WEA Readies New Test For 4-by-12 Cassette Box

BY JOHN SIPPEL

LOS ANGELES WEA’s second test of 4-inch by 12-inch cassette packaging is slated for next month, with a limited number of releases by established artists available in both the experimental cardboard sleeve and the standard Norelco box. The two packages will carry the same price.

WEA, the distributor most responsible to retailer calls for more graphically generous cassette packaging, tested a similar cardboard sleeve last year with Motley Crue’s “Theatre Of Pain” cassette on Elektra. Sources at Elektra termed retail response “very, very good.”

Henry Droz, president of WEA, says the simultaneous 4-by-12 and Norelco releases will be “selective” and “reserved for outstanding artists at the beginning.”

While most retailers have welcomed the enlarged packaging, Droz says that some racks require (Continued on page 72)

CBS Takes Top British Market Share

LONDON CBS Records consolidated its position as Britain’s leading record company in 1985 with a second successive clean sweep of the annual market share awards, according to figures compiled by Gallup, the chart organization.

CBS emerged as the top singles and album company, as well as the top singles and album label.

Additionally, Jennifer Rush’s CBS release “The Power Of Love” was named the year’s biggest selling single when the awards were handed out at a special ceremony organized by Music Week, the trade publication. The Rush release was followed by Elaine Paige & Barbara Dickson’s “I Know Him So Well” (Continued on page 70)

All-Star Rose Bowl Benefit Vs. Drugs

BY PAUL GREIN

LOS ANGELES Dozens of pop stars, including Madonna, George Michael, and Mr. Mister, are expect to perform at a day-long benefit concert at the Rose Bowl in Pasadena on April 26. The concert, designed to fight drug abuse, is being mounted by Hal Uplinger and Tony Verna, who served as executive producers of the Live Aid concert last July.

Uplinger and Verna hope to enlist first lady Nancy Reagan as the sponsor of the event, which they are dubbing “The Concert That Counts.” At press time, Reagan had yet to confirm her participation.

The principals, working through CBS/Fox Video warnings to U.S. and Canadian distributors, customs agents, and lawyers.

Reductions going into effect this week for Warner Canada’s “Hollywood Gold” promotion will bring the price of 20 classic titles to $29.95 for the Canadian marketplace—some $20 to $50 below their U.S. retail—and is anticipated to set off a rash of international shipments.

The films, including such classics as “Casablanca” and “The African Queen,” are licensed to CBS/Fox and its Key Video sub-label in the U.S.

CBS/Fox will be watching the U.S. marketplace closely, says President Len White. “Where we can identify the product, we will take whatever steps are necessary to the fullest extent of the law” to prevent outlets from selling the titles to retailers and consumers.

Because CBS/Fox has U.S. rights to the titles, its importation is apparently illegal, although the specif (Continued on page 73)

Anti-Dupe Device Faces Big Test Via CBS/Fox Vid

BY TONY SEIDEMAN

NEW YORK The Macrovision anti-piracy device is about to gain a major presence in the U.S. marketplace, with CBS/Fox Video planning to use it on at least five million videocassettes this year.

CBS/Fox signed the multimillion-unit contract with Macrovision Inc. Feb. 19, according to Len White, president of the company’s U.S. operation. “We’re going to put it on all the product that we own,” says White.

“We signed an agreement with Macrovision that states that in 1986 we will produce a minimum of five million units of ours with Macrovision (Continued on page 76)
Ampex proudly presents its 500th Golden Reel Award to Kool and the Gang for their album Emergency.
Thanks to their award-winning performance, we had our 500th golden opportunity to help.
Through seven years and 500 Ampex Golden Reel Awards, $500,000 in charitable contributions have been used to combat disease, support medical research, promote the arts, help the elderly, preserve the environment, educate the underprivileged and more.
The Ampex Golden Reel Award is an international symbol of outstanding achievement honoring many of the world's top studio performers. An important part of the award is a thousand-dollar donation to the charity of the performers' choice.
The award is presented to albums and singles that have earned Gold Record status and are totally recorded and mixed on Ampex professional studio mastering tape.
We're pleased that 500 gold records and albums have been recorded on Ampex mastering tape. We look forward to 500 more.
No Plans to Rehire Laid-Off Employees

Lionel Richie Back With Kragen & Co.

BY PAUL GREEN

LOS ANGELES—In a surprise move, Lionel Richie last week returned to Kragen & Co. for management. The pop star has left Ken Kragen’s resignation of the account. Kragen had resigned on Feb. 5, citing the heavy demands on his time caused by his involvement in Hands Across America, set for May 25. (See B/W, Feb. 26.) But Kragen & Co. has no plans to rehire any of the reported 10 staffers who were let go last week in the wake of Richie’s departure. Instead, the company is seeking to diversify into other areas of the entertainment industry and to take on a broad range of clients rather than being as dependent as it has been on its two mainstays, Richie and Kenny Rogers.

Regarding Richie’s return to Kragen & Co., long-time Kragen associate Harriet Sternberg notes: “I think they both compromised on what they needed. I think Kragen’s commitment to Hands Across America is total and will continue to be, it’s a real limited period of time. We’ve all asked him what he sees on May 25, and it’s that he’ll be totally back to running the company.”

Sternberg adds that the terms of the artist/manager contract are identical to what they were prior to Richie’s departure.

Neither Kragen nor Richie could be reached for comment.

Gary Borman, a manager with Kragen & Co., says that the split between Richie and Kragen was over “the way the two managed things.” He adds, “But because of who those two people are, it became exposed to the word.”

While they have maintained a business relationship for five years together, and I guess they had to test it for five days apart. When you’re been with somebody for that long, you probably (Continued on page 72)
Defeat Seen for Maryland Obscenity Bill
RIAA Lobbyist Confident Despite Victory in House
BY BILL HOLLAND
ANNEArOLDS Several key Maryland legislators and a lobbyist hired last week by the Recording Industry Assn. of America (RIAA) have predicted that an anti-obscenity bill, H.B. 111, passed by the Maryland House of Delegates on Feb. 14, will fail to win in the Maryland Senate.
Citing criticism of the wording and import of the bill introduced in January by Democratic delegate Judith Toth, RIAA lobbyist Bruce Berensohn says, "The bill faces considerable opposition when and if it is considered by the Senate." He adds that Toth expects the result will be "much like what happened on the House side."
Berensohn, a familiar face in Annapolis, says the bill "doesn't have a chance," and adds that he has spoken to lawmakers who have told him "there's a feeling that state legislators shouldn't be legislating in the areas of personal views and subjective standards."
The lobbyist also says that the bill is badly written, would be "impossible to enforce," and raises questions "dealing with interstate commerce." The Toth bill would make it a crime, punishable by a $1,000 fine or a one-year jail sentence for a first offense, to sell objectionable records and tapes to those under 18.
Although Toth has repeatedly told the press and inquiring dealers that she doesn't "want to go after retailers" but rather wants dealers to put pressure on the manufacturer, "the bill clearly puts the retailer at risk.
The amendment to an existing state obscenity law would cover art and ads in addition to lyrics. The statute forbids the sale of records and tapes "the cover or content of which constitutes pictures of nude or partially denuded figures posed or presented in a manner which the average person applying contemporary community standards would find, taken as a whole, to prurient interests and lacks serious literary, artistic, political or scientific value."
State Sen. Thomas V. "Mike" Miller, Democratic chairman of the Judicial Proceedings Committee, to which the bill has been referred, says, "I'm no friend of the Toth proposal. "I think it's the worst bill I've seen this session," Miller says.
A similar bill in the House is sponsored by Democratic chairman Melvin A. Steinberg (D-Baltimore), who calls the bill an "electoral year tactic." Steinberg says he hopes to help defeat the proposal.
"I know an awful lot of people [on the House side] are hoping and praying it will be defeated in the Senate, and I'm going to do everything in my power to make sure their prayers are answered," Steinberg says.
Another source says that many of the legislators "were caught by surprise when the bill went up for a vote in the House last week. "A lot of them hadn't looked at their votes—it's difficult to vote against a porn bill, even if it's a bad one—but they weren't pleased, and they're looking to the Senate to do something."
(Most of this story was on page 77)

New UA Label Debuting
BY JOHN SIPPEL
LOS ANGELES A new United Artists Records label will bow in May through CBS Records distribution, according to Jerry Weintraub, chairman of the label and president of the new United Artists Corp. here.
The first release will be a soundtrack, Weintraub says, although he wouldn't specify titles until later.
As predicted earlier (Billboard, Jan. 18), industry veterans Jerry and Bob Greenberg will head the operation as president and executive vice president, respectively.
Jerry Greenberg emphasizes that the new label will have an association with Mirage Records, the Atlantic-distributed label he and his brother headed for the past several years. "Mirage will be absorbed, artists and all, into 'Atlantic,'" he says.
The Greensbergs, who started in the industry with Seaboard Distribution in Hartford, Conn., in the early 50s and in 1967, beginning a business relationship that has continued for almost two decades.

Jerry Greenberg says that the label will open offices at United Artists' Beverly Hills headquarters here this week, with a New York office slated to open in the next few weeks.
The label "will act as yet," he says. "We start from scratch. We see great possibilities in new talent, and we may come up with an established act or two. We are pleased that Jerry Weintraub has encouraged a totally musicaly interest in our corporation, one in which we and the movie and TV divisions will work most closely."
"For example, when someone looks over a script, there will be an attempt to find slots for pertinent music insertions. We foresee a movie made especially to accommodate certain music." Weintraub stresses that the new UA label will have no access to catalog from the old United Artists Records, now owned by Capitol/EMI.
"Jerry Greenberg says he will concentrate on A&R, while his brother will oversee marketing and promotion.

