give me a son—and I found that God has a sense of humor.” He offered a perceptive description of the year-to-year changes in an adolescent girl’s life and a curiously believable account of a conversation he had with his dog.

For two hours, Cosby was never less than charming, and frequently hilarious. After a while, however, it became apparent that, as funny as his observations on family life were, they contained a lot of hostility.

When Cosby described his children as “brain damaged,” or talked about wanting to have one of his daughters “declared legally stupid,” he effectively played the frustrations of parenthood for laughs, but he also left a vaguely unpleasant aftertaste. There’s a fine line between poking gentle fun and attacking, and Cosby crossed it more than once. Strangely enough, this champion of family entertainment got a lot of rather cruel laughs at the expense of his family.

PETER KEEPNEWS

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Country

Together Again. Warner Bros. labelmates Emmylou Harris and John Anderson reunite in the studio during the production of Harris’ recent album. The two performers were earlier paired on “Someone I Used To Know.”

At the Beverly Hilton Hotel in Los Angeles, a press conference was held Feb. 5 to announce the nation’s first Vietnam veterans salute. On hand were actors Jon Voight, Harry Dean Stanton and Ed Asner, along with musicians Country Joe McDonald and ex-Doors Robbie Krieger and John Densmore.

The press conference disclosed plans for a giant concert at the Forum in L.A. on Feb. 24, the day before the Grammys. Billed as a “Salute And National Tribute To Vietnam Veterans,” the event will feature, among others, Peter Fonda, Herbie Hancock, Richie Havens, John Ritter, Gary U.S. Bonds, Bono, Sha Na Na, Buddy Miles, Rita Coolidge, Buffy Sainte-Marie, Brian Wilson, Ronnie Montrose, War, Martha Raye and Beverly D’Angelo. The program will feature a mixture of musical performances, readings and recitations.

Scene’s call came from Denny Brewington, a former publisher and attorney now based in Phoenix and one of the concert’s organizers and promoters. Brewington says he believes that there is a natural overlap between country music and the spirit of patriotism now spreading throughout America—and he is putting out the call for Nashville acts to participate in the marathon event.

“I know there are Nashville artists who support this country and its veterans, and I think it’s vital that we have country performers on the show,” he explains.

Brewington says he originally had spoken with Lee Greenwood, Charlie Daniels, and old friends Willie and Waylon when he was looking at a different date for the Forum concert. But when the decision was made to coincide the date with the Grammys in the hope of getting more name artists on the show, Greenwood and Daniels had to drop out due to previously arranged bookings. Jennings and Nelson are still on location in Tucson filming “Stagecoach,” which leaves Brewington with a star-studded benefit of country performers. He says the event’s promoters are willing to pay routing and/or rescheduling expenses for major Nashville acts interested in participating in his national Vietnam veterans tribute.

“I realize a lot of performers are ‘benefited out’ right now,” Brewington says. “But this is an affair of the heart. There has never been an official national salute for our vets. And we really want country music represented on the show.”

The idea for this salute originated with the widow of one of the fifty Vietnam vets killed in the Vietnam War: “Coca-Leon,” a one-time bassist for the Allman Brothers. Williams died from Agent Orange contamination. All monies raised by this marathon concert, says Brewington, will go to benefit the Lamar Williams Foundation for Agent Orange Relief, the Vietnam Veterans Leadership Program and the California Vietnam Veterans Memorial Commission.

Working with Brewington on the project are Jerry Buss, owner of the Forum and the L.A. Lakers; Avalon Attractions; Alex Bell of Village Recorder Studios in L.A.; and casting director Jerry Best.

For more information, contact Denny Brewington at (602) 955-1577, or Alex Bell at Village Recorder Studios, (213) 478-8227.

MCA records is still banking in the limelight following its spectacular concert launching the label’s Herald Series and celebrating the $25 a person benefit held at the Vanderbilt Plaza Hotel. Are still talking about the wealth of musical styles showcased that night.

Larry Carlton is the Master Series’ cornerstone, the artist with the most recognizable reputation, who—MCA chief Jimmy Bowen puts it—“will get the line into record stores about two years faster than we could have without him.” Carlton escorted the night, introducing the four other Master Series acts and dazzling the sellout audience with his own music whenever he picked up his guitar.

It was a night of pure showmanship and technical excellence. Carlton led off after welcoming remarks from Bowen, Bruce Hornsby and Ron Atkinson (who en-
joyed a similar night of festivities last year with Carl-
ton, Earl Klugh, George Benson and others when he debuted his CBS masterpiece, “Stay Tuned”). By the time Carlton’s opening numbers were over it was ob-
vious that the surprise hit of the evening might well have been his dynamic bass player, Abraham Labor-
el, who stole every number he played on to Carlton’s obvious pleasure.

Each of the Master Series artists is distinctly different, They include pianist Johnny Jarvis, Albert Loomis, Finetone bassist Edgar Meyer (whose sense of humor flows through his performances with delight-

(Continued on page 57)

Anthology Is Out As Part of Texas’ 150th
RCA Album Ties into Music & History Promotions

BY EDWARD MORRIS

NASHVILLE Piggybacking on this year’s Texas sesquicentennial celebration, RCA Records has sold 100,000 copies of its anthology album “The Stars Are Out In Texas” since the item shipped Jan. 30. And there are several promotions in the works.

The album, which is being distributed nationally, has cuts by Al-
abama, Waylon Jennings, Louise Mandrell, Charley Pride, Jerry Reed, Willie Nelson and Guy Clark. One of the Jennings’ songs, “Sweet Mother Texas,” has been released as a single; it also appears on ABC’s current RCA album of the same name.

Jim Yates, regional sales director for RCA in Dallas, says the album has been accepted by the Texas Sesquicentennial Commission as an official commemorative product. Because of this status, the commis-
sion chairman, Bob’s promotion has been backed. The display also lists the distributors handling the album.

To tie in with the sesquicentennial wagon train visiting Texas commu-
nities between last month and this coming October, RCA is arranging album giveaways at area radio sta-
tions when the caravan passes through.

Yates says the album has already been sent to all the country and most AC stations in Texas and will be sent to the top 40s.

The nightclubs cross-promotion that will be tied in with a yet-to-be-
announced airline, the label will be involved in sending two Billy Bob’s Texas patrons to each. The “Texas Legacy Gala” in New York and two of that club’s habitues to Billy Bob’s. Both clubs are selling the album and have table tents to advertise it.

On the Texas end of the club promotion, winners will be chosen March 20 in a random drawing. En-
try forms are available at Billy Bob’s and all Sound Warehouse locations. The drawing is being adver-
tised on KPLX Fort Worth, in Billy Bob’s regular print and radio spots, an signs at Sound Warehouse. The contest will run from Feb. 24-
March 16.

Yates says that p-o-p displays similar to those distributed to mer-
chants by the sesquicentennial commission have also been sent to rec-
order retailers. Major distributors for the product in Texas include Sound Warehouse, Western Merchandis-
ers, Handleman, Lieberman and Big State.

Dave Wheeler, director of mar-
keting for RCA’s Nashville division, says the idea for the special album originated with the Dallas branch of the label.

An item on “The Stars Are Out In Texas” are “If You’re Gonna Play In Texas (You Gotta Have A Fiddle In The Band),” Alabama; “Locken-

Marlboro Offers Cassette

NASHVILLE In its ongoing com-
mittment to country music, Marl-
boro is offering a free 10-song casset-
tette titled “The Best Of Marlboro Country Music, Volume I” with the purchase of a carton of its ciga-
ettes throughout February.

Featured on the cassette are Merle Haggard’s “Okie From Muskogee,” Ronnie Milsap’s “Stranger In My House,” Ricky Skaggs’ “Don’t Be Shy” and “Hometown,” Lee Greenwood’s “God Bless The U.S.A.” and Hank Williams Jr.’s “All My Rowdy

Friends Have Settled Down.” All the artists included are current or previous headliners on the annual Marlboro Country Music tour.

Highlighting the tie-in at the re-
tail level are specially designed displays and point-of-purchase materials.

Marlboro, which is a division of Philip Morris, kicks off its spring ’86 country music tour with a Feb. 23 concert headlined by Bart Anderson and Dolly Parton at the Universal Amphitheatre in Los Angeles.

Country is unrepresented at Vietnam vets tribute

For We Are Ending February 22, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

127 REPORTERS

1. HANK WILLIAMS JR., AIN’T MISBEHAVIN’ WARNER BROS./Columbia

67 69

2. KENNY ROGERS, TOMS OF THE UNKNOWN LOVE MCA

50 54

3. REBA MCENTIRE, WHOEVER’S IN NEW ENGLAND MCA

48 52

4. ROSANNE CASH, HOLD ON COLUMBIA

38 63

5. THE JUDDS GRANDPA RCA/Columbia

33 102

Rebels Added To Most Added. In 150th Sesquicentennial celebration of the five records most added to the playlists of the radios stations reporting to Billboard. Retail Breakouts is a weekly national indicator of the tracks with the most added airplay on the initial market breakouts. Initial market breakouts are one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by computer. Addressed stamped envelope to: Billboard chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

54 REPORTERS

Number Reporting

1. ANNE MURRAY NOW AND FOREVER (YOU & ME) MCA

30 30

2. GEORGE STRAIT YOU’RE SOMETHING SPECIAL TO ME MCA

21 21

3. ALABAMA SHE AND I RCA

19 19

4. RANDY TRAVIS OUTSIDE TOGETHER CBS

12 12

5. DON WILLIAMS WE’VE GOT A GOOD FIRE GON’ RCA

12 12

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ACM Readying Radio Research Results

NAKESVILLE The Academy of Country Music is assembling the details of the recently instituted national study for comparing country music fans to other listeners. Results of the research program, encompassing more than 1,000 country music listeners, will be disclosed during the Country Radio Seminar here March 6-8.

The firm of Landman/Webster in New York is conducting the research in five geographical regions of the U.S. Fans are being asked questions related to their listening habits, musical preferences, record buying patterns, concert attendance, radio station preferences, earnings, education and professions.

Dean Landman and Maurie Webster will present the results of their investigations with a slide presentation at the Academy’s March 7 luncheon at the Opryland Hotel. They will also appear at the ACM’s trade booth throughout the seminar to answer additional questions.

Ron Martin, chairman of the board of the Academy of Country Music, says the organization is working on plans to tour the slide presentation around the U.S. Additional survey material is under development for a future report to the advertising community.

Noting that “it is no secret that there was some decline in country music listenership in recent years,” Martin says that early 1986 ratings indicate that the audience is on the increase.

“By providing this information to the nation’s radio station program directors and general managers, artists, recording companies, publishers and others who will attend the seminar—we hope to give them a valuable tool which will enable them to better understand country music listeners and buyers,” comments Martin.

KIP KIRBY

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

TOP COUNTRY ALBUMS

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

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<th>Week ending</th>
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<th>ARTIST (LABEL, # DISTRIBUTING LABEL) (SUG. LIST PRICE)</th>
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<tr>
<td>LEE GREENWOOD (MCA 5622 (8.98)) 1 week at No. One</td>
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<tr>
<td>GEORGE JONES (Epic 36958) WHO'S GONNA FILL THEIR SHOES</td>
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<tr>
<td>GEORGE STRAIT (MCA 5479 (8.98)) SOMETHING SPECIAL</td>
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<tr>
<td>W. NELSON, J.CASH, K.KRISTOFFERSON Columbia 12 638 HIGHWAY MAN</td>
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<tr>
<td>JOHN SCHNEIDER (Columbia 5663) A MEMORY LIKE YOU</td>
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<tr>
<td>GEORGE STRAIT (MCA 5479 (8.98)) GEORGE STRAIT'S GREATEST HITS</td>
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<td>ROSANNE CASH (Columbia 39463) RHYTHM AND ROMANCE</td>
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<td>THE FORESTERS (MCA 4139 (8.98)) 40 HOUR WEEK</td>
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<td>MARIE OSMOND (Capitol 2 2813 (5.98)) THERE'S NO STOPPING YOUR HEART</td>
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<td>MERLE HAGGARD (Epic 40274) AMBER WAVE OF GAIN</td>
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<td>THE BELLAMY BROTHERS (MCA 1 4382 N MCA) HOWARD &amp; DAVID</td>
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<tr>
<td>DOLLY PARTON (MCA 5617 (8.98)) GET TO THE HEART</td>
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<td>THE JUDDS (MCA 41333-2 (8.98)) WHY NOT ME</td>
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<td>JIMMY BUFFETT (Epic 40274) HOW SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)</td>
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<td>STEVE WARINER (MCA 6478 (8.98)) LIFE'S HIGHWAY</td>
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<td>GLEN CAMPBELL (Atlantic/MCA 90483 ATLANTIC/8.98) IT'S JUST A MATTER OF TIME</td>
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<td>JANIE FRIECE (Columbia 39975 SOMEBODY ELSE'S FIRE</td>
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<tr>
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<tr>
<td>ALABAMA A MCA 4139 (8.98) ROLL ON</td>
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<td>JAMIE FRICKE (Columbia 40165) THE VERY BEST OF JAMIE</td>
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<td>NITTY GLOFFY DIRT BAND (Warner Bros. 25534) PARTNERS, BROTHERS AND FRIENDS</td>
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<td>ALABAMA A MCA 5642 (8.98) MOUNTAIN MUSIC</td>
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<td>JOHN CONLEY (Columbia 237542) STEP OUT ON</td>
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<td>THE JUDDS (MCA 4139 (8.98)) THE CLOSER YOU GET</td>
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<td>ROY NELSON (MCA 5663) THE LAST MANGO IN PARIS</td>
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<td>WILLIE NELSON (Columbia 237542) GREATEST HITS</td>
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<td>WILLIE NELSON (Columbia 237542) ALWAYS ON MY MIND</td>
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<td>CRYSTAL GAYLE (Warner Bros. 2584) NOBODY WANTS TO BE ALONE</td>
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<td>DOLLY PARTON (MCA 5444 (8.98)) REAL LOVE</td>
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<td>WAYLON JENNINGS (MCA 41333-2 POLYGARM (8.98)) TURN THE PAGE</td>
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<td>JIM GLASER (MCA 41333-2 POLYGARM (8.98)) PAST THE POINT OF NO RETURN</td>
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<td>LEE GREENWOOD (MCA 5582 (8.98)) SOMEBODY'S GONNA LOVE YOU</td>
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<td>JOHN ANDERSON (Warner Bros. 25211 (8.98)) TOKYO, OKLAHOMA</td>
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<td>REBA MCENTIRE</td>
<td>I DON'T WANT TO BE A LONELY MAN</td>
<td>MCA 25673</td>
<td>R 4</td>
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## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS RIGHTS/SHEET MUSIC

**TITLE**
(Publisher – Licensing Org.)

### SALES & AIRPLAY

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### PERFORMANCE RIGHTS

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<tr>
<td><strong>ASCAP</strong> (American Society of Composers, Authors &amp; Publishers)</td>
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<tr>
<td><strong>BMI</strong> (The Broadcast Music, Inc.)</td>
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<tr>
<td><strong>CMA</strong> (Country Music Association)</td>
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### SHEET MUSIC

Sheet Music Agents are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

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<tr>
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<td>CPP (Columbia Pictures)</td>
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<td>MCA (MCA, Inc.)</td>
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**COUNTRY SINGLES BY LABEL**

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**COUNTRY SINGLES OF 1986**

1. DREAMLAND EXPRESS (John Denver, ASCAP) - RCA
2. SHE AND I (Don Williams, ASCAP) - MCA
3. 100% CHANCE OF RAIN (Gary Morris, BMI) - MCA
4. CAJUN MOON (Ricky Skaggs, ASCAP) - RCA
5. IN OVER MY HEART (Steve Wariner, ASCAP) - MCA
6. ANOTHER MEMORY (Mike Denver, ASCAP) - MCA
7. WE'VE GO'A GOOD FIRE GON' (Don Williams, ASCAP) - MCA
8. ANOTHER MEMORY (Mike Denver, ASCAP) - MCA
9. SWEETER THE STATLER BROTHERS (MCA, ASCAP/Pathfinder) - MCA
10. A ROCKET YOU'RE SOMETHING SPECIAL TO ME (Glen Campbell, ASCAP) - MCA
11. I'LL CRY OVER YOU (PEGGY WYATT, BMI) - MCA
12. YOU'RE SOMETHING SPECIAL TO ME (George Strait, ASCAP) - MCA
13. I'LL CRY OVER YOU (PEGGY WYATT, BMI) - MCA
14. WE'VE GON'A FIRE GON' (Don Williams, ASCAP) - MCA
15. SWEETER THE STATLER BROTHERS (MCA, ASCAP/Pathfinder) - MCA
16. I'LL CRY OVER YOU (PEGGY WYATT, BMI) - MCA
17. WE'VE GON'A FIRE GON' (Don Williams, ASCAP) - MCA
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29. WE'VE GON'A FIRE GON' (Don Williams, ASCAP) - MCA
30. ANOTHER MEMORY (Mike Denver, ASCAP) - MCA
Janet Jackson takes 'Control' on new release

emerge as the album's best moments. Vocally, Jack-
son is more aggressive than ever. Indeed, her exhibi-
tion of sass and funkiness is certainly more provoca-
tive than anything Jackson has ever put on wax.

In any case, "Control" is an important work for
both artist and producer. It is Janet's ticket to individ-
uality and the formal entry of Harris and Lewis into
the pop mainstream once and for all—we hope.

"Rapture," Anita Baker's debut project for Elektra
and first LP in almost three years, is more convention-
al than Jackson's showing, yet equally satisfying. The
singer served as executive producer on the project,
which delivers more of the solid soul that made Bak-
er's "Songstress" LP (on the indie Beverly Glen label)
a strong contender on national R&B charts.

During her hiatus—induced by legalities surround-
ing her Beverly Glen departure—Baker left behind
a loyal following whose appetite for non-synthetic soul
(remember full rhythm sections!) will be more than
satisfied by bold soul like the dramatic "You Bring Me
Joy," the moody room blues of "Been So Long," and
melodic delights like "Sweet Love" and the title track.

Baker's voice soars like a bird above these tracks,
some of which she composed. The album, due later
this month, should do quite well in the marketplace.

Janet Jackson takes 'Control' on new release

BY NELSON GEORGE

NEW YORK Was 1985 a bad year for Rick James? Though his "Glory" album sold out only around
400,000 units, a far cry from his previous platinum efforts, reports received
selves of the Motown star make a good case that it was actu-
ally a year of "growth and expan-
sion," free and easy.

"Nineteen eighty-five was not a bad year for us," says Leroi John-
son, president of James's Mary
Jane Productions, who says the
company's publishing arm, Stone
City Music, earned more than
$550,000 last year. Much of this
revenue was generated by top five
pop hits written by James for Ed-die
Edie Murphy ("Party All the Time")
and Lewis and Harris ("Jam"
Harris's "Songstress"
Al and
Swan
Tiger's "All the Time" is the centerpiece, has
reportedly sold more than 700,000 units.

Overall, Johnson asserts, "While we were slightly off in terms of sales from the years we
had albums like "Doo Wop" and Four
Songs', when you factor in the Mary
Jane Girls' sales of 700,000 albums,
Rick's sales of "Can't Stop," and the sales of two of our developing acts, Val Young and
Process & the Doo Rags, we did well."

Process & the Doo Rags' Colum-
bia debut was a sales disappoint-
ment, but Johnson says James and
his label are energized by the new
label. "The Process record did
well in the major markets in the
East: New York, Philadelphia, Chi-
cago, and Atlanta," he says. "It
just didn't break in any of the sec-
ondary markets. So we feel we have
a sales base in the secondary mar-
tet. Though we never had a break-
through record, each of the four
singles did something somewhere."

It was speculated last year that
James didn't tour because of his
efforts to get financing for a film
musical. "We're spending a lot of
money developing a script that we
can be happy with," says Johnson.

"Now it is a matter of timing. We
know there have been and will be
more black films with music geared
for release. We don't want to get lost in a crowd. Besides, Rick knows that it is music
that generates the dollars for him,
and we don't want to get too far away
from it."

As for a tour, Johnson says James
is along with the Doo Rags, the
Mary Jane Girls, the Stone City
Band and Val Young, will hit the
road this summer. Last fall the
Mary Jane Girls did a solo tour with
them as headliners, marking the
first time any of James' offshoots
had headlined dates while affiliat-
ed with him. Former creative part-
tner Teena Marie, who recorded with James' band, always toured with
him during her years at Mo-
town. The Mary Jane Girls will be
heard on the soundtrack to a new black Edwards film.

One of Mary Jane Productions' most interesting activities is its de-
velopment of the Ultimately line of
action wear. The four-year-old op-
eration is earning $300,000 to
$400,000, according to Johnson.

"We are not using the Rick
James name, but decided to estab-
lish it on its own," he says. "We do
use the company to prepare T-
shirts and other tour merchandise.
What we have concentrated on is
growth through major chains and
boutiques. We didn't want to simply have the clothes associated
with music through any cross-pro-
motion with Rick."

Q Cued. Composer/producer/
musician Quincy Jones, left, talks with
Ed Bradley on a recent edition of "60
Minutes." The profile, which included
an interview with Michael Jackson,
was titled "His Friends Call Him Q."

Janet Jackson takes 'Control' on new release

Brooklyn Dreams. At Brooklyn's Clara Barton High School the Weather Girls,
Izora Armstead and Martha Wash, join Rep. Major Owens at a Martin Luther
King Jr. birthday celebration that attracted 2,000 Brooklynites.

RHYTHM & BLUES
by Nelson George

Nelson George is on vacation. This week's column
was written by Billboard contributor Steven Ivory.

THERE ARE NEW ALBUMS from female vocalists
Janet Jackson and Anita Baker that are worth a spe-
cial listen. Both projects not only represent the best
of their black pop musical directions, but also
mark advanced progressions for both artists.

"Control," Jackson's new album, finds her working
with the Minneapolis production team of Jimmy
"Jack" Harris and Terry Lewis. This is the first time
Harris and Lewis collaborated with one of their sub-
jects. It also is the first time the artist was directly in-
volved in virtually every phase of production. Not only
is she listed as co-producer and co-writer (with Harris
and Lewis) on eight of the album's nine tracks—she is
also credited with contributing some keyboard and
synthesizer work on all of the tracks.

The results are primo Minneapolis. The brisk stride
of "When I Think Of You," the exotic "Funky How
The Time Flies," a somber "Let's Wait Awhile," and
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is she listed as co-producer and co-writer (with Harris
and Lewis) on eight of the album's nine tracks—she is
also credited with contributing some keyboard and
synthesizer work on all of the tracks.

The results are primo Minneapolis. The brisk stride
of "When I Think Of You," the exotic "Funky How
The Time Flies," a somber "Let's Wait Awhile," and
"You Can Be Mine" with its mighty pocket groove.
BLACK SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1 DO ME BABY</td>
<td>MELISSA MORGAN</td>
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<tr>
<td>2 HOW WILL I KNOW</td>
<td>WHITNEY HOUSTON</td>
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<tr>
<td>3 WHEN THE GOING GETS TOUGH</td>
<td>BILLY OCEAN</td>
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<td>4 YOUR SMILE</td>
<td>RENE &amp; ANGELA</td>
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<tr>
<td>5 TENDER LOVE</td>
<td>FORCE M.D.'S</td>
</tr>
<tr>
<td>6 GUITY</td>
<td>YARROW&amp;BROOKES</td>
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<td>7 SHEET MUSIC</td>
<td>SADIE</td>
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<td>8 THAT'S WHAT FRIENDS ARE FOR</td>
<td>DIONNE &amp; FRIENDS</td>
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<td>9 HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>FREDDIE JACKSON</td>
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<td>10 HOLD ON TO YOUR LOVE</td>
<td>SMOKEY ROBINSON</td>
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<td>11 THE COLOR OF SUCCESS</td>
<td>ATLANTIC STAR</td>
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<td>12 LET ME BE THE ONE</td>
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<td>13 THE SWEETEST TABOO</td>
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<td>14 WHAT HAVE YOU DONE FOR ME LATELY</td>
<td>JANET JACKSON</td>
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<td>15 AFFECTION</td>
<td>TA MARA &amp; THE SEVEN</td>
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<td>16 INSATIABLE WOMAN</td>
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<td>19 I'D RATHER BE BY MYSELF</td>
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PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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### Club Play

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<td>LOSE YOUR LOVE/AVE MARIA</td>
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<td>ABC</td>
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<td>BABY DON'T STOP ME</td>
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### 12 Inch Singles Sales

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<td>GO HOME (REMIX)</td>
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<td>I LIKE YOU (REMIX)</td>
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<td>NO FRILLS LOVE (REMIX)</td>
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<td>THE SUN ALWAYS SHINES ON T.V.</td>
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<td>IF YOU SHOULD EVER BE LONELY (REMIX)</td>
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<td>LOVE'S GONNA GET YOU</td>
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<td>WHAT HAVE YOU DONE FOR ME LATELY</td>
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### Breakouts

Titles with future chart potential, based on club play this week.