Total Receipts Jump Record 17.3%\nASCAP: It Was a Very Good Year

LOS ANGELES ASCAP's 1985 total receipts of $2,414,910 reflect a record 17.3% increase over the 1984 gross, a local membership meeting was told here last Wednesday (19).
Pacing the strong increase was a special April 1985 distribution of $14.1 million, representing Buffalo Broadcasting fees released from escrow and a strong resurgence of revenue from foreign societies. In 1984, for example, unmouted to $26,382,000, a 13.5% plunge, while in 1985, foreign societies contributed $30,425,000, a 13.5% gain.
Total domestic receipts zoomed to $214,485,000, a boost of $32,634,000 or 17.9% over the prior year's $181,851,000. Receipts from license fees accounted for the remainder.

Interest from investments sagged a bit in 1985, dropping from 1984's $4,625,000 to $4,366,000. Membership dues rose from the prior year's $587,000 to $604,000.
Total overhead, including salaries and office expense of the ASCAP home office and 21 branches, increased from 1984's $40,738,000 to $42,992,000 in 1985. Contributing the slight overhead increase were a $3,460,000 salary increase and a $29,000,000 payment of $18,220,000 to $19,588,000 last year.
Office expense went up slightly, from $22,118,000 in 1984 to $25,786,000 in 1985.
The balance left for domestic distribution after deducting salaries and expenses was $171,693,000, an increase of 21.5% or $30,380,000 from $141,113,000 the prior year. The disbursement by quarters was: first, $31 million; second, $38.5 million; third, $38 million; fourth, $50.2 million. The Buffalo Broadcasting

Showing His Appreciation. CBS Songs staffers toast songwriters Dan Hartman and Charlie Midnight on the success of "Living in America," their hit single sung by James Brown. Hartman, who also produced the song, hosted a dinner for performer, hosted a dinner for performer, and executive producer Marvin NOME VIDEO.

Nick Chialos is promoted to president of Bill Graham Enterprises and Wolfgang Records in Burbank. He was vice president and general manager.

CBS Records International appoints John C. Ebert vice president of operations in New York. He was vice president of facilities engineering and building operations for CBS Inc. Also, Manolo Diaz is named managing director of CBS Spain and Adam Hollywood becomes product manager for the Portrait label in the U.K.

PolyGram Classics promotes Joe Parker from New York branch manager to vice president of sales and marketing in New York. He succeeds John Harper, who will remain with the company as a consultant concentrating on new products, artist relations, and publicity.

RCA Records promotes Ed Mascolo to vice president of national promotion and Basil Marshall to director of black promotion in New York. Mascolo was vice president of contemporary promotion. Marshall was director of product management, black music.

Daniel Glass is named vice president of promotion at Chrysalis Records in New York. He was senior director of promotion for the label.

MCA Records elevates Ernie Singleton to the newly created post of vice president of black music promotion in Universal City, Calif. He was director of that area.

CBS Records names Carolee Shepard vice president of advertising and design in New York. She was creative director of advertising for the label.

K-tel International appoints Peter Morris vice president of its European operations. He was managing director for the company in the U.K.

David Kraus is promoted to executive producer at Rockhill Records in Dayton, Ohio. He was chief engineer and will continue to head David F. Kraus Productions.

Home Video. Media Home Entertainment makes the following appointments in Culver City, Calif.: Niki Marvin as director of acquisitions for Hero Communications; Robert Hardens, director; Andi Marygold, national credit manager; Micheline Limotta, senior financial analyst; Loretta Reed, public relations coordinator; Elise Keen, contract administrator; and Courtney Cazenave, personnel/payroll assistant.

(Continued on page 88)
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Joint Venture for MGM/UA Oldies

BY SAM SUTHERLAND

LOS ANGELES - MCA Records sharpened the first eighth of '86 with a newly licensed cache of MGM and United Artists motion picture soundtracks last Wednesday (19), an event that will significantly expand MCA's already substantial vault of film music properties, is unusual not only because of the age gap between three prominent boxoffice competitors, but for the involvement of a fourth entertainment titan, CBS, which also entered the fray by kickeing the deal through its CBS Songs division. The MCA deal covers the MGM catalog exclusively, with CBS making other deals for the vast with other licensees overseas.

Included in the first volley of releases is soundtrack albums from such MGM perennials as "The Wizard Of Oz," "Singin' In The Rain," "Exodus," "Hello Dolly!," "How The West Was Won," "Gigi," and "That's Entertainment, Part 2." All were previously released by MGM Records and subsequently reissued by PolyGram, which obtains licenses following MGM's withdrawal from the recording industry.

Myron Roth, executive vice president of the MCA Records Group, says the MGM/UA deal was prompted by talks with CBS Songs chief Ken Worthington, who adminstered the publishing for the United Artists properties during his years as head of UA Music. Having moved to CBS, Worthington acquired the MGM and UA music catalogs in 1984, along with soundtracks.

Negotiations actually began about a year ago, he adds, but problems in obtaining original artwork and mastering tapes delayed release until now. Roth also says that, while it is the first major acquisition the label has made, theitis considered among the sonic quality of some masters; remastering thus far will require complicated production.

"Although many of the titles licensed have seen previous releases, a number of these have been absent from the market for years. The evergreen stature accorded a few of these songs has led to the catalog durability for symphonic scores, from non-musical movies which makes the albums viable additions to MCA's extensive catalog series.

"I asked our distribution people to take this into it, and the response they got from retail was that there's always demand for these soundtracks," says Roth. In all, MCA is releasing about 300 titles, some 100 of which the label expects to reissue in the next year. Most single disk sets will carry a $9.98 list price, with select titles selling at $8.98.

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Joe Carson Dies at 65

LOS ANGELES - Music industry executive Joe Carson, 65, died here on Feb. 16 after a long siege of emphysema.

Carson's first assignment in the industry was a column written for Billboard while he was in the Army during World War II. He went to work briefly for Robbins, Feist & Miller, the music publisher, following his discharge, joining Billboard's editorial staff shortly thereafter. He was music editor of Billboard during that stint.

In the '50s, he moved to Mercury Records, where he was A&R director in New York, after which he joined RCA and ABC in a similar capacity. Late in that decade, he formed his own label, Carson Records, which he headed into the '80s. In the latter years, Carson worked as a creative vice president. He later moved to the Miami Beach office of the firm for publisher.

In 1976, he moved here, joining Almo Publications, div. of A&M Records, as director of publications. He remained there until 1979.

Until his death, he was active in writing for some of the publishing books he prepared is "Carson's Complete Reference Book Of Music." Survivors include his widow, Eileen; a daughter, Pam; and a son, William.

Affiliates Add To Across-the-Board Showing

RCA Product Rolls On Hot Streak

NEW YORK - The RCA/Ariaio Inter national label is riding high up the top 10 of key U.S. charts. In all, 18 recordings are listed among the top 10 in various categories, including this weeek's No. 1 pop single and the leading country album.

The company, including Arista Records, currently has a peak of 10 top 10 activity on the Hot 100 singles chart, where it holds four spots, including the No. 1 recording, "Kyrie" by Mr. Mister (RCA). The others in the top 10 are "How Will I Know" by Whitney Houston (Arista), which moves to No. 2 after holding the top spot a week before; "Sara" by Starship (Grunt/RCA), at No. 3; and "When The Going Gets Tough (Jewel Of The Nile Theme)" by Billy Ocean (Arista).

On the Top Pop Albums chart, RCA/Ariaio is on top with "Welcome To The Real World" by Mr. Mister, at No. 1; "Tapestry" by Carole King, at No. 2, and "Friends" by Dionne Warwick (Arista) at No. 9.

Modern record biz stresses hits

Mr. Mister's "Welcome To The Real World" jumps to No. 1 on this week's Top Pop Albums chart, as "Kyrie" becomes the group's second straight No. 1 single. It tops the Hot 100, following the Grammy-nominated "Broken Wings."

That's a stunning breakthrough for the Los Angeles-based quartet, which peaked at No. 170 two years ago with its only other album, "I Wear The Face."

It's very rare for a group's second album to hit No. 1 and yield a pair of No. 1 singles. In fact, it's so rare that it's happened only three other times in the rock era.

Lionel Richie's second solo album, "Can't Slow Down," topped the chart in December 1983 and generated the No. 1 hits "All Night Long" and "Hello." Wham!'s "Make It Big" peaked at No. 1 in March 1985 and produced the No. 1 hits "Make Up Me Before You Go-Go" and "Careless Whisper."

And Tears For Fears "Songs From The Big Chair" topped the chart in July 1985 and span off the No. 1 hits "Everybody Wants To Rule The World" and "Shout."

The fact that all three of the rock era's top premier albums have long since been released to hit No. 1 and yield two No. 1 singles has come in the past couple of years underscores the in creasing respectability of the modern record business.

We should add that one act did even better than Mr. Mister, Tears For Fears, Wham!, and Tears For Fears by hitting No. 1 on the album chart and earning two No. 1 singles with its debut album, that was Men At Work, which topped the chart in November 1982. "Business As Usual" and No. 1 singles, "Who Can I Be Now" and "Down Under."