1. ANOTHER NIGHT (REMIX) | ARETHA FRANKLIN
2. NO MORE SHIRLEY MUDDICK ELECTRA
3. CHIEF INSPECTOR/NOVELLA DAS NOVE WALLY BADAROU | DJ HAIL
4. ONE MORE SHOT (REMIX) | SPACE MONKEY
5. SANCTIFY YOURSELF SIMPLE MINDS | A&M
6. FUNKY LITTLE BEAT CONNIE SPRINGRIFF
7. SWEETHEART RAINY Days SUPERTRONICS
8. LIFE'S WHAT YOU MAKE IT (REMIX) | TALK TALK 98 AMERICA

### Titles with greatest sales or club play increase this week

1. I GOT A WAY RUSS BROWN JUMP STREET
2. ANOTHER NIGHT (REMIX) | ARETHA FRANKLIN
3. CLOUD NO-S MYSTERY ASSIGNMENT | FOX CANNIBALS
4. CHIEF INSPECTOR/NOVELLA DAS NOVE WALLY BADAROU | DJ HAIL
5. WE CHILL | A-HA
6. THE RIVER/SUNSHINE | JANET JACKSON

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These charts reflect the popularity of dance and disco music at the time of publication. Billboard magazine is a weekly American music newspaper that has been in publication since 1914, covering the music industry.
SOME IMPORTANT new singles: Prince’s “Batdance” (Warner Bros.) must have been considered a gift by all the similarly tagged radio stations. Black radio and clubs should most certainly be pleased also by this hard-hitting, starkly produced throwback to the falsed- toted “Dirty Mind” period. He sounds like a gheena again, monstrously, and odysseously seductive.

And look who should also have a new single out this week—former Prince protégé Vanity. Her “Under the Influence” (Motown) is very much a mainstream club and radio record, the most attractive one she’s ever made, with its silky waves of backup voices and flowing groove. Three long Morales/ Munizhai mixes are provided in various states of strip-down.

A&M’s promo 12-inch from the forthcoming “Pretty In Pink” soundtrack pairs two key cuts: the result of “Psychic Ed Fun” 1981 title song, lengthened and cleaner by far than the original, and “If You Leave” by OMD—an otherworldly beatballad, co-produced by New York mix specialist Tom Lord-Alge.

Finally, the pre-release promo press play in New York, Man Friday’s “Love Heartache,” the second re-release by New York’s Vinil Mania, hits a deep, sinuous groove, underscored by a soulful, contemplative lead vocal. Magnetic underground music.

TWO IMPORTANT albums: Janet Jackson’s “Control” (A&M) sans her jumpin’ feet first into funk, holding hands with Jimmy Jam and Terry Lewis. Backing up “What You Have Done” (one of several solo epics breaking incredibly quickly this month) are “Control” and “Nasty,” presented as a 10-minute Although hard media also as “The Pleasure Principle,” a slightly more soft-edged disco cut produced by Secret collaborator Monte Morris.

Total Contrast’s self-titled debut (London) is an album with no weak spot whatsoever. It’s eight strong and individually identifiable songs in a row. For clubs: “Hit and Run,” “Paisley Park,” “Erotic”, “When the First Time” are multiple beat. “How Many Reasons,” midtempo and forceful, and the soulful and edgy “When The Love Is Gone” for Djs about it. Then a stunning surprise at the very end comes “Entangled” to discover—of the most compelling dance-pop mix ever, a creative merging with Euro-pop. Personality and variety, you can’t beat it.

BRIEFLY: Rene & Angel’s “Drive My Love” (Mercury) hits a good, staccato groove, remixed from their surprisingly deep album... Talk Talk is back after a year’s layoff with “Life’s What You Make It” (EMI America), a midtempo radio song transformed to a sleeky record by producer Tim Friese-Greene. Mark Berry’s “My Heart is a Balloon” is outstanding and in-distinguishable from a black American record... Black Ivory’s “I’ve Got My Eye On You” (Paranoma) brings us a Pet Shop Boys synthe-sized bass, as remixed by George Rodriguez and Tony Humphries... Cock Robin’s “The Promise You Made” (Columbia) veers from low-key Euro-rock into a punchy break and wind-up, in a new 12-inch single version. Original Concept’s “You Can Feel It” (DefJam/Columbia) opens with astonishingly rocking concert, and goes into a hollow beat-box riff, sparked by drop-ins, we think, from Bobby Byrd’s “Get Up, Get Into, Get Involved...” Alyson Williams’ “We Can Go” (Profile) is a stylish remake of the Hotfoot Sisters’ 1987 hit—no-brilliant recasting but well structured at the end.

NOTES: Skivworth & Turner have been signed to Warner Bros. producer Patrick Adams will record songs from the duo. Other signings: Gwen Guthrie to Polygram... O’Chi Brown’s “Whenever You Need Somebody” import also to Polygram, which will issue both the original and Harlequin-style “Pull It Off” mixes... Information Societly’s “Running” signed to Tommo Boy from original label Windstone Records. The new pressing will be a remix by Joey Gardner and “Little” Louis Vega, credited with creating the Kraftwerk-like record in the Bronx... Taffy’s “Midnight Radio” import to Emergen-

Radio watch: The original Bobcat version of Pet Shop Boys’ “West End Girls” has been re-released on CBS Associated to take advantage of EMI-America’s delayed release of the Stephen Hague-produced re-cut version now breaking out in retail on Parasophone import... Colonel Abrams’ “I’m Not Gonna Let” re-issues (MCA) by Tim Regisford, notched here last time, is due for release today—it was John Morales who did the uncredited import mix... Polydor has plans for a special 12-inch single with Shep Pettibone mixes and Rich Scher keyboard overdubs of Level 42’s pop-charting “Something...” and the band’s hit “World Machine.”

THIS WEEK IN DANCE: 1978... The Bee Gees have settled on an extended domination of the pop charts... New releases include: Paul Hardcastle’s “Make a Move,” a 1975 underground hit remade Philly-style on Motown, to be re-released years later due to popular demand; “Come Into My Heart,” USA-European Connection (Marvin), the first disco-recorded song; Kangas’ rock “Africanism” (Polydor) and, entering the country on import, Generation X’s “Ready, Steady, Go.”

WE SEND slushy long-distance greetings to the attendees of the mid-winter music conference in sunny Florida. Two cents: DJs are here to break music, not merely re-cycle it. Club DJs created the style and the format that got songs on the “discos,” “dance,” or even “club promotion” were operative terms. They rock the cradle of pop music and have earned the right to ex- erise their opinions without being browbeaten to death.

PA. AD REGULATIONS (Continued from page 41)

RHYTHM & BLUES (Continued from page 52)

Leon Sylvers III, whose productions once dominated urban airwaves, continues his comeback with singer/songwriter Troy Johnson. Infilled with opulence, Sylvers’ Motown is due this month. Sylvers co-produced the LP with Johnson and Wardell Potts. The album is tighter than Sylvers’ recent debut and a nice re- nement of Sylvers’ early Shalamar and Whispers productions.

Taylor, who recorded an album for A&M under the name G.T., is enjoying increased activity as a songwriter and producer. Taylor’s “Just Gets Better With Time” is the debut Motown single for singer Alifie Silas. In addi- tion, Taylor wrote and produced the rock-edged “Do Me Right” for

Joyce Kennedy’s “Wanna Play Your Game” A&M LP is due in the studio with yet another A&M vocalist, Vesta Williams. Other contribu- tors to Williams’ debut include David Crawford and the team of Keg Johnson and Wilmer Raglin.

Lee Bailey, producer of the syndi- cated “Radioscope,” reports that the entertainment show’s recent Martin Luther King special was an overwhelming success, carried by more than 80 stations during the pe- riod of Jan. 12-20. “Radioscope” rounded out the triumph by present- ing Yolanda King, daughter of Dr. King, with a $5,000 check to the Martin Luther King Center for Non-Violent Change during a recep- tion at the center in Atlanta.
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Celebrating Success. Arista Records execs present the Thompson Twins with gold disks for their latest album, "Here's To Future Days," following the group's recent show at New York's Madison Square Garden. Shown are, from left, vice president of video and artist development Abbey Konowitz; national director of album promotion Sean Coakley; vice president of sales and distribution Jim Cawley; band member Joe Leeway; senior vice president of promotion Don Lenner; national promotion manager Mike Corbett; band member Alannah Currie; artist's manager Bob Holmes.

"Phantasmagoria" Performance. London-based MCA recording artists the Damned are greeted by friends backstage following their recent show at the Ritz in New York City. Celebrating are, from left, MCA Records London director of a&ar Steve Cutler; band member Roman Jugg; MCA East Coast album promotion and marketing director Randy Hock; band members Bryn Merrick and Dave Vanian; MCA director of artist development Tim Devine; band member Rat Scabies; and MCA national college and alternative promotion director Nan Fisher.

The Gift of Music. Midge Ure is congratulated by Chrysalis Records officials after his recent performance at the Palace in Los Angeles, where he performed material from his debut solo album, "The Gift." Backstage are, from left, the artist's manager Chris Morrison, label president Jack Craig, vice president of marketing Rick Dobbs, Ure, executive vice president Jeff Aldrich, and label chairman Chris Wright.

Expanding the Family. Warner Bros. Records' chairman Mo Ostin, left, and president Lenny Waronker look on as jazz artist Bob James inks a recording contract with the label. James' first project for Warner Bros. is scheduled to be released this spring.

Industry Pointers. Key label execs give their audience some helpful hints during the recent National Music Publishers Assn. Forum in New York. The panel, which was put together by Chrysalis Music, was titled "Who Writes the Songs and Who Covers Them?"—An A&R Approach to Picking the Hits." From left are Arista vice president of black music Ed Eckstine, PolyGram a&r director Peter Lubin, Chrysalis Music East Coast creative director and panel moderator Cherie Fonow, and A&M a&r director Nancy Jeffries.

The School of Hard Rocks. Metal veterans from Black Sabbath tell newcomers Keel some of the tricks of the trade during a listening party for Sabbath's latest Warner Bros. album, "Seventh Star." Standing are, from left, Sabbath bassist Dave Spitz, Keel bassist Kenny Chaisson, Sabbath's keyboardist Geoff Nicholls, drummer Eric Singer, and lead guitarist Tony Iommi, and Keel guitarist Marc Ferrari.

White Nights Sees Gold Days. Celebrating the success of Atlantic Records' original motion picture soundtrack to Columbia Pictures' "White Nights" at a reception in Hollywood are, from left, Atlantic senior vice president and West Coast general manager Paul Cooper, film producer and director Taylor Hackford, composer Stephen Bishop, Columbia Pictures Music's senior vice president Gary LeMel and senior vice president and general manager Bob Holmes.
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**Blonde Garners Quintuple Platinum With ‘Alien Shores’ Release**

**Govern’s Initiative to Boost Sagging Domestic Industry**

**Canada**

**LONDON** A computerized data-base containing detailed information on all sound recordings ever commercially available in the U.K. is to be established here under the national Broadcasting Act of 1984.

The Mechanical Copyright Protection Society (MCPS), representing more than 10,000 composers, performers, record companies and publishers, is to jointly finance and administer the project with the British Library National Sound Archives, which already possesses a collection of more than a million recordings.

A new company, National Discography Ltd., has been set up as a subsidiary of MCPS, with the society’s managing director Bob Montgomery as chairman.

Information for the database will be processed and stored on MCPS computer systems, which already contain copyright data on some two million song titles. Both the British Phonographic Industry (BPI) and the National Association of Record Producers and Importers (NARPI) here are giving official support to the project. Member record companies are to supply National Discography with a list of their own product ranging from singles and picture discs to CD’s and music videos.

Recording catalogues and other sources will also be used to compile information.

By the end of this decade, the National Discography is expected to include all recordings currently available in the U.K., as well as sales data, reissues, reissues and all widely imported material. Ultimately, National Sound Archives’s resources will be used to extend the scope of the Discography to include material prior to 1986.

According to Montgomery, the Discography will meet the needs of the music and other industries and could serve as a centralized source of information on commercial recordings. Users will include radio and television producers, advertising agencies, journalists, colleges, musicians, clubs and members of the general public.

Jack Thomas, director general of the IFPI, says: “This is a very well come development and we hope the example will be followed in other countries. It has long been our policy to encourage the setting up of national sound archives to encourage recognition of recordings as cultural materials.”

John Deacon, director general of BPI, adds: “There’s no doubt a centralized masterfile will be of great value to the record industry in years to come.”

**Toronto** Bryan Adams and Corey Hart weren’t the only artists from Canada selling well through the Christmas season. Platinum Blonde, the Toronto band that has somehow slipped the attention of radio programmers below the border, is going great guns at home.

January certifications from the Canadian Recording Industry Ass’n (CRIA) place “Alien Shores,” the foursome’s second disk, at quintuple platinum. The disk is only the fourth ever by a Canadian artist to achieve sales of a half-million and now ranks as the biggest-selling domestic disk by a group. The immediate marketing campaign to achieve that, far from what some criticize as a narrow following, Platinum Blonde is reaching a big audience. Only Bryan Adams’ “Reckless,” Hart’s “Boy In The Box” and Anne Murray’s Greatest Hits have sold platinum “Alien Shores” domestically.

The Blondes’ “Crying Over You,” the first single from the album, surpassed platinum in January, CRIA says.

January was, as usual, a relatively slow month in terms of record certifications. Only 29 were reported and only three of those were of the multiple-platinum variety.

Heart’s self-titled album and Paul Young’s “The Secret Of Association” moved past the double-platinum mark in the month.

There were six platinum albums: “Welcome To The Real World” by Eric Clapton; “Heartbeat” by Arcadia; “Knee Deep In The Outback” by Starship; the “Broadway Album” by Barbra Streisand; “Promises” by Sade and “The Rovers’ 20th Anniversary.”

There were strong indications that Sade stands to have the next multi-platinum album for CBS. A verified certification of the album gold during the month, only weeks after its release. Sirenaids, the Rovers, Mr. Mister and Starship also had their disks certified gold, indicating sharp sales to start the year.


Adams charted his master as well, having more than one single in for his “Christmas Time” release, while Falco’s “Rock Me Amadeus” single also topped the platinum mark. Gold singles were “Tanzan Boy” by Baltimora, “Ball Of Confusion” by Love & Rockets, “Everything I Hear: Corey Hart and What’s Going On,” CRIA says.

Billboard compiles a tally of certifications according to distributors company numbers, with year-to-date. The January list is CBS, 12; RCA, 6; Capitol-EMI, 5; A&M, 3; PolyGram, 2; and MCA, 1.

**KIRKE LAPointe**

**Countrymen Finally Lend Him an Ear**

Corey Hart, the 23-year-old Montrealer who only two years ago was having trouble convincing Canadian radio programmers that he had something to offer, is now doing the airwaves and is poised to become the artist with the best-selling Canadian album ever.

Hard came to Toronto Feb. 6 to receive a Diamond award—given by the Canadian Recording Industry Ass’n for sales in excess of one million—on behalf of Canada’s-for “Boy In The Box,” his second album for Aquarius Records. With that, he joins Bryan Adams as the only domestic artists to reach the diamond club. Six weeks earlier, Adams’ “Reckless” disk broke the million barrier.

Hart’s album shot past the million mark in roughly half the time it took Adams’ record—about seven months. And, with a single or two already charting for AM and FM to play from the disk, Hart seems certain to surpass the sales plateau achieved by the blonde Vancouverite.

Aquarius and Capitol Records-EMI of Canada Ltd. (the label’s distributor in Canada) threw a press conference and party to celebrate the news. Hart, publicly shy for someone who’s so much in the spotlight, surrounded by fans and played down comparisons to Adams.

He was presented with a special Juno award by Peter Sternberg, the president of the Canadian Academy of Recording Arts & Sciences. In any other year, “Boy In The Box” would have been the runaway win-

(Continued on page 64)

**Blonde Garners Quintuple Platinum With ‘Alien Shores’ Release**

**Toronto** Bryan Adams and Corey Hart weren’t the only artists from Canada selling well through the Christmas season. Platinum Blonde, the Toronto band that has somehow slipped the attention of radio programmers below the border, is going great guns at home.

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There were six platinum albums: “Welcome To The Real World” by Eric Clapton; “Heartbeat” by Arcadia; “Knee Deep In The Outback” by Starship; the “Broadway Album” by Barbra Streisand; “Promises” by Sade and “The Rovers’ 20th Anniversary.”

There were strong indications that Sade stands to have the next multi-platinum album for CBS. A verified certification of the album gold during the month, only weeks after its release. Sirenaids, the Rovers, Mr. Mister and Starship also had their disks certified gold, indicating sharp sales to start the year.


Adams charted his master as well, having more than one single in for his “Christmas Time” release, while Falco’s “Rock Me Amadeus” single also topped the platinum mark. Gold singles were “Tanzan Boy” by Baltimora, “Ball Of Confusion” by Love & Rockets, “Everything I Hear: Corey Hart and What’s Going On,” CRIA says.

Billboard compiles a tally of certifications according to distributors company numbers, with year-to-date. The January list is CBS, 12; RCA, 6; Capitol-EMI, 5; A&M, 3; PolyGram, 2; and MCA, 1.

**KIRKE LAPointe**

**Countrymen Finally Lend Him an Ear**

Corey Hart, the 23-year-old Montrealer who only two years ago was having trouble convincing Canadian radio programmers that he had something to offer, is now doing the airwaves and is poised to become the artist with the best-selling Canadian album ever.

Hard came to Toronto Feb. 6 to receive a Diamond award—given by the Canadian Recording Industry Ass’n for sales in excess of one million—on behalf of Canada’s-for “Boy In The Box,” his second album for Aquarius Records. With that, he joins Bryan Adams as the only domestic artists to reach the diamond club. Six weeks earlier, Adams’ “Reckless” disk broke the million barrier.

Hart’s album shot past the million mark in roughly half the time it took Adams’ record—about seven months. And, with a single or two already charting for AM and FM to play from the disk, Hart seems certain to surpass the sales plateau achieved by the blonde Vancouverite.

Aquarius and Capitol Records-EMI of Canada Ltd. (the label’s distributor in Canada) threw a press conference and party to celebrate the news. Hart, publicly shy for someone who’s so much in the spotlight, surrounded by fans and played down comparisons to Adams.

He was presented with a special Juno award by Peter Sternberg, the president of the Canadian Academy of Recording Arts & Sciences. In any other year, “Boy In The Box” would have been the runaway win-

(Continued on page 64)
French Music Sales Slid Again During '85
Industry Execs Foresee 'Substantial' Turnaround

PARIS Provisional figures from the Syndicat de l'Édition Phonographique (SNEP) show that French disk and tape sales were down again in 1985. The industry group's statistics cover the first eleven months of last year.

However, "exceptionally strong" Christmas seasonal sales are expected to improve year-end results sufficiently so that some observers predict a substantial recovery for the industry in 1986.

Album sales fell for the January-November period by 13% compared with 1984, singles sales by 5% and cassette sales by 4%, SNEP says. Unit volumes are estimated at 35 million albums—compared to 41 million in 1984 and an all-time high of 75.5 million in 1978—with singles volume at 58 million and cassettes at 22 million units. Retail prices in France rose by an average of 4.6%, leading to an industry value gain of 3.5% over the previous period.

SNEP notes that its figures do not take account of parallel imports, reckoned to be worth nearly $45 million in 1984 and growing steadily.

Among French industry leaders there is a widespread feeling that the market has bottomed out and will soon show an upturn. CBS president Henri De Bodinat, says, "Last year had a lackluster start and a really extraordinary finish, mainly because a number of very good albums from people like Renaud, Jean-Jacques Goldman and Jean Ferrat came out at the same time and sold very well. Personally, I'm very optimistic. I think we are seeing the beginning of the end of the crisis for the French market."

The CBS chief and other industry leaders point to CD growth, the influence of French FM stations nationwide, the influx of energetic young record company executives and the possible reform of French distribution as key positive factors.

Christian d'Amecourt, president of France's leading distributor Co-gedep, jointly operated by Polygram, Carrere, Pathé Marconi, France, AZ, Virgin and WEA, sees a changed marketing philosophy as chiefly responsible for the recent turnaround.

He says: "There's a new marketing approach which I just have not seen before in this trade. The advertising mix is much broader, with the result that young people see what's available and want to buy it."

COREY HART (Continued from page 63)

INTERNATIONAL EXHIBITION OF EQUIPMENT AND TECHNOLOGY FOR DISCOTHEQUES AND DANCE-HALLS
RIMINI TRADE FAIR (ITALY) 6-9 MAY 1986
Concurrent with "CONGREX", Exhibition of Equipment and Technology for Meetings and Conventions and "MAGIS", Exhibition for the Entertainment and Show Business World.

The international meeting-point for discotheque professionals

TRADE SECTORS
Furnishing, professional amplification, lighting and light effects.
Projectors.
Fire prevention, Soundproofing.
Special effects equipment.
Stage props and choreographic material.

LONDON Following its acquisition of pioneering video label VCL, Virgin has announced plans for the restructuring of its U.K. and worldwide video operations.

In the U.K., a new music video label is to be set up, headed by former Picture Music International staffer Angus Margerison. In addition, a separate film and international television sales department will be run by William Campbell, previously with the Virgin-distributed label Odyssey Video.

The VCL label identity will continue, with product being re-packaged and re-priced at midrange catalog level. Virgin Vision marketing and acquisitions chief Michael Watts will oversee the whole U.K. video operation.

Internationally, the VCL takeover has provided Virgin with distribution centers in major cities, including Los Angeles, Rio De Janeiro, Hong Kong, Sydney, Madrid, and Oslo, from which it can distribute to some 30 markets.

Robert Deverux, Virgin Vision managing director, says: "Merging all our worldwide interests was of enormous benefit to both Virgin and VCL. We'll have a fully integrated worldwide video distribution system capable of handling both movies and music programming."

For the time being, the VCL name will be retained for overseas trading, though in the long term it may be dropped in favor of Virgin.

NINA SIMONE (Continued from page 63)

When she failed to show on Monday, I had to return all the admission money and I had no alternative but to cancel the remainder of her engagement," says Pete King, Ronnie Scott's partner. U.K.-based American singer Marian Montgomery replaced Nina Simone for the remaining five days of the booking.

This latest episode in the turbulent and erratic history of the charismatic pianist/singer from Tryon, N.C., comes at a time when her career is enjoying considerable revitalization under the management of L.A.-based Sal Iannacci. She has a new album out on her own label and there has been a substantial regeneration of interest among concert promoters.