"Welcome To The Real World" is RCA's first No. 1 pop album in more than 10 years-since Jefferson Starship's "Red Octopus" (on RCA-distributed Grunt) in November 1975. This is the first time an RCA artist has had the No. 1 pop album and single simultaneously since John Denver scored in March 1974 with "Greatest Hits" and "Sunshine On My Shoulder."

What Does Barbara Streisand have in common with AC/DC, Led Zeppelin, Pink Floyd, Bob Dylan and Jethro Tull? Give up? Those are the only six artists since the early '70s to earn No. 1 album without the benefit of a top 40 single.

Even though Streisand's "The Broadway Album" logged three weeks at No. 1 last month, the first-
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Sony to Triple 8mm Output
Handycam Will Be Highlighted

TOYO - Sony has announced plans to triple its production of 8mm video cassettes this year. In the 12 months to October 1985, some 500,000 were manufactured. In the corresponding period to October, 1986, the total will be 1.5 million.

Around one million of these will be camcorders. Sony says 13 of which are to be the 2.2 pound CCD-M8 Handycam that lists at $899. Other Sony 8mm models in the market are the CCD-V5AF camcorder ($1,800), the CCD-Vs it self ($1,600). the EV-CS VCR ($540) the EV-3500 video deck ($725) and the EV-5700 multideck ($1,250).

The company is focusing its Japanese marketing effort on the CCD-M8 machine, sending promotion teams to some 5,000 so-called Core Consumeruger shops, where CCD-M8s are available for demonstration and trial use. Customer questionnaires indicate 35% were considering buying their first videorecorder, while 61% acquired the machine as a replacement or add-on to existing equipment.

Small size, light weight, handiness and ease of operation were cited as the most attractive features of the CCD-M8. Some 80% of purchasers were aged 20-39, and 17% aged 40-29. Teenagers accounted for only 1% of sales, and over 60 accounted for 15%.

The Japanese electronics industry remains deeply divided over the introduction of the new format. Sony's enthusiasm is shared at the moment only by Kodak in the U.S.

Manufacturers of the now globally dominant VHS half-inch format, which is popular in Europe and Asia, and JVC has gone so far as to describe 8mm marketing as "egregiously" and "rude" to the "rear" of VHS ownership around the world.

It is widely accepted, however, that conventional VTRs which have passed its peak, with about 100 million machines now in use worldwide, and analysts note that this year's projected sales of three million camcorders will already be worth some 25% of the entire annual VCR market.

Despite the handicap of negotiable software availability—only 50 prerecorded 8mm titles had been released in the U.S. by the end of 1986—the new format's versatility theoretically gives it a powerful edge. It can, for instance, record in up to 15 hours of high-quality, high-quality studio sound. (More on 8mm software, page 53.)

S.P.A.

Sony's major competitor is the Sony's digital audio tape (DAT), which is expected to be launched here before the end of 1986. Some executives believe this will be ignored because 8mm can also provide digital sound and takes fast as well, while others believe it is the best place to live, and also because the Australian company is the most active in the region. Dennis Handlin runs his own ship, but I have everyday contact with him.

"It also enables me to be close to emerging Australian and New Zealand talent, which I find very exciting. Murray Thom in New Zealand, for example, found an exceptional new band called Peking Man, which has a great international future.

"I was astounded when I first came here by the variety of music offered. Perhaps there has been some lack of continuity in the way we've thought about our attitude toward local talent in the past, but after the success of Men At Work and the Eurodiggers and the obvious future success of Mental As Anything, I don't think that will be the case again."

Bond's artist-development interest becomes a direct role outside of Australasia. He's been closely involved in the nurturing, for example, of Zambian singer Anna Mwale, who now has release deals in a dozen countries, including Brazil, Mexico, and Venezuela.

"Asian music doesn't have much relevance to the Western world," says Bond, "but certainly does. Contemporary performers such as Fela Kuti and King Sunny Ade have focused a lot of attention on Africa, and CBS is one of the few international companies to develop talent there seriously. It's a difficult area to get into, but it's definitely viable."

But the greatest bane of Peter Bond's life is, not surprisingly, piracy. He works closely with IFPI, but the daunting Asian and Middle Eastern infestation virtually overshadows everything else he does.

"The potential is enormous, but the reality is very small for legitimate recorded music in all of Asia, with the exception of Japan. In most markets, pirates take about 90% of all sales. The saddest thing is that India, once very strong for the legitimate concern, has been ripped off by the pirates. Indonesia seems beyond all hope at the moment."

At one recent IFPI meeting the Indonesian delegation got up and basically said, 'What's all the fuss about? We're not really doing anything wrong.'

"Singapore, another major problem area, could eradicate piracy overnight if the government wanted to. What they are saying to us is, 'We're not interested. This is good business, so go away. We're exporting between 50 and 100 million cassettes a year, so why should we disrupt these excelle- lent entrepreneurs who are responsible for huge foreign exchange earnings?'"

All we can do is align ourselves with others who are being ripped off—like book publishers, video companies, video software people—and hope to stop piracy at a government level.

But the U.S. has been "very good" at applying pressure. Secretary of State George Shultz had brought the matter up person- ally with Singapore prime minister Lee Kuan Yew, and a copyright law has been drafted.

"Three years ago it was terribly negative, but now there is a light at the end of the tunnel. Things are happening. IFPI has an office in Singapore and a branch office in Kuala Lumpur, where our biggest recent gains have been made. The new attitude in the antipathy fight is to concentrate on one win- ning battle at a time while still plugging away everywhere. We won't give in."

(Continued on page 65)
Setting the Record Straight

AM Radio Was Not a ‘Wasteland’

BY JEFF BLEIEL

A few statements made in Bud Prager’s recent commentary, ‘Surrendering Creative Control’ (Feb. 15), need to be challenged in the interest of historical accuracy. While I share many of the concerns he expresses about the current state of hit radio and its effect on the music being released by major labels, I disagree strongly with many of his parallels he draws between the scenarios now and 20 years ago. Mr. Prager’s comments on the past were not the main thrust of his article, but he did attempt to use them to shed light on how current problems may be corrected. The past can be a useful guide if it is understood. However, I submit that Mr. Prager’s statements distort the past, perpetuate myths, and reflect personal bias that should not be accepted as gospel.

‘Twenty years ago,’ he writes, “. . .there were companies in all sense of integrity and artistry in order to feed radio a steady diet of pop hit songs.” And he cites as culpable the “predictable, homogenized wasteland” of AM radio, which would not play “real artists.”

While the history of rock ’n’ roll, and of course AM radio in the 1960s, shows a undeniable positive development for rock ’n’ roll, both as a art form and business, such black and white historical conclusions about the state of pop music and AM radio at that time should be avoided. (I assume my “20 years ago” he is referring to 1966. Let’s even give him the benefit of the doubt and include 1967.)

Mr. Prager is by no means the first to present this flawed scenario of history. A similar version showed up in a textbook for a college course I took on radio history and programming. I fear that if it is allowed to stand without refutation, it will become the accepted historical record.

What follows is not a definitive version here, but it is about time an alternate reflection is presented. My recollection is that 1966 was one of the greatest years in the history of rock ’n’ roll, and that 1967 wasn’t half bad either. That judgment is based solely on the records that found their way into the top 40, and that were being played on AM radio at the time.

Is it accurate to describe “Dirty Water,” “Good Lovin’,” “Hey! Tears” and “Kicks!” as “pop music?” A perusal through the pages of Joel Whitburn’s reference book indicates that recordings like those seemed to be the rule at the time, not the exception. There are literally scores of records from that era that are now considered classics. Just as inaccurate, I suggest, is Mr. Prager’s statement that FM radio gave “real artists” a chance, citing as examples the Lovin’ Spoonful, the Mamas & the Papas, Joni Mitchell and Bob Dylan, as well as his charge that “AM radio wouldn’t touch those artists.”

First of all, the implication that there were few, if any, “real artists” on AM radio was all over the Spoonful and the Mamas & Papas in 1966. And while it’s true that AM was no staunch supporter of Dylan, we find that he actually did have three AM top 10 hits in 1966-67.

None of this is to suggest that all was bliss on AM and that there was no need for an alternative. Yes, it’s true that the AM Top 40 battles album tracks, new avant-garde groups, and the programming of longer selections without commer- cials would reach a sizable audience out there to embrace the FM alternative. But let’s not trash the AM pop music of the time as “over-produced, soulless little ditties.”

AM radio retained its usefulness for years after the emergence of FM. With the Doors, the Airplane and the Dead on FM, where did white teenagers hear “Soul Man” by Sam & Dave, and “Respect” by Aretha Franklin, and “Higher And Higher” by Jackie Wilson? Most likely on AM radio.

As for the music that became the voice of a generation, consider this: Hundreds of garage bands are still playing “Little Girl.” Tom Petty plays “Little Bit O’ Soul.” John Cougar Mellencamp plays “Nobody But Me.” All pop were hit at a time when Mr. Prager would have us believe that pop hits were being rejected by those in the know.

If one thing everyone has different tastes and remembers different musical sounds as essential during musical development, and that different periods are drawn with some peril. After all, we can’t learn from history if we’ve got it wrong.

Letters to the Editor

‘Let’s not trash the AM pop music of ’66 as soulless & over-produced.’

Jeff Bleiel, a former disk jockey who lives in Alexandria, Va., is a free-lance writer on pop music.

The Long & Short of It

Requests from reader W.E. Poe (Feb. 8) for 12-inch video mixes may be self-serving. Is he asking record companies to provide longer videos at no additional cost just so his paying patrons can have more convenient non-stop dancing?