Says Pete King, "It is very sad that such a great artist, who has been responsible for some of the most enthusiastic reactions we have ever had from audiences at the club, should let herself and her fans down so badly just as she was re-establishing her career. I can never book her again after this."
WHITNEY HOUSTON certainly knows how to be No. 1. Her “How Will I Know” (Arista) is hugging the top for the second straight week. It’s still increasing strongly in points, but No. 2 Mr. Mister is pushing hard with an enormous increase in sales and airplay to mount a serious challenge next week with “Kyrie” (RCA).

READERS often question how certain records continue to move up without a bullet. Bullets are awarded for significant point gains in sales or airplay or both. They are not awarded merely for movement up the chart, nor is upward movement dictated by bullets. This week, Ready for the World’s “Digital Display” (MCA) and A-Ha’s “The Sun Always Shines on T.V.” (Warner Bros.) moved up the chart without bullets because, while losing radio points, each had a small increase in sales points. More importantly, not enough records had sufficient point gains to dislodge either of them. Ready for the World, a huge hit in some markets, went 23 to 21; A-Ha went 21 to 20.

FALCO’s “Rock Me Amadeus” (A&M) scores as Hot Mover/Airplay for the second week in a row after registering as the Hot Shot Debut. It jumps to No. 40 nationally, and is moving so quickly that it’s already top 5 in several markets, including Buffalo, where Rock 102 PD Hank Nevins says, “This is a monster hit in Canada. With our big Canadian audience, it was a must for us. The phones have been off the wall, even from Canadians who have to call long distance to request the record! As for sales, it’s top 5 and some of the smaller stores can’t even keep it in stock. We are playing three different versions [American, Canadian, and 12-inch] depending on how much time is available to the perk on the air. This is an across-the-board hit, just as favorable to upper demos as to teens.”

ONE RECORD bouncing up and down the chart is “Baby Talk” by Brooklyn teenage recording artist Alisha (Vanguard). The record has peaked in several markets where it was played early, but it continues to pick up new markets and manages to stay alive. This week it pulled off a rare turnaround by moving back up four notches to No. 68 in its 10th week on the Hot 100. One new market for the song is Boston, where Sunny Joe White, PD at Kiss-108, says it’s really strong: “Alisha’s already well known in Boston from club exposure. In fact, she’s in town this week and the concert is sold out. We call her ‘baby Madonna’ because of her sound. The record is kicking in with top 15 call-outs and great requests, and it’s especially strong with females 18-34.”

OUR Hot Mover/Sales this week is “R.O.C.K. In The U.S.A.” by John Cougar Mellencamp (Riva). A previous Hot Mover/Airplay and Hot Shot Debut, the record is the third to cop all three Hot 100 honors. Both earlier triple crown winners—“Kyrie” and Starship’s “Sara” (RCA)—currently are top five and pushing for No. 1. This bodes well for JCM.

FOR WEEK ENDING FEBRUARY 22, 1986

Billboard

HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>New</th>
<th>Total</th>
<th>Add's on</th>
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</thead>
<tbody>
<tr>
<td>PRINCE</td>
<td>KISS</td>
<td>136</td>
<td>136</td>
<td></td>
</tr>
<tr>
<td>STEVIE NICKS</td>
<td>I CAN'T WAIT</td>
<td>107</td>
<td>108</td>
<td></td>
</tr>
<tr>
<td>JERMAINE JACKSON</td>
<td>I THINK IT'S LOVE</td>
<td>62</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>FALCO</td>
<td>ROCK ME AMADEUS</td>
<td>55</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>STEVIE WONDER</td>
<td>OVERJOYED</td>
<td>55</td>
<td>54</td>
<td></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 radio play potential based on initial market reaction at the retailers and one-alps 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>Artist</th>
<th>Label</th>
<th>Number Reporting</th>
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</thead>
<tbody>
<tr>
<td>ARCADIA</td>
<td>GOODBYE IS FOREVER</td>
<td>54</td>
</tr>
<tr>
<td>FALCO</td>
<td>ROCK ME AMADEUS</td>
<td>24</td>
</tr>
<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>NEEDLES AND PINS</td>
<td>32</td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP</td>
<td>R.O.C.K. IN THE U.S.A.</td>
<td>31</td>
</tr>
<tr>
<td>ROBERT TEPPER</td>
<td>NO EASY WAY OUT</td>
<td>29</td>
</tr>
</tbody>
</table>

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A MIGHT HAVE BEEN: The Brill Building, home of music business enterprises since its birth in 1938, was supposed to be a 78-story edifice, but its sponsors—the Brill Brothers who owned a clothing store on the site and their partner, builder A.E. Leffouret—had to settle for 39 floors when the economic realities of the Depression set in. The building, at 49th St. and Broadway in Manhattan, may get landmark status after City Hall hearings March 11.

A VARIOUS DIED OF MUSIC makes the rounds of the Public Broadcasting Service in March. The TV network, on March 5, offers “A ‘60s Rock Reunion” with John Sebastian, Jesse Colin Young, and Richie Havens. On March 8, there’s “The Peter, Paul & Mary 25th Anniversary Concert,” while another highlight next month is “Al Jarreau: Live In London” (8).

New Companies

Starfit Consultants, formed by Lori Wendt. Company is geared to entertainers who want to be physically fit for image, tour, etc., and specializes in aquatics fitness, but will tailor a program to the person’s athletic interest. Trainers are available for any time period and are willing to tour. P.O. Box 12, Beaver Dam, Wis. 53916; (414) 485-2581.

Turquoise Records, an independent label, formed by Pat Martin. Company will produce and promote progressive folk and bluegrass music. First release is “Traditional Music Of The Future” by No Strings Attached. HC-84, Box 1358, Highway 91, Whitesburg, Ky. 41898; (606) 634-0655.

Stargard Records, an independent publishing and record company, formed by Charles G. Greenway. Company will specialize in rhythm & blues, dance/disco and pop music. First release is a 12-inch single, “Be Your Lover,” by Tow Zone. P.O. Box 138, Boston, Mass. 02101; (617) 296-3327.

C. Films Ltd., a music video and film production company, formed by Ciner Kuefer and Kurt Pfeldhun. Company will produce music clips, long form music video, concert footage and films. 111 E. Seventh St., Suite 66, New York, N.Y. 10009; (212) 429-5947.

Warner Communications Productions, a production, arranging and composing form, formed by David Ballenger, Mark Anthony and Pamela Bolden, P.O. Box 3122, North Hollywood, Calif. 91610-5322; (818) 502-6042.

West 78th Street Records Inc., an independent label, formed by Doug Breithart, George Hargreaves and Earl Sellers. First release is “Baby Love” by Regina, 210 W. 78th St., Suite 66, New York, N.Y. 10024; (212) 496-6455.

Significant Achievement. RCA recording artists the Judds proudly display the platinum disk they received for their album “Why Not Me.” The only other country act to be certified platinum in 1985 was Alabama with “40 Hour Week” and “Alabama Christmas.”

Aspen to Include Blackhawk Tie-In

Bullock Bows New Label

LOS ANGELES Richard Bullock, founder and chief of the now-defunct 45-store Odyssey Records retail chain, is returning to the industry as head of a new label called Aspen Records.

Based in San Francisco, Aspen plans a broad base of product, including releases from a jazz company, Blackhawk, to be run by Dr. Herb Wong, the jazz educator, DJ, and critic who most recently headed Palo Alto Records. Blackhawk is named after a former San Francisco jazz club.

Bullock says that the label operation will be handled through independent distributors and that a New York office will be set up for marketing and sales. He adds that he’ll supervise a&r for Aspen, while Wong will select and supervise Blackhawk’s talent roster.

Bullock expects to release about 12 albums from both Aspen and Blackhawk in late March. A link with a Compact Disc plant is being negotiated. Also on tap from both companies is seven- and 12-inch singles product.

Headquarters for both labels are at 44 Montgomery St. in San Francisco. The phone number is (415) 955-2663.

Steve Milby to Patricia O’Neil, Feb. 2 in Los Angeles. He is store manager for the Musicland retail chain in New Jersey.

DEATHS

Dolores Albarano, 54, Feb. 1 in Los Angeles. She was the wife of Nick Albarano, a consultant on soundtrack recordings. He was formerly an executive with Cashbox and has been associated with such labels as Epic and Janus. She is survived by her husband and two children.

Don Ballinger, 49, of lung cancer Feb. 8 in Ohio. Ballinger was the rhythm guitarist for Loretta Lynn’s band the Coal Miners from 1970 to 1979 and portrayed himself in the film “Coal Miner’s Daughter.” In his early years, Ballinger was a factory worker who played parttime in the Country Playboys. When that band’s leader, Dave Thornhill, was hired as a Coal Miner, he brought Ballinger and other members of the band with him.

Wenk Group Gets Greenwood C’rights

NEW YORK The Welk Music Group has acquired Syracore Valley Music Inc.’s share of copyrights written by Lee Greenwood from Ray Pillow and Larry McFadden.

According to Dean Kay, executive vice president and general manager of The Welk Music Group, the songs will be absorbed by Welk’s Hall-Clement Publications. Major Greenwood compositions involved include “A Love Song” and “God Bless the U.S.A.”

The copyrights under the deal are split with and managed by MCA Music’s Duchess Music unit. Greenwood’s future compositions will be split with MCA and Welk.

Lifelines

BIRTHS

Boy, Brantley Joseph, to Roby and Wendy Duke, Jan. 10 in California. He is a songwriter and record producer for Good News Records.

Boy, Jake Latakas, to Christine and Robert Ellis Orrall, Jan. 20 in Boston. He is a singer/songwriter.

Boy, Nicholas James, to Tony and Dorene Camardo, Jan. 26 in Westfield, N.J. He is marketing coordinator for the Warner/Elektra/Atlantic Corp. in Chicago.

Girl, Rachael Jennifer, to Michael and Deborah Omansky, Jan. 29 in Ridgeview, N.J. He is vice president of marketing for RCA Records.

Boy, Benjamin John, to Bill and Sarah Wise, Feb. 1 in Atlanta. He is program director of WRKZ-AM-FM in Atlanta.

Boy, Thomas Ralph III, to Tom and Tracie Pace, Feb. 1 in Miami. He is owner of International Sound Studio and Freedom Sound Productions.

Girl, Michelle Rose, to Paul and Jacqueline F. Burnham Kurta, Feb. 4 in New York. She is president/partner of Burnham-Callaghan Associates Inc., an entertainment/public relations firm working with South Pacific Label, Susan Antin, and Loretta Devine, among others. He is producer of several feature films, including “Key Exchange.”

Girl, Marielle Julie, to Alan and Marilyn Kress, Feb. 7 in New York. He is director of talent affairs for RCA Ariola International.

MARRIAGES

Bill Schunk to Karen Holley, Jan. 18 in New Orleans. He is lead guitarist for the IRS Records act Beat Prodigy. She works in public relations.

Diana Ross to Arne Næss, Feb. 1 in Switzerland. She records for RCA. He is a shipping executive.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY


Feb. 19-21, Winter Music Conference, Marriott Hotel, Ft. Lauderdale, Fla. (305) 563-2288.

Feb. 21-22, Gavin Seminar for Media Professionals, Fairmont Hotel, San Francisco. (415) 982-7756.


MARCH

March 2, New Jersey Record Collectors Show/Convention, Holiday Inn, Kenilworth, N.J. (201) 986-5405.

March 3, Songwriters’ Hall of Fame Dinner, Plaza Hotel, New York. (212) 318-1442.


March 6-8, Country Radio Seminar, Opryland Hotel, Nashville. (615) 327-4488.

March 7-11, NARM Convention, 11 Century Plaza, Los Angeles. (800) 424-7404.


APRIL


April 9-13, 44th Annual Convention of Alpha Epsilon Ro, the National Broadcasting Society, Sheraton Park Central Towers, Dallas. (804) 620-8460.

April 14, Academy of Country Music Awards, Knott’s Berry Farm, Los Angeles. (213) 462-2351.

April 16-17, Country Music Assn. Board of Directors Meeting, Chicago. (615) 244-2804.
ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart by next platinum certification.

NEW & NOTEWORTHY

Hiatt, among others emphasizing the Nick Gilder, anthemic competitive spawns this ORIGINAL MOTION and ancillary merchandise.

Walt Disney Productions' Totally Minnie and stations to and which

STAN RIDGWAY "reviews IRS IRS PRODUCER: NOTEWORTHY Nashville, 14 or Fred Gould's, Billboard 9107 Sam Sutherland, Billboard 1515 Broadway New York, N.Y. 10006 Country albums should be sent to: Rick Austin, 14 Music Circle East Nashville, Tenn. 37201

NEW & NOTEWORTHY

STAR RIDGWAY The Big Hat PRODUCER: various HS 95-5437 Former vocalist with Wall of Voodoo has popped up in a variety of outside projects in recent years, paving the way for this first formal solo bid, which mirrors a wry, stylized writer and singer. The settings spire modern electronic instrumentation with a sly army of offbeat times, from banjo to trombone, that sets Ridgway's vision apart. Expect adventurous rock stations and college radio to respond first to tracks like "Drive, She Said" and the title song.

VARIOUS ARTISTS Walt Disney Productions’ Totally Minnie PRODUCER: Chris Visnay-Disney 65211 Minnie Mouse gets the star treatment on this pop set which follows in the footsteps of "Mickey Mouse Disco" and "Splatshannon" as a bid for broader market appeal. As with those projects, Disney's multimedia will provide a strong base that could offset the lack of conventional radio exposure—label claims tying-in will carry an overall push for Mickey's girlfriend to cable and network television, theme park promotions, and ancillary merchandise. Contents are strictly Grated, with vocalists including Brenda Russell and Karla Bonoff.

ORIGINAL MOTION PICTURE SOUNDTRACK Youngblood PRODUCER: Various RCA ABL1717 Z Latest youth-oriented melodrama spaws this set of rock and rock tracks that underline its setting in the competitive world of hockey with authentic hooks, starting with Mickey Thomas' "Stand In The Fire." Other songs feature Starship's Mr. Mister, Nick Gilder, Autograph, and John Hiatt, among others emphasizing the label's own roster. Movie's box office showing will likely influence its retail and radio currency.

CLASSICAL

MENDELSSOHN: 5 SYMPHONIES, 3 OVERTURES, SCHRAB: ACOUSTIC SOCIETY Orchestra & Chorus, Abbado Deutsche Grammophon 415 353 A great survey of Mendelssohn’s chamber music can be dipped into frequently for enjoyment or instruction. All are recent performances and boast engineering clarity that complements Abbado’s direct yet elegant style. Reasonable "big ticket" sales can be expected before the four-disc set is made available in single components.

SCHUBERT: QUARTETS, NO. 1 & 4 (DEATH AND THE MAIDEN) ACOUSTIC SOCIETY Orchestra & Chorus, Abbado Deutsche Grammophon 415 353 A great survey of Schubert’s late chamber music can be dipped into frequently for enjoyment or instruction. All are recent performances and boast engineering clarity that complements Abbado’s direct yet elegant style. Reasonable "big ticket" sales can be expected before the four-disc set is made available in single components.

SIBLEY: VIOLIN CONCERTO/ GLAZUNOV: VIOLIN CONCERTO/ PROKOFIEV: VIOLIN CONCERTO NO. 2 Jasha Heifetz, Hedi: Modrich RCA RCI-7919 (CD only) Clean sonic presentation that will demand replacement attention from long-time fans and win new converts to the Heifetz magic.

REVIEWS
**SINGLES**

**PICKS new releases with the greatest chart potential**

**RECOMMENDED** records with potential for significant chart action

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review.

Send singles for review to: Nancy Erlick, Billboard 135 Broadway New York, NY 10006

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tennessee, 37208

**PRINCE AND THE REVOLUTION**

*Sign* (4:56)

**PRODUCER:** Prince And The Revolution **WRITERS:** Prince, N.纠纷 **PUBLISHERS:** Controversy, ASCAP **Paisley Park 7-8753 (12-0 Warner Bros.)***

Latest creative coup, from the “I orgasmic” LP “Paradise,” is falsetto fink with a twinkle in the eye and a hook in every line. Imitations will follow within the week.

**POINTER SISTERS**

*My Love* (2:31)

**PRODUCER:** Richard Perry **WRITERS:** A. Goldmark, B. Roberts **PUBLISHERS:** Nonpareil, ASCAP/Parachute A, BMI **RC A 16-127 (2:55)***

A change of direction after the more spiritual-minded “Freedom,” returning to the supercharged dance sound of “Dare Me” and their “Breakout” hits.

**JOHN CAFERTY**

*Heart’s On Fire* (4:00)

**PRODUCERS:** Michael S. Hall, Ed Frang **WRITERS:** E. Ciacca, E. Frang, J. Esposito **PUBLISHER:** April 12 Scotti Brothers 254-0577 (4/0 CBS)

One more from the blockbuster “Rocky IV” soundtrack; high-adrenaline rock’n’roll over pummeling percussion.

**JOE COCKER**

*Shake My Love* (2:20)

**PRODUCER:** Terry Manning **WRITERS:** Nickolas Ashford, W. Young **PUBLISHER:** Lawyer’s Daughter, BMI **Capitol B-5357***

The laryngitic rasp is still powerful stuff; it fits this piece of dance-rock material from commercial to confessional.

**BLACK**

**PICKS**

**STARPOINT**

*Restless* (3:58)

**PRODUCERS:** Ahef Diamond, Lionel Lou **WRITERS:** E. Phillips, K. Diamond **PUBLISHERS:** Philly Diamond/Videmian/Harrisaq, BMI **Elektra 7-99681 (12-0 inch version also available, Elektra 6-99680)***

Title song of the LP that just brought the group its first pop crossover with “Object Of My Desire,” a similar polite-but-persistent dance groove.

**NEW & NOTEWORTHY**

**BRINDA & THE BIG IDIOTS**

*Weekend Special* (2:50)

**PRODUCER:** Mary Watson **WRITERS:** M. Mathieu, D. Moretta **PUBLISHERS:** Atlantic Records, BMI **Cassa A 6-778 (12-0 inch version also available)***

Follow-up to “Cold Are My Nights” again explores the romantic dance sound that’s become the group’s hallmark in recent years.

**SYSTEM**

*I Don’t Run From Danger* (2:51)

**PRODUCERS:** David Frank, M. Murphy **WRITERS:** M. Murphy, D. Frank **PUBLISHERS:** Science Lab/Green Star, ASCAP **Miran 7-99566 (12-0 inch version also available, Mirana 0-66026)**

Bottom-heavy mix pounds home the sense of threat in a love song from an unusual perspective.

**PATI AUSSIN**

*The Heat Of Life* (3:35)

**PRODUCERS:** Jerry Ann, Terry Lewis **WRITERS:** Terry Lewis, James Harris II **PUBLISHER:** Qwest 7-59778 (7-0 Warner Bros.)*

Steamy, Wall of Sound dance music with the (increasingly ubiquitous) Fayette Tyme touch; second from “Gettin’ Away With Murder.”

**ALEX FEATURING LEROY BURGES**

*Love’s On Fire* (2:59)

**PRODUCERS:** Tanapa Aven, Tunde-Rita Aven **WRITERS:** Tunde-Rita Aven, J. S. Harris II **PUBLISHER:** Atlantic 7-89439 (12-0 inch version also available, Atlantic 0-86327)*

Crisp, upbeat ensemble r&b group that made a promising start with 1984’s dance hit “You.” Yourself sounds headed for a mainstream breakthrough.

**COUNTRY**

**RONNIE MILSAP**

*Happy Happy Birthday Baby* (3:30)

**PRODUCERS:** Ronnie Milsap, Tom Collins, Rob Gabriel **WRITERS:** M. Sylva, G. Lopez **PUBLISHER:** Berry 4-1246**

He’s lost in the ‘50s again with this remake of the Teenagers’ 1956 hit; lush background vocals, solo sax, and a surprising intro.

**SHELLEY WEST**

*What Would You Do* (3:32)

**PRODUCERS:** Tom Wilson, David Thompson **PUBLISHERS:** Swanee, BMI/AMS, ASCAP **Warner Bros. 7-2367**

Beckett’s given West an arrangement worthy of her considerable talents; against a Bobbie Gentry-style track, she’s poignant and believable.

**DANCE**

**PICKS**

**STARPOINT**

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*Weekend Special* (2:50)

**PRODUCER:** Mary Watson **WRITERS:** M. Mathieu, D. Moretta **PUBLISHERS:** Atlantic Records, BMI **Cassa A 6-778 (12-0 inch version also available)***

Follow-up to “Cold Are My Nights” again explores the romantic dance sound that’s become the group’s hallmark in recent years.

**SYSTEM**

*I Don’t Run From Danger* (2:51)

**PRODUCERS:** David Frank, M. Murphy **WRITERS:** M. Murphy, D. Frank **PUBLISHERS:** Science Lab/Green Star, ASCAP **Miran 7-99566 (12-0 inch version also available, Mirana 0-66026)**

Bottom-heavy mix pounds home the sense of threat in a love song from an unusual perspective.

**PATI AUSSIN**

*The Heat Of Life* (3:35)

**PRODUCERS:** Jerry Ann, Terry Lewis **WRITERS:** Terry Lewis, James Harris II **PUBLISHER:** Qwest 7-59778 (7-0 Warner Bros.)*

Steamy, Wall of Sound dance music with the (increasingly ubiquitous) Fayette Tyme touch; second from “Gettin’ Away With Murder.”

**ALEX FEATURING LEROY BURGES**

*Love’s On Fire* (2:59)

**PRODUCERS:** Tanapa Aven, Tunde-Rita Aven **WRITERS:** Tunde-Rita Aven, J. S. Harris II **PUBLISHER:** Atlantic 7-89439 (12-0 inch version also available, Atlantic 0-86327)*

Crisp, upbeat ensemble r&b group that made a promising start with 1984’s dance hit “You.” Yourself sounds headed for a mainstream breakthrough.

**COUNTRY**

**RONNIE MILSAP**

*Happy Happy Birthday Baby* (3:30)

**PRODUCERS:** Ronnie Milsap, Tom Collins, Rob Gabriel **WRITERS:** M. Sylva, G. Lopez **PUBLISHER:** Berry 4-1246**

He’s lost in the ‘50s again with this remake of the Teenagers’ 1956 hit; lush background vocals, solo sax, and a surprising intro.

**SHELLEY WEST**

*What Would You Do* (3:32)

**PRODUCERS:** Tom Wilson, David Thompson **PUBLISHERS:** Swanee, BMI/AMS, ASCAP **Warner Bros. 7-2367**

Beckett’s given West an arrangement worthy of her considerable talents; against a Bobbie Gentry-style track, she’s poignant and believable.

**DANCE**

**PICKS**

**STARPOINT**

*Restless* (3:58)

**PRODUCERS:** Ahef Diamond, Lionel Lou **WRITERS:** E. Phillips, K. Diamond **PUBLISHERS:** Philly Diamond/Videmian/Harrisaq, BMI **Elektra 7-99681 (12-0 inch version also available, Elektra 6-99680)***

Title song of the LP that just brought the group its first pop crossover with “Object Of My Desire,” a similar polite-but-persistent dance groove.
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*Albums with the greatest sales gain this week. (CD) Compact Disc available. • Recording industry Assn. Of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of one million units.*
Reserves Move to the Forefront of Defense

By BILL REILLY

WASHINGTON — Nearly 15 years ago, when James H. Webb Jr. was commanding a Marine Corps rifle company in Vietnam, he
sent his men to recover the National Guard and reserve units back home in Texas from where draft dodgers played cards and
grew beehives.

These days, Mr. Webb, who later became Assistant Secretary of Defense for Re-
serve Affairs, regards these armories as essential. "Now, the United States Army cannot go to war anymore, go to war — without
using the Guard and reserves," said Mr. Webb.

Thanks to serious official attention in the 1970's, accompanied by a doubling of their
budgets in the past five years, the reserves have grown in size and in quality; it is widely agreed. Under pressure from Con-
gress, the military has come to rely more on the reserves to meet its supply, maintenance
needs, and to back up its forces.