As director of video services for a major nightclub that owns one of the most prestigious sachet and dance floors, I find videos between three and five minutes long ideal. The public is entertain- ed and the artists is exposed ef- ficiently. However, longer videos five minutes tend to become boring.

By Bob Dickinson

Bob Dickinson

Broadcast Services Inc.

Austin, Texas

Those Were the Days

Would someone please remind Bud Prager (Commentary, Feb. 15) that AM radio was not a “predictable, ho- mogenized wasteland” 20 years ago?

Bob Dylan’s “Like A Rolling Stone,” the Lovin’ Spoonful’s “Do You Believe In Magic,” the Mamas & Papas’ “California Dreamin',” and Joni Mitchell’s “Big Yellow Taxi” were all substantial hits on that magnificent medium. Other artists with such-so-called “pop hits” in that era included Jimi Hendrix, Janis Joplin, the Jefferson Airplane, the Doors, Cream, and, of course, the Beatles, the Rolling Stones, the Who, and everyone on Motown.

“AM radio wouldn’t touch those artists” Scuse me while I crack a smile.

By Chris Clark

Testa Communications inc.

Carie Place, N.Y.

Makin’ Wine Bud

Bravo, Bud Prager (Commentary, Feb. 15)! The amount of music that programmers have to sift through each week to find material with sub- stantial creativity and integrity is deplorable.

Let’s hear more music from real artists, instead of the formulated, ho- mogenized syrup that so many labels pride themselves on as being hits.

David Mainberg

Operations Director, K102/WGYD

Minneapolis/St. Paul

Decision Paralysis

Surely, there must be middle ground between Bud Prager’s appraisal of our performance (“labels . . . have some of the worst trends in radio” and the perspective of those of us in radio. Market dynamics and competition are undeniably producing a great deal of imitation and a minimum of risk-taking. But labels being slaves towards trends? Not! A decision by experience with the record representa- tives, in no way could they be de- scribed as such xenous vendors, but professionals who do a respect- able job of calling our attention to their product.

In further defense, it is not un- common to find a type of decision paralysis inside many radio sta- tions—an inability to hear new tal- ent or product that is painfully obvi- ous in its suitability, but will not move until a list of influential stations is shown, or until a "bullet" on someone’s chart gives birth to its acceptability.

As a consultant and syndicator, I do not see the passivity of the labels that Bud describes. However, fear of failing does seem to be at an all- time high on both sides. He makes a number of excellent points that should cause us to think about the ultimate value of so much duplica- tion, random movements, music- timidity, and emphasis on gimmicks over talent.

Bob Botik

Bobok Broadcast Services Inc.

Austin, Texas

Production

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Advertising Production Mgr.: John Wallace

Audio Examples: Raymond J. McGuire, Exec. Production Manager. Terrence C. Sanders

Editor: Operations Coordinator: Debra Palmioti

Administration

To the Editor:

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Carie Place, N.Y.
Doubleday Dumping Its Last 3 Outlets
Stevens Handling Sale of WHN, WAPP, and WAVA

BY KIM FREEMAN

NEW YORK. As expected, Doubleday Broadcasting is getting ready to exit radio by selling its three remaining properties on the auction block.

The sales of WHN and WAPP New York and WAVA WASHINGTON are being handled by Doubleday’s former radio president, Gary Stevens, who was president at

Werthiem & Co., a media brokerage firm here.

Industry experts value the three outlets at a total of about $55 million, and Stevens says Doubleday is not set on selling all three as a package. “Whatever works out best for both parties,” he says.

Late last year, Doubleday reached an agreement to sell four of its outlets—WILL Detroit, KDWB-AM-FM Minneapolis, and KPKE Denver—to Silverman Communications (Billboard, Nov. 16). Early in 1987, Doubleday reached a similar agreement with Heritage Broadcasting for the purchase of WMET Chicago.

At the time of those sales, Doubleday executives claimed that the company had every intention of keeping the New York and D.C. properties. Stevens’ successor, Gerry Toner, explains Doubleday’s change of heart:

“The broadcasting industry helped us along in this. After the sale of the five outlets and Stevens’ resignation, we were inundated with offers from people wanting to buy those markets if they became available. While we started with the concept of keeping them, we had to sit down and examine our commitment to broadcasting. We could not say it was a long-term one. As a result, the prices being handed about become extremely attractive.”

Calling the properties “prime facilities in prime markets,” Toner notes that Doubleday recently got FCC clearance to sell WAPP New York an omnidirectional signal.

Country-formatted WHN carries the New York Mets’ baseball games. Doubleday Inc. chief Nelson Doubleday owns the Mets, but Toner says there will not be any sale contract clauses requiring WHN to continue carrying those games.

WHN is New York’s only country station, and WAPP has endured several format alterations, winding up as a hit outlet with weak ratings. So it seems logical that a radio group without Gotham properties may move into the market, buying both in order to create a country combo.

At press time, Stevens said he had received “several” proposals, and that he might get a 30-day limit on accepting bids.

TM COMMUNICATIONS, of Dallas, buys its first two radio properties with the FCC-pending purchase of KECK/KHAT Lincoln, Neb. According to TM president/CEO Patrick Shaughnessy, the acquisition signifies the company’s plan to “buy under-developed facilities in medium markets. It’s a capital city and a university town with a thriving economy. We hope to acquire more just like this combo in the future.”

MID AMERICA MEDIA announces intentions to sell its entire radio group. The outlets on the block are WIRE/WYZZ Indianapolis, KBEZ Tulsa, WIRL/WSWT Peoria, III., KRVR-FM Davenport, Iowa, and WKAN-AM and an FM under construction in Kankakee, Ill. Mid America’s Plantation Cablevision is also up for sale. The Ted Hepburn Company of Cincinnati is the broker for the radio sales.

CITADEL COMMUNICATIONS of Tucson makes several key appointments. Stu Stineck is brought on board as vice president/general manager of Citadel’s newly acquired KKFM Colorado Springs, Colo. He was general sales manager at WKT1 Milwaukee. The company is currently debating whether it will leave KKFM’s AC format in place. Richard Stein joins KAIR/KROY Tucson as vice president/station manager. In addition, Jeff Murphy is appointed coordinator for the group.

THE INTERNATIONAL Radio Festival of New York is slated for June 10-12 here. Now in its fifth year, the meeting marks the culmination of a worldwide advertising and programming competition. Awards in numerous categories will be presented Thursday (12) at the Sheraton Centre Hotel. Last year, the Festival drew over 1,200 entries from 19 countries and this year’s figures are expected to exceed that number.

BUCKHART/ABBAMS/Michaels/Elliot & Assoc., consulting firm has slated its Atlanta Radio Forum ‘86 for June 26-27. The meet will focus on programming top-40, AC, and country radio; and research, marketing and advertising techniques. Registration is $250 for clients and $350 for non-clients. The seminars overlap with Bobby Poe’s Pop Music Convention, which takes place June 27-28, also in Atlanta.
CHECK OUT THE HOTTEST CHARTS IN THE INDUSTRY

TOP SINGLES CHARTS

R&R
1 Kyrie
2 How Will I Know
3 Sara
9 King For A Day

BILLBOARD
1 Kyrie
2 How Will I Know
3 Sara
6 When The Going Gets Tough

CASHBOX
1 Kyrie
2 How Will I Know
3 When The Going Gets Tough
4 Sara

TOP ALBUMS CHARTS

BILLBOARD
1 Welcome To The Real World
3 Whitney Houston
7 Knee Deep In The Hoopla

CASHBOX
3 Whitney Houston
4 Welcome To The Real World
10 Knee Deep In The Hoopla

TOP AC CHARTS

R&R
1 Sara
6 When The Going Gets Tough
8 How Will I Know
10 Kyrie

BILLBOARD
1 Sara
4 When The Going Gets Tough
5 How Will I Know
### Top Black Singles Charts

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<th><strong>R&amp;R</strong></th>
<th><strong>Billboard</strong></th>
<th><strong>Cashbox</strong></th>
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<td>5. <strong>How Will I Know</strong></td>
<td>Whitney Houston</td>
<td>Yarbrough &amp; Peoples</td>
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<tr>
<td>8. <strong>Guilty</strong></td>
<td>Yarbrough &amp; Peoples</td>
<td>Aretha Franklin</td>
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<td>9. <strong>Another Night</strong></td>
<td>Whitney Houston</td>
<td>ARISTA</td>
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<td>6. <strong>When the Going Gets Tough</strong></td>
<td>Billy Ocean</td>
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*MR. MISTER*  
"Welcome to the Real World"  
"Kyrie"  
*WHITNEY HOUSTON*  
"How Will I Know"  
*Arista*  

*STARSHIP*  
"Knee Deep in the Honeymoon"  
*GRUNT*  

*DIONNE WARWICK*  
"That's What Friends Are For"  
*Arista*  

*BILLY OCEAN*  
"When the Going Gets Tough"  
*Arista*  

*FIVE STAR*  
"Luxury of Life"  
*RCA*  

*YARBROUGH & PEOPLES*  
"Guilty"  
*ARISTA*  

*THOMPSON TWINS*  
"Here's to Future Days"  
*Arista"  

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WCCL CLEVELAND fills its program director seat with Phil LoCascio, who graduates from a highly successful stint at WZZY-FM Syracuse, N.Y. In his three years with "Y-94," LoCascio took the station to a 16.6 share of the 12-plus market in the recent fall Arbitron. At WCCL, LoCascio replaces Tom Jeffries.

Nashville country favorite Gerry House leaves Music City for the morning post at Malrite's new country outlet, WLAC Los Angeles. That's a departure from WSM, and previously WSIX, where he became a Nashville fixture. The move to Los Angeles Malrite indeed has big plans for its Los Angeles country commitments. Condolesences to the friends and family of "John R" Richbourg, who passed away at age 75 on Feb. 15. Richbourg was a well known voice at WLAC Nashville, where he was a morning personality in exposing the rhythm & blues from the '40s through the '60s. Known on his evening show as the "Cool White Dude," Richbourg retired in 1973.

Pure Rock KNAC Long Beach recruits Paul "Lobster" Wells from neighboring rocker KMET to host the "Lobster Breakfast Show" Monday through Friday mornings. Wells became the Lobster at Stanford Univ.'s KSZU, and also at WQST in Mobile, Ala., and the former KQAK San Francisco before swimming south.

At hit formatted WOME-FM Wheeling, W.Va., seven-to-eight night Michael Stewart gets extra duties as music director, lightening the load for program director Bob Forsler... Also moving into MD duties is Gary Miles, who joins WLAL Lancaster, Pa., from neighboring WNJT, where he was program director. Miles replaces Danny Carlisle, who moves on to WGTY Gettysburg, Pa.

WKZL WINSTON-SALEM, N.C., whips up a new recipe for its "Breakfast Club" show. The new team is O.J. Riley from KVMT Vail, Colo., and Tony Trueblood from WASH Waban, Mass. They're auditioning to PD Chuck Finney, the pair prepared listeners for their arrival by dressing as sheiks and handling out cash on street corners. WKZL, by the way, recently became the 20th licensee of Mike Joseph's "Hit FM" logo.

Charlie O'Neil joins WCHI Louisville as the country/MOR outlet's program director after joining to PD Chuck Finney, the pair prepared listeners for their arrival by dressing as sheiks and handing out cash on street corners. WKZL, by the way, recently became the 20th licensee of Mike Joseph's "Hit FM" logo.

...by "Miami Vice" maestro Jan Hammer, in order to "punch them up." Edwards says he also plans to present air personalities with "ideas for ways in which they can be more creative in their shows." The station's new tag is "WZMX-FM (Magic 104) in place of the late Joel Sebastian. WMET Chicago morning drive jock Stu Collins is now Magic 104's morning host. Eddie "Collins" on the AM waves.

The complaint focuses on Aug. 13, 1985, segment of the "Ruth Ann Leach Show," which featured a representative of the Nashville Better Business Bureau as its guest. During the call-in portion of the show, the listener accused the plaintiff of perpetrators "sex or fraud or a murder," according to court papers. By soliciting calls, the suit charges, Leech and WLAC created a situation that would encourage similar.

NEW WKQX-FM PROGRAM DIRECTOR
(Continued from page 11)

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Radio

Radio Runners. Attendees at the Radio Advertising Bureau's recent managing sales conference in Dallas rest after completing Fun Run. The trek was sponsored by Internet, the network division of Interrep. The speedsters are, from left, KOV Phoenix's Chuck Hammond; KFXE Pine Bluff, Ariz.'s Dub Snyder; KKE Austin's Jim Bearden; WIXX Green Bay, Wisc.'s Diane Wadrinski; and WSPA Spartanburg, S.C.'s Rhita Hughes.

Kids Get Kissed. Sutra Records rappers the Fat Boys gather with WRKS New York staffers and Coca-Cola Bottling Company executives during the fourth annual Martin Luther King Jr. High School Basketball Classic at Nassau Coliseum. WRKS used its clout to provide between-game entertainment by the Fat Boys, Evelyn Champagne King, the Force MD's, Dana Dane, and others. Event proceeds of more than $20,000 went to the United Negro College Fund. Pictured, from left, with the members of the Fat Boys are Coca-Cola's Asa Murray, WRKS's air talent Chuck Leonard and promotion director Gail Tonneson, and UNCF's Ken Harris.

Boots Made for Climbing. KVET Austin operations director Mike Carta, right, shops for footwear with country stars Roy Clark, left, and Mel Tillis. The two were in town to promote their new film, "Up Hill All The Way," and to sign a few soles for KVET's listeners.

WPIX Penthouse Picks. WPIX New York midday talent Geri Latchford reigns over a sales promotion in which contestants were asked to put on their best Joan Collins look. The grand prize was a Black Gama Mink coat; other prizes included makeovers, dinners, theater tickets, and limousine services. The cast members, from left, are Latchford; final winner Mary Trevigno and her husband, John, and WPIX promotion director Jane Shayne.

Just Kidding. American Comedy Network executives present their first monthly "Who Are You Kidding Award" to the TV show "Family Ties," which ACN deemed the "most overrated" program on the air. Pictured with a "scriptwriting" gorilla who accepted the plaque on behalf of the TV cast are, from left, ACNers David Lawrence, Bob James, Andy Goodman, Mechele George, and Dale Reeves.

The Source of What You Need. NBC/the Source rock reporter Rona Elliot poses after interviewing Alco act INXS for a network segment. Discussing the progress of the group's "Listen Like Thieves" album and the "What You Need" single are INXSers Tim Farriss, left, and Michael Hutchence.

Teen Terrors. WQEN-FM Tyler, Texas, personnel welcome Alabama members to the station's 10th anniversary celebrations, which included a "1004 hits of Q-104's First Decade" countdown and a series of "Q-Tip" cash giveaways. Moving into the double digits are, from left, Alabama's Jeff Cook and Teddy Gentry, Q-104 program director Leo Davis, music director Bill St. John, and operations manager Rish Wood.

Powerful Pledge. WUSL "Power 99" staffers pose next to the station's "Living The Dream Pledge," a huge card on which WUSL gathered thousands of signatures in honor of Martin Luther King Jr. day. In tribute to King's contributions, WUSL presented the pledge to the Martin Luther King Jr. Center for Non-Violent Social Change. Recruiting signatures, from left, are Power 99 personalities Pat Jackson, "Beej in the Morning," and Loraine Ballard-Morrill.
Promotions

MUSICAL DIAL POSITIONS

WZWZ Kokomo, Ind. (AOR)
Contact: Steve Dunham

Responding to an FCC decision made roughly 10 years ago, WZWZ turned potential trauma into a tor-

torpor promotion recently when the

rocker had to switch its dial position from 93.5 to 92.9.

The FCC decision made allowance for the debut of WOKZ Muncie, Ind., taken on air Jan. 16 by owner

Jim Beaty.

“We used the opportunity to fine-
tune the format and promote the station,” says WZWZ’s program di-

rector Steve Dunham. Keying the

event to the station’s “new home,” WZWZ began teasing listeners three weeks prior to the frequency change. This consisted of newspaper adds, on-air tidbits and messages from Kokomo Mayor Stephen Daily, who alerted listeners to the “new Z-93” as the move date ap-

proached.

On the night of the frequency change, all of Z-93’s jocks gathered at a local lounge for a remote coun-
down. Following WZWZ’s relocation, staffers kept weekend vigils at local mall parking lots to encourage drivers to reposition their car radio di-

aes. Those who did were registered by WZWZ for a separate on-air con-
test.

THERE’S A LOT of fast talking go-
ing on at WRQX Washington, D.C., where the top 40 station is in the midst of its “The more you say it, the more you win” contest. Ad-

vized to call after hearing particular songs, Q-107’s listeners are being asked to repeat “Q-107” as many times as possible in 10 seconds, for $10 a pop. Thursday callers stand a chance of collecting an additional $1,000.

One of many DJs on the road these days is Q-107 newcomer Gary Spears, who’ll be broadcasting a forthcoming week of afternoon shifts from Hawaii. The March 8-15 series of poolside chats is an effort to celebrate Spears’ arrival from WAPP New York, and to supply eight winning D.C. couples with an early spring surprise.

Also on the road are KHOW Den-

ver’s morning men, Hal and Char-

ley, who will be letting their listen-
ers “tell them where to go” during the station’s “Weird Wednesday” series. Each week, a lucky KHOW listener will determine a Wednesday broadcast location and sit in as co-host of the morning calming.

DON’T DRIVE DRUNK and don’t drive home without “WMMR’s De-

tour Map” if you are a resident or visitor in Philadelphia. The city is now witnessing phase II of the Penn- 

sylvania construction, so the rock outlet has issued a second edition of its detour map. Available at various

local retailers, the WMMR directory includes 11 alternative routes for frustra-

ted rockers on the road.

With St. Valentine back on the

shelf, St. Patrik is prepping for his

March 17 festivities. And, so is

WLW (96 Rock) Cincinnati which

has enlisted the help of Sprite and its local college community to pull off the “Greening Of Cincinnati.” WLW and Sprite will fund construc-

tion of the best float theme submit-
ted by fraternity or sorority for 96 Rock’s St. Patrick’s Day parade vehicle.

Besides getting a free float ride, the winning Greek group will receive a Sprite machine for its house and 96 cases of soda. The final “bit o’ green” comes in the form of se-

veral native Irish trees, which will be displayed on the float then planted throughout the city.

Kim Freeman

Top Rock Tracks

The GLOBAL Satellite Network

will debut a new rock’n’roll classics program, “Reelin’ In The Years,” on April 5. The three-hour weekly series, which will feature the top artists and music of the ’60s and takes its title from the hit song by Steely Dan, will be hosted by George Taylor Morris.