At the National Guard Armory in Edinburg, VT, Air Force reservists were called to help
American troops on Grenada during the 1985 invasion. Reservists said American troops and planes around the world
America. Reserve units were heavily repre-
sented among the soldiers who shelled
through winter war games in Alaska and
West Germany in January.

The Pentagon has also increased the num-
ber of Army Reserve units that would be
thrown into active service in the first few
months of fighting. A Government commis-
sion has estimated that after the draft ended
in 1973 these would be the reserve forces for every
four active troops. In fact, the ranks of week-
end warriors hit a postwar record of 1,600,000
last year and now total for a third of
American military strength.

Inviting Savings

The revitalization of the reserves has been
announced by a new effort to cut the Pentagon's
budget, conceived by some Air Force, Army, and
Service representatives in California. The
potential savings in shifting more of the mili-
tary's requirements to the reserves and
keeping back in the active force is the reserves
power of a group of Congressional lawmakers
who all oppose military reductions; they are
strong advocates of greater reliance on the
reserves, especially in maintenance, and ships that would allow ground troops to
battle.

"Force mix," meaning the balance of ac-
tive and reserve forces, has become "the cur-
pent buzz word of the military reform con-
cern," says Mr. Webb.

The savings seem inviting: An Army in-
dustry reserve battalion may not have the
amount of an active unit. An aviation reserve
unit, because of the higher cost of maintain-
ing airplanes, may cut up 10 percent of a compar-
able Air Force unit. That is not a bad buy
considering that reserve pilots, who usually
fly commercial jets, are used to the high practice
requirements of such aircraft. The savings
may be offset by the cost of recruiting, training,
and equipping the reserves.

One sign of thepentagon's anxiety is Mr. Web-
well who, the Reserve's chief of Civil
Air Guard, in a test of a Reserve Air Force
graduate, visited the Naval Academy
in Annapolis, Md. With the help of
students, he visited the Naval Academy
and the Reserve's own training facilities.

The Reserve has enough planes to support
its training. But it has been unable to
keep up with demand. It is now in a race
with the active force to fill its ranks.

The reserves have steady growing pains, how-
ever. They still rely largely on hand-me-
down equipment, although the controls are
loose in a few areas. The Air Force, in the
first line of defense, must keep the reserves
as a reserve.

The reserves' special problems are that they
are short of equipment and personnel, and
they are not trained to handle the types of
missions that the active force gets.

Martin Shubik, a prosperous expert on the
reserves' problems, is not optimistic about
the prospects for pushing much more respon-
sibility onto the reserves. He said he worries
about the reserves' inexperience in integrating
active and reserve units, and the unequal
opportunities faced by the reserve units.

He suggested that "the reserves are doing
nothing less. The Guard and Reserve makes up a full one third
of our nation's defense, which means without
them, we'd be substantially weaker.

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Grass Route

ROUNDER is negotiating with EMI America to form a separate label. The first signing via this deal will be the True Believers, “one of the leaders in the Austin rock 'n' roll scene,” says Rounder founding partner Marian Leighton.

Leighton is quick to say, “We will not be taking anything away from the indie sector.” She likes the arrangement to Rounder's relationship with George Thorogood, whom the indie broke and passed to EMI America. “We make all the signings [on the new label] and do all the promotion. EMI will be handling the publicity, promotion, and distribution. Although the new label will be using the Rounder name, it’s really going to be a separate company,” she says. A True Believers album is expected in March or April. More information to come as the contract ink dries.

On a Rounder Distribution note, it should be stated that Leon Redbone’s “Red To Blue” album on August is available nationally through the Boston logo.

SEEDS & SPROUTS: Some typically esoteric releases are coming from New York’s cassette-only K.O.R. I.R. logo next week. First is a 23-tape song on the Dickies, culled in large part from recordings the band made prior to its dealings with A&M several years back. Titled “We Aren’t The World,” the cassette also features material recorded as recently as last December. The second offering is the Skatelines’ “Stretching Out.” Produced by reggae veteran Herbie Miller, the ska pioneers’ cassette is comprised of rehearsal and performance recordings taped while the Jamaican band was at the London Reggae Sunsplash.

MARIO ALAYAN has left Gold Coast Records to form his own radio/retail/club prom. firm, dubbed simply Mario’s Promotions. Set to work his familiar Florida surf and turf, Alayan can be reached at (805) 895-6433. His initial clients include Freak Beat/Macaluso, Music Specialists, Warner Bros, and Prelude.

Speaking of Miami, we hope you caught Sutra’s Fat Boys on Friday’s edition of “Miami Vice.” The trio reframed from rapping, but managed to fit their trademark mass-consumption habits into the cameo, this time by swallowing a “spiff” (an appropriately hefty joint).

Those of you in the perennial search for a reasonably priced, reasonably complete radio directory can take a break with the publication of “National Radio Publicity Outlets,” issued by Public Relations Plus of New Milford, Conn., the volume sells for $149 annually, which includes two-yearly editions.

The volume contains a by-city listing of radio outlets, with detailed information on personnel, formats, and special feature exposure opportunities. The directory also houses a listing of network programs, with booking contacts and content descriptions.

Kim Freeman

VIDEO RIGHTS ISSUE REACHES FEDERAL COURT

(Continued from page 1)

The plaintiff, which acquired rights to UA and MGM copyrights after its acquisition by CBS Inc. in January, has noted the violation of an agreement dated May 1983.

That agreement, the publisher claims, calls for CBS/Fox Video to pay a percentage of mechanical copyright revenue payments on “account of its manufacture and distribution” if an “industry standard for the CD video industry evolved” by CBS Records succeeds in negotiating royalties arrangements with other CD manufacturers for length negotiations, in which event, defendant agreed to pay to plaintiff a comparable royalty.

The suit notes that in the May 1983 agreement the music publisher “agreed not to seek payments from defendant until such time as negotiations with other major distributors and to refrain from taking legal action to enforce its copyright.”

The CBS Catalogue Partnership now claims all elements that bring royalty payments into play under the May agreement have been met.

A legal spokesman for the CBS Catalogue Partnership would not specify what evidence the music publisher had in support of its claim that an industry standard for home video royalty payments now exist.

Such “proof” would be presented in court.

Some observers have suggested that the CBS Catalogue Partnership claims may center on royalty payments due to synchronization payments established between copyright holders and movie studios, which in turn pay royalties for home video home video versions of theatrical films have an ill-defined past.

If the CBS video industry executives expressed surprise over the music publisher’s contention that a standard of rights had finally evolved. “Every deal for music rights on home video rights has its own formula,” says one home video manufacturer, “including royalty payment amounts.”

One popular approach, however, is the “buyout,” whereby copyright holders grant home video rights for a price and to a particular studio or distribution house. At that point when is reached, a new rate is negotiated.

Home video deals are still on the basis of what has been met.

Home video deals are still on the basis of what has been met. A legal spokesperson for the CBS Catalogue Partnership notes that the agreement only states that a similar rate will be paid where and what each individual copyright dictates, says an executive

A&M, CAPITOL TESTING NEW CD PACKAGE

(Continued from page 1)

The debut album of original compositions by Barbara Smith Reed conducted and arranged by Alan “Weaver” Copeland available on Starburn Records P.O. Box 715, Hollywood, CA 90028

Available in all Delaware Ports.

two weeks. For those stations not equipped with CD players, the label will supplement this distribution with a seven-inch single holding the same cuts.

Tracks on the discs are “Presto,” a cut-down version of the last movement of the “Italian Concerto,” and “Joy,” taken from a chorale movement of Bach’s Cantata No. 14.

Renner maintains that his company’s sales staff can handle distribution of such CDs and can support the product in stores’ pop and new age bins, as well as in classical departments.

Crossover strategy will be highlighted in consumer advertising and store merchandising aids, says Renner.

At a time when winds are flowing to bring Mankind together...

Riding The Sea Wind

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**FOR WEEK ENDING FEBRUARY 22, 1986**
ERTEGUN SAYS FUND SHORTAGE HAMPERING IFPI OPERATIONS

CANNES The music business is still not providing sufficient fund-
ing to wage a successful war against global piracy, according to IFPI president Nesuhi Ertegun.

Speaking informally at Midem, Ertegun said: "We are having to
fight on 10 different fronts. We have
our expertise and the people but IFPI is not sufficiently funded
by the industry."

"We need more help from the
publishers and the recording artists
who, with few exceptions, have so
far contributed absolutely nothing.
It is not that artists are mean—it's just
that they are not sufficiently aware.

"We're receiving increasing help
from music publishers, especially in
Europe, and I have been trying very
hard to get major artists—only those
who can afford it—to partici-
pate in the battle by giving away
very small percentages of their royalty
income to IFPI's anti-piracy fund.
Progress is slow but I'm hopeful
that more international recording
stars will join George Benson, Man-
hattan Transfer, and others who have
already made a commitment."

The WEA International chairman
went on to claim that piracy could
be totally eliminated in some terri-
tories if more resources were forth-
coming. "If we had another $5 mil-
ion there would be no piracy in Tai-
wan or Malaysia," he said. "And if
we had another $5 million—Thailand,
Italy and Turkey would be free of
piracy. I am convinced piracy can be
eliminated within a few years if we have
even enough ammunition, and ammuni-
tion means money to open offices,

to contact government agencies, to
lobby for anti-piracy legislation

RIAA ANTIPIRACY FIGURES
(Continued from page 4)

retail level. This entails investi-
gating the sale of counterfeit and pi-
rate cassettes at swap meets and
other secondary markets, while con-
tinuing the overall effort to target
the manufacturers of this product.

According to Kenneth Giel, RIAA's
deputy director of anti-
piracy operations, the drive on illicit
product sees mostly cassettes sold in
secondary markets, with
"heavy concentration" of these out-
lets in California and the Southeast-
eran states. A total of 250,998 alleg-
edly stolen cassettes were
seized last year, representing the
largest category of allegedly bogus
recorded goods uncovered dur-
ing the year. The second biggest

composite seizure involved LPs,
amounting to 172,567.

In other 1985 developments, the
RIA notes that the number of pi-
racy-related cases referred to it
doubled over the past year; that the
1985 statistics reflect an increase of
more than 100% in parallel import
matters investigated by the RIAA
antipiracy division; and that greatly
increased inquiries on record resto-
als—225 compared to 14—are the
result of the 1985 federal Record
Rental Amendment Act, which pro-
hibits the rental of records mark-
eted after October, 1984, without the
consent of the copyright owner.

Virgin Gets 60% Share In Music Box Channel

LONDON Thorn EMI has sold its
50% stake in the European satellite
music channel Music Box. Virgin,
previously a 45% shareholder, now
holds a controlling 60% interest in
the operation through its Virgin
Recordings subsidiary.

British commercial television
company Yorkshire TV has in-
creased its own stake from 5% to
20%. Fellow independent broad-
casters Granada has picked up the
remaining 20%.

According to Music Box head
Charles Levison, the new owner-
ship shares will not affect the
operating autonomy of the channel,
which now reaches around four
million homes in 11 European
countries but is not expected to
break even until late 1987.

The announcement, which fol-
ows Thorn EMI's decision to di-
vest itself of most if not all of its
channel interests, may appear to ex-
clude MTV, which has been report-
ded as keen to acquire a stake in the
pan-European service. However,
talks with Music Box executives
are known to be continuing, and
some form of MTV involvement re-
mains likely.

Nearly a dozen companies had
expressed interest in acquiring
Thorn EMI's share of Music Box—
evidence of the current enthusi-
siasm for new media projects within
European industry and of the
maneuvering now under way to se-
cure strategic positions in develop-
ing media markets.

Of Music Box's new sharehold-
ers, for instance, Granada says
frankly that it is dipping a toe in
the water to gain experience in
pan-European broadcasting. Gra-
nada Group chairman Alex Bern-
stein noted in his official state-
ment: "This is our first investment
in satellite TV and reflects our
confidence in the future of pan-Eu-
ropean broadcasting."

Granada is one of 13 indepen-
dent TV contractors here that are
to participate in a "Best Of Brit-
ish" Superchannel project de-
signed to beam 18 hours of U.K.
programming a day to European
cable homes.