According to Global president Howard Gillman, “Reelin’ In The Years” was conceived amid renewed station and advertiser inter-

est in the upper demographic audi-

dence that grew up in the ’60s. Host Taylor comments that the program will not be an “oldies show,” but will serve as an ’80s perspective on the music and memories of that era. The Global Satellite Network cur-

rently produces two weekly shows: “Rockline” and “Powercuto.

SATELLITE MUSIC NETWORK

is adding “Speaking Of Relations-

ships,” a 90-second feature, as a special part of its regular program-

ming. The feature will be available on the network’s “Country Coast To Coast,” “StarStation” and “Stardust” formats. The Mutual Radio Network has revamped its news and sports departments to deal with the changing demands of the national marketplace. The network offers numerous reports and specials available to multi-format stations.

THE UNITED STATES Radio Networks has joined forces with Ken Rangen, president of Hands Across America, and Brian Dyson, senior vice president of Coca-Cola USA, to furnish programming for Hands Across America and its national effort against hunger and homelessness.

On May 25 at 3 p.m. EST, six mil-

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(Continued on page 2)

Featured Programming

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(Continued on page 2)
MUTUAL – With 52 years of history and a long-standing tradition in radio news, the Mutual Broadcasting System has achieved a time-tested legacy of innovation and information. From the pioneering days of Gabriel Heatter, Fulton Lewis Jr. and Cecil Brown, Mutual News continues that same commitment to excellence today under the guidance of former NBC newsman and White House Press Secretary Ron Nessen. His team of more than 40 experienced correspondents, plus news commentators Sens. Robert Dole and Ted Kennedy, cover the world for the largest group of news affiliates in network radio. As the first radio network to broadcast via satellite, Mutual today is the only network available to radio stations on both the Westar IV and Satcom I-R communications satellites. Mutual is also number one in radio sports, with Notre Dame football, NFL football, special Bowl Game coverage, golf, tennis and auto racing, along with other major sporting events from around the world. And, as an innovator in programming, dating back to some of the classic dramatic series from radio's Golden Age, today's household names on Mutual begin with the King of late night talk programming, Larry King, whose program is now heard one hour earlier at 11 p.m. (EST) over more than 275 radio stations. The Mutual lineup continues with outstanding entertainment news and specials hosted by Rona Barrett, Lee Arnold On A Country Road and the newest addition to the Mutual lineup, Dr. Toni Grant — radio's foremost psychologist whose two-hour weeknight program will soon precede The Larry King Show, giving Mutual a one-two talk radio punch second to none. For innovation and information, it's the Mutual Broadcasting System.
WESTWOOD ONE – For innovation and entertainment, it’s the
Westwood One Radio Networks. What started in 1975 in a one-room
office in Westwood has now become a worldwide radio company with
offices in New York, Los Angeles, London, Tokyo, Sydney, Toronto, Chi-
cago and Detroit. From one program that aired on 200 radio stations,
Westwood One is now the nation's largest producer and distributor of national
radio programming with more than 30 regularly-scheduled programs broad-
cast by more than 3,000 stations across the country. From its initial core of three
national sponsors; Westwood One now does business with more than 100 of the
biggest brand names on Earth – pioneering and perfecting advertiser-supported
national radio programming for today's radio industry. Westwood One's gallery of
programs range from 90-second featurettes like Earth News Radio, Shootin' The
Breeze, Star Trak and The Waldenbooks Review to multi-hour specials such as The US
Festival and The Isle Of Dreams, from regularly-scheduled long-form programs like Scott
Shannon's Rockin' America Top 30 Countdown, Off The Record with Mary Turner, the
Superstar Concert Series, Dr. Demento, Special Edition with Sid McCoy, Line One, Live From
The Apollo and Encore with William B. Williams to such Big Event specials as Radio USA For
Africa and digital stereo simulcasts with HBO, Showtime and MTV, from Radio Español and the
Spanish-language marketplace to concert tour sponsorships featuring the biggest names in popular
music – Westwood One provides more programs in all major formats to the largest number of radio
stations in the world. Radio's established leader in innovation and entertainment is Westwood One.
A BRAND NEW LOOK...

FOR A WINNING COMBINATION.
## Billboard Hot Adult Contemporary

Compiled from a national sample of radio playlists.

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>RADIO STATION</th>
<th>CITY</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WKYS</td>
<td>Kansas City</td>
<td>LIFE IN A NORTHERN TOWN</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>1</td>
<td>KMNY</td>
<td>New York</td>
<td>GROWN AND GROOVY</td>
<td>JIMI HENDRIX</td>
</tr>
<tr>
<td>1</td>
<td>WLS</td>
<td>Chicago</td>
<td>SILENT NIGHT</td>
<td>ATLANTIC STARR</td>
</tr>
<tr>
<td>1</td>
<td>KMAS</td>
<td>Los Angeles</td>
<td>I'M YOUR MAN</td>
<td>WHAM!</td>
</tr>
<tr>
<td>1</td>
<td>KLAC</td>
<td>Los Angeles</td>
<td>WHEN I GIVE MY LOVE TO YOU</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>1</td>
<td>WRSV</td>
<td>Cleveland</td>
<td>LOVE CAN TAKE US ALL THE WAY</td>
<td>SMOKY ROBINSON</td>
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<tr>
<td>1</td>
<td>KEX</td>
<td>Portland</td>
<td>I'M NOT THE ONE</td>
<td>ELETRA</td>
</tr>
<tr>
<td>1</td>
<td>WRIF</td>
<td>Detroit</td>
<td>I MISS YOU</td>
<td>THE CARS</td>
</tr>
<tr>
<td>1</td>
<td>WLS</td>
<td>Chicago</td>
<td>TENDER LOVE</td>
<td>JACKSON BROWNE</td>
</tr>
<tr>
<td>1</td>
<td>WOR</td>
<td>New York</td>
<td>YOU'RE A FRIEND OF MINE</td>
<td>CLARENCE CLEMSON &amp; JACKSON BROWNE</td>
</tr>
<tr>
<td>1</td>
<td>WNEW</td>
<td>New York</td>
<td>HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>CARMELO</td>
</tr>
<tr>
<td>1</td>
<td>WNEW</td>
<td>New York</td>
<td>EVERYDAY</td>
<td>JD Edwards</td>
</tr>
<tr>
<td>1</td>
<td>WLIB</td>
<td>New York</td>
<td>I FOUND SOMEONE</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>1</td>
<td>WLIB</td>
<td>New York</td>
<td>MAKE UP FOR LOST TIME</td>
<td>CRYSTAL GAYLE &amp; GARY MORRIS</td>
</tr>
<tr>
<td>1</td>
<td>WLIB</td>
<td>New York</td>
<td>TALK TO ME</td>
<td>MODERN</td>
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<td>GRP</td>
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<td>1</td>
<td>WLIB</td>
<td>New York</td>
<td>CALLING AMERICA</td>
<td>EDP</td>
</tr>
</tbody>
</table>

### Featured Programming

The program is produced for the Entertainment division by Radio Today, and will be initially offered to NBC/The Source affiliates.

**JANICE GINSBERG**

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

- **Feb. 22** Frankie Valli & the Four Seasons, Solid Gold Saturday Night, United Stations, five hours.
- **Feb. 22** John Michael Talbot, Musical Starstreams, Musical Starstreams, two hours.
- **Feb. 22** Mike & the Mechanics, Rick Dees’ Weekly Top 40, United Stations, four hours.
- **Feb. 22** Juice Newton, Week Country Music Countdown, United Stations, three hours.
- **Feb. 22** Four Lads, The Great Sounds, United Stations, four hours.
- **Feb. 22** Crosby, Stills, Nash & Young, Dick Clark’s Rock, Roll & Remember, United Stations, four hours.
- **Feb. 22** Dire Straits, On The Radio, NSB, four hours.
- **Feb. 23** Mr. Mister, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- **Feb. 23** Four Lads, The Alarm, Inner-View, Innerview Radio Network, one hour.
- **Feb. 23** John Cougar Mellencamp, Off The Record Specials with Mary Turner, Westwood One, one hour.
- **Feb. 24** 2, ‘til Tuesday, Thompson Twins, In Concert, Westwood One, 90 minutes.
- **Feb. 24** 2, Whispers, The Concert Hour, Westwood One, one hour.
- **Feb. 24** 2, O’Jays, Part II, Special Edition, Westwood One, one hour.
- **Feb. 24** 2, Steve Perry, Encore with William B. Williams, Westwood One, two hours.
- **Feb. 24** 2, Stevie Ray Vaughan, Line One, Westwood One, one hour.
- **Feb. 25** 28, Scorpions, Ticket To Ride, DIR Broadcasting, one hour.
- **Feb. 25** 2, Steven Wright, Dr. Demento, Westwood One, two hours.
- **Feb. 25** 2, Steve Perry, Starship, Mr. Mister, Rock Week, Westwood One, two hours.
- **Feb. 25** 6, Sylvia, Country Today, MJJ Broadcasting, one hour.
- **Feb. 25** 2, Ted Nugent, Metalshop, MJJ Broadcasting, one hour.
- **March 1** 2, Barbra Streisand, Olivia Newton-John, Superstar Portraits, Barnett-Robbins Enterprises, two hours.
- **March 1** 2, Billy Ocean, Ashford & Simpson, Street Beat, Barnett-Robbins Enterprises, two hours.
- **March 1** 2, ZZ Top, Rock Of The World, Barnett-Robbins Enterprises, two hours.
- **March 1** 2, Alabama, Lee Greenwood, American Country Portraits, Barnett-Robbins Enterprises, two hours.
- **March 1** 2, Karelia, Musical Starstreams, Musical Starstreams, two hours.
- **March 1** 2, Billy Ocean, On The Radio, NSB, one hour.
- **March 3** 9, James Young, Inner-View, Innerview Radio Network, one hour.
- **March 3** 9, Sting, Off The Record Specials with Mary Turner, Westwood One, one hour.

### Billboard Adult Contemporary Most Added

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

- **91 REPORTERS**
- **NEW TOTAL ADDS ON**

| STEVIE WONDER | 24 | 46 |
| DIONNE WARWICK | 11 | 11 |
| JACKSON BROWNE | 10 | 10 |
| JACKSON BROWNE | 10 | 10 |
| JACKSON BROWNE | 10 | 10 |
| JACKSON BROWNE | 10 | 10 |
| JERMAINE JACKSON | 9 | 19 |
| JERMAINE JACKSON | 9 | 19 |

### Billboard Radio

For Week Ending March 1, 1986

### Zoo Pets for the Pats

WZOU Boston morning teammates Pat McKay, left, and Karen Blake give Brian Holloway of the New England Patriots a friendly bear during a pre-Super Bowl pep rally.

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**For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com)**
Service, as Well as Goods, Sets Listen Up Shops Ahead

BY JOHN SIPPEN
LOS ANGELES Staying ahead of important industry trends has made onetime Knox College cronies Steve Weiner and Walt Sinoton leaders in Denver retailing. This trait led them to develop Listen Up—a major shopping center offering related audio/video wares and, including its own service departments.

Their recently opened Compact Disc Center deals exclusively in CD fare, occupying close to 1,000 square feet in their 8,000-square-foot Listen Up complex. With 12,000 pieces in stock, Weiner says, “We are able to carry from 2,500 to 3,000 different titles regularly, depending upon delivery at the time.”

Listen Up stocks its first CDs in October. Weiner purchased them personally in Japan.

In addition to the store's software inventory, a 3,800-square-foot area is devoted to audio hardware. Stock includes 30 different CD players from a dozen manufacturers. Prices range from $200 to $1,500 with several professional models available.

Four of Denver's radio stations have been equipped by Listen Up with CD playback equipment: public station KVNO; KO Klub, at 89.3 FM, and KVOQ, and two AOR outlets, KBCO and KBPI. Weiner and Sinoton continue their station link by providing new releases and exchanging old CDs for new.

“Two of those stations have over 1,000 CDs,” says Weiner. “We try to keep a steady flow of new CDs going to all four. We find we can sell the used CDs they return. I have, in a small section in the store, used CDs de- voted to used CDs, I also exchange CDs with customers, giving them credit. There’s a market for the used CD, it’s a steady market.”

(Continued on page 27)

We have spoken frequently about how the age of record buyers is comprised of what are termed as “adults” are either continuing to buy records after their teen years or are returning to record buying or concert going.

Contemporary jazz is one of the major appeals for this age segment. Among the younger generation, the No. 2 spot on the Top Pop Albums chart is held by Sade, which would easily fit into this age group. Indeed, Sade fans are many; they are 25-34 years of age—at a majority of them. Under-18 year-old fans are mostly girls. It’s a 50/50 ratio after that until we reach the 35+ crowd, where it’s more male dominated.

The band’s following has fans of all kinds of music. Jazz is most often cited as their favorite, but the audience includes urban music fans, new wave fans, easy listening fans, and more. What a great audience to try to sell records to. There are so many of them!

With such various musical tastes we find an audience that listens to all radio formats: urban, oldies, A/C, AOR, top 40 are all mentioned by Sade’s fans.

Manhattan Transfer is also nominated for quite a few Grammys. Once again we look at an act often categorized as jazz, but which appeals to a broader base of adult record buyers and concert-goers. They’ve done quite a great business on the road around the world.

Again we see that most of Manhattan Transfer’s younger fans are females. As the group’s age increases we first see a 50/50 split, and finally in upper-age demos there is greater male appeal. Half its audiences are 25-54 years of age, with the remainder almost symmetrically split between the younger and older demos.

Jazz is the favorite type of music mentioned most often by the band’s fans—but only slightly ahead of soft rock. Radio formats mentioned cover the full spectrum of what is offered in any particular market.

In continuing to look at artists who might be categorized as jazz, the fans of George Benson’s fans are 18-26. The remainder of the fans are older. Ask them what type of music is their favorite and they’ll mention many categories. This fact indicates many head or divider card in today’s record store.

There are college-educated folks for the most part! They’ve got diverse musical tastes and diverse radio tastes. They don’t watch a lot of MTV but they are discovering it. Most don’t attend a lot of concerts.

Our surveys point out that as age increases the most important elements to the customer are selection and location. Don’t be con- fused about location. These fans will travel further to get to your store.

With radio tastes so varied, newspaper advertisement takes on far greater importance in reaching jazz customers, both the record customer and concert-goer. In the case of all three artists previously mentioned, word of mouth was the most mentioned means of finding out about the artist’s concert. Newspaper advertising was the second most mentioned stimulus—and in far greater numbers than we would see for most pop corners.

What’s the deal here? The genre of music has become more popular. Contemporary jazz artists are more mainstream than the jazz artists of 10 years ago. Urban contempor ary radio is breeding new consumers among young females. Couples attend jazz concerts during the dating years. Males over the age of 25 dominate jazz record buying.

Sade has released two albums over the course of 15 months and both have gone platinum. Both show evidence of hitting multi tenble levels. When an artist has enjoyed such success in the industry, it is usually a good sign record labels will find similar sounds and release them. In the case of contemporary jazz, that might not be a bad idea.

**Marketing Tip:**

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Michael Binas is president. Weekly, "On Target" will feature retail case studies, consumer research reports, and industry news.

"On Target" has been a bi-weekly feature that has shown how effective retail research can be in guiding the industry. Now, "On Target" will become a bi-weekly feature that will focus on consumer research and trends, as well as how retail research can be used to increase sales and profits.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out at random to a consumer immediately after he or she has paid for a purchase—and a $2 coupon, good for the consumer’s next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates more than 700 respondents.

**‘New Age’ Product Enters the Mainstream**

**Genre Gains Footloose in Traditional Record Stores**

BY JIM BESSMAN
NEW YORK The loosely defined but readily identifiable “new age” music genre, once largely dependent on mail order sales or the attention of the “alternative” record market, has now become firmly entrenched in traditional record outlets. Dealers and manufacturers alike have observed an upswing in the part of baby boom/hippie consumers weaned on hard rock to try the softer new age sounds. They further credit the market expansion to extensive publicity and increased radio exposure of such product.

But while new age specialty labels and their major label followers have succeeded in establishing the category as a viable merchandising entity in the American record market, the distribution system continues to play an important and growing role.

Gravamusic has of late solidified its new age position in both the alterna tive and traditional record retail markets. According to co-owner Di ana Calthorpe, the PolyGram-distributed label, which originally in tended its “ambient” new age-related releases for “mass market, regular retail,” has signed a “temporary ex clusive” deal with new age distribu tor Vital Body Marketing for distri bution of its Steven Halpern catalog to some 2,000 non-record retail out lets—the “alternative” market not covered by major record distribution channels.

These are the health food stores, metaphysical bookshops, yoga and meditation centers, and similar self-directed specialty outlets, which Calthorpe recognizes as the historic starting point of new age music re tail. For Gravamusic’s vice president of sales and marketing Harvey Rosen, this builds the “beginning of a new market [traditional record retail] on the height of another market [the alternative one],” so that all of the ex panding new age retail bases can now be effectively covered.

Leaving the alternative distribution to Vital Body—the eight year-old Manhasset, N.Y.-based company that, with a handful of like distributors, was instrumental in bringing new age product to its initial retailers and consumers—Rosen has been working hand in hand with PolyGram branch personnel, contacting major retail accounts and mass merchandising.

“New age product is now viable enough that retailers are willing and able to not only merchandise, but ac tively promote, a line like ours,” says Rosen. Based on his extensive sales travels, he reports that dealers across the country “are adding titles if not going whole hog,” and have be gun granting the new age category separate and equal in-store status. Rosen further sees sales of Gra vamusic new age product, which includes releases by Kitaro, Yao-Kaz, and Terry Riley, in addition to the Halpern catalog, “starting to expand exponentially right now” in retailer buying patterns. “Where it used to be one or two, it’s now five and 15. One and stop is now taking 15% in stead of two, and ordering all con figurations on all 20 titles.”

Rosen has observed that demand for new age product has spread from the “always good” West to the Mid west, where it’s now “coming in,” and the Southeast as well. This could wind up being a phenomenon of indefinite duration, he says, noting the growing number of artists and labels issuing releases, and the reac tion of heretofore reluctant retailers to pick up on them.

Specifically, he points to the Bro m/Source Warehouse chain, which has undertaken a “major chainwide stepdown program with advertising on all our new age product.” Addi tionally, he reports that the National Record Mart chain has recently joined the trend toward establishing separate new age sections, that the Camelot Music chain is now “expanding from a few to a number of a few to a few more titles,” and that even Target has now found it “favorable” to add new age product to its inventory.

New age labels have noticed similar willingness by traditional record retailers to carry and actively promote their product. A&M-distrib uted Windham Hill, the granddaddy of new age, has long encouraged the marketing of its catalog in separate sections outside of the jazz depart ments.