Yorkshire TV, by contrast, is one of two commercial TV com-
panies that have opted not to take
part in the Superchannel scheme,
reportedly because of pressure ap-
pplied by one of its major sharehold-
ers the W.H. Smith retail group,
which has extensive U.K. cable in-
terests. However, Yorkshire man-
aging director Paul Fox notes:
"Our absolute belief in Music Box
is confirmed by the increase in our
holding."

Music Box's Levison has wel-
comed the new shareholding ar-
rangements, which he says will en-
sure the continued growth and in-
dependence of the channel.
Advertising support has grown
more slowly than hoped for, he
concedes, but negotiations now un-
der way with conventional broad-
casters both in Europe and further
afield could provide dramatic op-
opportunity for growth, possibly
multiplying Music Box's audience
as much as fourfold before the end of
the year.

VISITORS will have noticed that
billboard's Diskmakers section
is no longer under a box. The
boxed-in section, which was
introduced last year, has proved
more difficult to read than had been
anticipated. The new Diskmakers
layout will make it easier for read-
ers to find the information they
seek. It also provides more space
to expand on some of the features
that have become favorites with
readers.
breath and weathered it for ‘aswhile, but that forced us to deal with the situation immediately.’

According to Kragen, Rogers has had eight cuts to date, which represents $3.5 million to $4 million in lost income. Among the staffers who departed Kragen & Co., was manager Gary Borman, who took with him two long-time clients, Dottie West and Lindsay Buckingham. Remaining with Kragen are manager Gary Borman, whose clients are Michael Martin Murphey, the Yellowjackets and Dave Matthews. Remaining with Borman, whose clients are Sheryl Lee Ralph and Harry Anderson.

[The Richie departure] was not a hostile action but a friendly situation’

Kragen is continuing to consult with Richie, and says he hopes the two may somehow reconcile.

“Think it’s going to go back together at some point,” he says. “We’re very good friends. This was not a hostile action, but a very considered, friendly situation. And there have been some changes in the circumstances in the meantime, including Kenny’s illness, which is going to put him out of commission for four to six weeks.

The split between Kragen and Richie was considered surprising because Richie has been one of the hottest stars of the ‘90s. His last album has sold more than 20 million copies in the U.S. and won the Grammy for album of the year. Richie is also believed to be the front-runner for this year’s Academy Award for best song (“Say You, Say Me”).

The split was also surprising in that it’s a permanent solution to what would appear to be a temporary problem. Success or failure, Hands Across America will be history in 14 weeks.

“The reason I have optimism about the long-range part of the relationship,” Kragen says, “is that I’m very close with [Richie]. I feel I can work with Michael to get a handle on what I can help the career. I think over the long haul, things will work out fine.

This is the second time in less than two years that one of the hottest artists in pop music has been with Kragen. Annie Lennox was in a similar position in mid-1983 after he severed his professional relationship with his father, Joe Jackson, and the team of Ron Weisner and Freddy DeMann.

According to Richie’s publicist, Hally Bloom, Richie has not yet begun interviewing prospective managers, though “every manager in the world has put their name on a list. Lionel’s dance card is very full, but he isn’t dancing yet.”

While Richie is in the studio completing work on his third solo album, details of his career are being overseen by a group of advisors, including Kragen, Bloom, attorney Jayne Kragen, booking agent Howard Rose, business consultant Len Friedman and marketing specialist Mary Lipman.

By all accounts, the split with Richie was due to Kragen’s heavy involvement in charity events. “Our real concentration right now, mine certainly, is getting Hands Across America completed,” Kragen says. “I evaluated the situation and decided that the best thing I could do would be to give Lionel the opportunity to look for other management.”

Richie’s formal statement of resignation read: “I have one of the most demanding projects I’ve ever undertaken, Hands Across America, coming to fruition on May 25. The event literally takes as much time as a dozen management clients, and frankly it entails a responsibility to the American public. Lionel has a new album and the planning of a world tour coming in the same time frame. The load is more than I and my firm can handle in a manner that is fair to Lionel.”

While Kragen’s involvement in Hands Across America would seem to have entailed a heavy cost, he says he doesn’t feel that it is an opportunity to do good on an amazing scale here in this country, with as much money possible to make this happen would be a serious mistake.”

Yet Kragen insists that he’s not looking to “fire” his artist management to full-time involvement in social or political causes.

“I am able to accomplish what I’m accomplishing right now because of the base I have,” he says. “I don’t want to lose that. I love what I’m doing, and I have no intention of giving that up to do just charities or to go into politics or any of those things. I have every intention that when this is over, I’ll be back pretty much full-time to running a business.”

“There’s no question that doing things for the larger social good has put a lot of meaning into my life, and I don’t want to abandon that completely, but I feel it would be a mistake to do nothing but that in life.”

“I also think that politics, which everybody keeps talking to me about, would be a serious mistake. I don’t think I would like it, and I don’t think I would be as effective at it. I don’t think I could accomplish half as much.”

There are indications that the split with Richie has been a management problem for a long time. The first break came six months ago when the surgeon took Richie’s surgery to the Howard Bloom Agency.

Kragen, however, is philosophical about the split. “A business career is a series of these things,” he says. “It doesn’t just all flow perfectly. In 25 years in this business I’ve been up and down and everything.”

Geldof, John & Wham! Honored for Breaking Int’l Barriers

Phil Collins Reigns Over British Awards

LONDON. There were two notable “doubles” at this year’s BPI British Record Industry Awards ceremony.

Phil Collins was named best British male singer, and his album, “No Jacket Required,” best British album. Annie Lennox was voted best British female artist, and her Eurythmics partner Dave Stewart was named best British producer.

Best British single was “Everybody Wants To Rule The World” by Tears For Fears, and best U.K. newcomer act was Go West.

On the international front, best solo act was Bruce Springsteen, followed in the BPI member companies’ voting by Madonna and Tina Turner. Top international group was Huey Lewis & The News.

Special awards were presented to Wham! for the duo’s concert excursion to China and to Bob Geldof for his Live Aid aid. Geldof immediately handed his trophy to promoter Harvey Goldsmith, who masterminded the British end of the world satellite operation.

Elton John was named a special award for taking his music to the Soviet Union in 1979, but he later made a widely acclaimed comeback. Rus and pop awards “are a joke. The only award worth having is a gold disc on the wall, for that means people have bought your record.”

The BBC TV “Top of The Pops” best video award was presented by Cliff Richard to a newly bearded Paul Young.

U.K. APPLAUDS MUSIC EXPORTS

(Continued from page 1)

The U.K. is now enjoying worldwide for a showcase for one of the most creative and productive sectors of U.K. manufacturing industry, of the very real danger we face.

BPI officials, however, expressed concern over continuing CBI statistics showing that the number of blank tape imports for 1985 stood at an all-time high of 88.6 million cassettes.

The statistics for the industry watchdog group told the gathered. “Despite this unwelcome growth in blank tape usage, record sales and prerecorded tapes in Britain rose by 13% last year, thanks mainly to greater increased sales of Compact Discs.”

The spokesman continued: “We’re only aware, while our awards show is enjoyed worldwide as a showcase for one of the most creative and productive sectors of the U.K. manufacturing industry, of the very real danger we face. It’s especially true in this case.”

The BPI’s campaign to promote the U.K. severely reduces the potential for investment in new young talent, just as an international music piracy prevents composers, artists, and producers from obtaining their just rewards from sales overseas.”

More Money Raised for Tokyo Statue of Presley

Tokyo. A $75,000 bronze statue of Elvis Presley is to be erected in the courtyard of the Coxy 188 building in Tokyo on Aug. 16, to commemorate the nineth anniversary of Pres- ley’s death.

More than two-thirds of the cost had been contributed by the end of last year, and with the statue’s sponsors, the Japanese will be raised before the mid-June deadline. A meeting of the Elvis Presley Fan Club (Tokyo) held here with the support of RCA Records to report progress on the contributions drive itself raised additional funds through an auction of Presley memorabilia. A plaster mock-up of the statue was displayed, and the movie “G.I. Blues” was screened for fans.

The initiative to mount the permanent statue came last fall from a group of admirers, among them singers, actors, DJs, music critics and a member of the Japanese parliament. A notable member of this group was the late singer Kyu Sakamoto, a casualty of the tragic JAL airliner crash. The courtyard where the statue will stand is expected to become the site for future musical events here.

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BILBOARD FEBRUARY 22, 1986

www.americanradiohistory.com
WS Handling Qwest Functions
Operations Streamlining Begun

Los Angeles Qwest records has confirmed a reorganization plan that will streamline operations concurrent with the label’s move into the Burbank headquarters of Warner Bros. Records, Qwest’s distributor.

Key label functions including marketing and promotion will now be supervised directly by Warner Bros., which handled those duties during the label’s first two years in operation. Six label staffers, including marketing executive Manny Kruger, promotion chief Bob Gooding and several assistants have already been let go.

Label president Harold Childs says the realignment is prompted by “the realities of today’s market-place.” Adds Childs, “It came down to a case of a small label duplicating services that the distributing label already provided. I also found that I wasn’t close enough to Warner’s day-to-day operations.”

The move to Burbank will be positive, Childs says, by helping to reduce costs and strengthen coordination with Warner’s sales, promotion, and marketing staffs. He also notes that Qwest’s roster of eight acts, including Patti Austin, James Ingram, Jack Wagner, the Winans and New Order, is unaffected as is its a&r capability, presently overseen by Childs and label chief Quinton Jones.

Sam Sutherland

Country Acts

Tour Europe

Nashville: British country music promoter Jeffrey Kruger has named Nashville’s Trisha Walker as his U.S. representative. Announce ment of the association and details of Kruger’s upcoming promotions were made at a reception here Feb. 17.

Kruger is set to sponsor European tours for Glen Campbell in April, Bobby Bare and Billie Jo Spears in May, Don Williams in June and Kris Kristofferson on dates still being negotiated.

Additionally, according to Walk er, Kruger will be promoting the Peterborough Festival of Country Music, formerly handled by Judd Ford. MCA artist George Strait is the first American performer signed for the festival this year and will appear there Aug. 25-26.

Edward Morris

L.A. Concert to Launch Peace March

Los Angeles Mr. Mäster and Melissa Manchester are set to perform at a kickoff concert for the Great Peace March at the Coliseum here on March 1.

The cross-country march is expected to cover 3,355 miles over 255 days and to culminate in Washington, D.C., or about Nov. 15. It’s been endorsed by numerous artists and music industry executives, including Jeff Ayeroff, the Bangles, Richard Baskin, Casey Kasem, Carole King, Kris & Lisa Kristofferson, Madonna, Holly Near, Paul Wasserman, Jane Wiedlin, and X.

Gold circle tickets for the con cert are priced at $250; general tickets are $17.50.

Los Angeles A California Senate bill, which would allow extension of a renegotiated recording contract beyond seven years, has passed that legislative body.

The bill, vigorously opposed by both legislators, was one of the few state assembly credits, and af ter which it will be presented for the general assembly for approval. The bill was sponsored by Senator Jerry Brown of San Diego, who, if he wins, will be the first state in the state.

The statute provides that a personal service contract “may not be enforced against the employee be yond seven years from the commencement of the service under it.”

Lobbyist David Nagler, who is employed by the Recording Industry Assn. of America (RIAA), says California and Louisiana are the only two states that have such restrictions, with California having many personal service binders. Senate bill 469, introduced last Feb ruary, had been under consideration before the last taking place in January. The proposal is co-sponsored by Senators Ralph Dills (D-Gardena) and David Geoghegan (D-Hollywood) as also president pro tem of the state assembly.

The legislative change, specifically slated at the recording industry, requires that a new contract, superseding the old one, provides “material improvement of benefits to the per son who is to render the service in one or more material terms of the existing contract, and is not entered into until three years have expired after commencement of the initial pact.”

John Sippel

Calif. Senate Passes Contract Bill

A January certification story in the February issue of Billboard has since been corrected. Prior l y stated the last time as 10 albums were certified platinum by the Recording Industry Assn. of America. The correct date is January 1985.
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