“We don’t have an extensive cata log,” says Windham Hill’s marketing and sales vice president Larry Hayes of the label, which has approximately (Continued on page 52)

![Image](https://via.placeholder.com/150)
Retailing

On the Beam

BY SAM SUTHERLAND

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

CD TECHNOLOGY is moribund, or so argues writer Harry Pearson in a provocative essay featured in the Feb. 9 edition of the Washington Post. The same section gave equal time to the majority party on the issue, via an upbeat and largely favorable look at Compact Discs and digital sound written by Post staff.

Yet Pearson, like other unrepentant analog advocates, isn’t completely bonkers. If market forces suggest he’s unlikely to emerge as a true Cassandra, Pearson’s defense of the “musical” rather than merely perfect sonic character of analog disks does scratch at an old wound, at least to those who have heard analog at its very best. Fact is, high-end, cost-no-object analog systems can create an acoustic illusion that is warmer, richer, and, yes, more “musical” than the present standard heard on CDs.

The problem lies in the execution of such an ideal scenario for analog equipment. The would-be analog champion must start with a dauntingly expensive system in which the turntable and cartridge alone will almost certainly cost more than an entire typical system including Compact Disc and cassette or LP playback gear. Such a test would also presuppose a state-of-the-art LP pressing (assumed as well to be derived from a state-of-the-art recording setup), meticulous maintenance of the hardware and software, and a listening environment.

(Continued on page 30)
L'Ermitage Hotels,
A collection of
originals.

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New Releases

ALBUMS

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

POP-ROCK

HUMPE-HUMPE
LP Warner Bros. 1-25402/WEA/$5.98
CA 4-25402/$5.98

ISH
On This Corner
LP Sony Grn 1-25446/WEA/$5.98
CA 4-25446/$5.98

MINISTRY
Twitch
LP Sony 1-25380/WEA/$5.98
CA 4-25380/$5.98

MODERN ENGLISH
Stop Start
LP Sony 1-25333/WEA/$5.98
CA 4-25333/$5.98

ONE TO ONE
Forward Your Emotions
LP Warner Bros. 1-25390/WEA/$5.98
CA 4-25390/$5.98

SOUNDTRACK
TE KANAWA, KIRI
A Room With A View
Original Soundtrack Recording
LP UC 158, CBS/EMI $5.98

NEW AGE

KITARO
Toward The West
LP Geffen Grn 25049/WEA/$5.98
CA 4-25049/$5.98

LATIN

VARIOUS ARTISTS
The Sound Of Picante
LP Picante (C) 25204/WEA/$5.98
CA 4-25204/$5.98

JAZZ

BENNETT, TONY/MARIA & JIMMY MCPARTLAND & FRIENDS
Make Magnificent Music
LP CBS 33111/WEA/$5.98
CA 4-33111/$5.98

BLANCHARD, TERENCE/DONALD HARRISON
Discernment
LP Concord GW 0008/WEA/$5.98
CA GW 0008/WEA/$5.98

BOILING, CLAUDE & HIS BIG BAND
Nudes
LP (C) 5211/WEA/$5.98

BRAFF, RUBY/SCOTT HAMILTON
A Salutation In The Moonlight
LP Concord CJ-209/WEA/$5.98
CA CJ-209/WEA/$5.98

CHEATHAM, JEANNE & JIMMY Midnight Mama
LP Concord CJ-207/WEA/$5.98
CA CJ-207/WEA/$5.98

JOHNSON, MARC Bass Desires
LP EMI 25040/WEA/$5.98
CA 4-25040/$5.98

COMPACT DISC

THE DREAM ACADEMY
CD Warner 2-51295/$5.98

HOME VIDEO

Symbols for formats are: BETA = VHS, = CED and = LV. Where applicable, the suggested list price of each title is given; otherwise, “No List” or “Rental” is indicated.

FLMS

ALMOST YOU
Brooke Adams, Griffin Dunne
△ Key Video 1472/WEA/CBS/$79.98

BALBOA
Tony Curtis, Carol Lynley, Steve Kanaly
△ Vestron Video 4411/$69.95

BANDOLERO!
James Stewart, Dean Martin, Raquel Welch
△ Vestron Video 1203/CBS/CBS/$59.98

BEND OF THE RIVER
James Stewart, Rock Hudson, Julia Adams
△ MCA Home Video 80323/$59.95

BIG JAKE
John Wayne, Maureen O’Hara, Richard Boone
△ Playhouse Video 7149/CBS/CBS/$59.98

THE BLACK GODFATHER
Rod Perry, Dano King, Don Chaskin
△ Magnum Entertainment 3022/$59.95

JIMMY BUFFETT LIVE BY THE BAY
△ MCA Home Video 80322/$59.95

BURIAL GROUND
Karen Wells, Peter Bark
△ Vestron Video 5110/$79.95

BUTCH & SUNDANCE: THE EARLY DAYS
Tom Berenger, William Katt
△ Playhouse Video 1175/CBS/CBS/$59.98

CANDID CANDID CAMERA VOL. 3
Allen Funt
△ Vestron Video 3126/$59.95

FLESH AND BLOOD
Rutger Hauer, Jennifer Jason Leigh
△ Vestron Video 5111/$79.95

KEY EXCHANGE
Brooke Adams, Ben Masters
△ Key Video 1480/CBS/CBS/$79.95

THE GLENN MILLER STORY
Henry Morgan, Frances Langford, Louis Armstrong
△ MCA Home Video 45004/$69.95

THE MANIPULATOR
Mickey Rooney, Luana Anders, Keenan Wynn
△ Vestron Video 4365/$69.95

TOM PETTY & THE HEARTBREAKERS
△ Key Video 1475/CBS/CBS/$79.98

THE RESCUE MISSION
Richard Dreyfuss, Maureen O’Hara
△ MCA Home Video 80328/$29.95

THE POINT
△ Vestron Video 4415/$69.95

THE RARE BREED
James Stewart, Maureen O’Hara, Brian Keith
△ MCA Home Video 80322/$59.95

RIO CONCHOS
Richard Boone, Stuart Whitman, Edmond O’Brien
△ Playhouse Video 1224/CBS/CBS/$59.98

SHARK RIVER
Steve McQueen
△ Magnum Entertainment M3107/$39.95

THE STAND
Danny Glover
△ Magnum Entertainment M3105/$49.95

STEEL ARENA
Dusty Russell, Gene Drewe, Buddy Love
△ Vestron Video 4413/$69.95

THUNDER BAY
James Stewart, Joanne Dru, Gilbert Roland
△ MCA Home Video 80324/$59.95

THE UNDEFEATED
John Wayne, Rock Hudson
△ Playhouse Video 1056/CBS/CBS/$59.98

VENDANCE
Sally Lockett, Nicholas Jacques, Bob Elliott
△ Magnum Entertainment M3106/$39.95

THE VOYAGE OF TANAN
△ Magnum Entertainment M3108/$39.95

WHEN THE LEGENDS DIE
Frederic Forrest, Richard Widmark
△ Playhouse Video 1293/CBS/CBS/$59.98

WINCHESTER 73
James Stewart, Shelley Winters, Dan Duryea
△ MCA Home Video 80325/$59.95

TO get your company’s new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate “No List or Rental”)—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.
Sonrise Raises Small Label Visibility

Abana’s Peters Re-entering Gospel Mart

BY BOB DARDEN

In this third of a series on gospel recordings, another distributor, Sonrise Communications, details how smaller gospel labels can be important for stores.

NEW YORK Sonrise Communications owner Bob Cotterell has witnessed a steady sophistication of the gospel field.

Sonrise distributes Creative Sound but has a distribution deal with Dave Peters’ Abana Marketing Group for representation of smaller, quality labels, which Cotterell explains.

Listen Up

(Continued from page 21)

Listen Up’s Compact Disc Center houses up to 3,000 titles in its 12,000-piece inventory for Mile High City digital audio enthusiasts.

Tower in Hollywood, and we’re actively looking for more quality artists to distribute all the time.”

Peters started with Supreme Records and later spent seven years handling marketing sales for the Benson Co. on the West Coast. From 1977-1982, he was the Dave of Distribution by Dave.

“Upon the beginning, with Creative Sound and, later, with Distribution by Dave, I was in on the origin of contemporary Christian music,” Peters says.

“I’m looking at Abana Marketing as my re-entry into the gospel market. We’re only handling independents here right at first. Why? Because there are so many very fine artists and smaller labels that aren’t getting exposure at all. I figure we can help get them more coverage with secular outlet outside the Christian distribution system,” he says. “We’re going to be purchasing product either directly from the artist or the label.”

“I’ve got a list of about 72 distributors, of which only 12 work in gospel, and they are over-saturated right now with gospel product. At the same time, most of them aren’t touching the lesser-known and newer artists who are putting out some quality work. That’s what we’re aiming to do,” he asserts, “and we feel we have the experience to run with it.”

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Electoral Campaigning Begins Governed by New VSDA Procedures

BY EARL PAIGE
LOS ANGELES The Video Software Dealers Assn. (VSDA) is dramatically streamlining its election process.

A new mail ballotig procedure aims to avoid political hoopla, or what one board member calls a "circuit atmosphere at our conventions." Also, a ban on trade publication campaigning ads is aimed at enhancing representation.

The election rule change, passed during a Feb. 5 board meeting here, marks VSDA's 1986 election kick-off, according to Rudy Neely, nominating committee head. "Our slate is due in April," he says. VSDA convenes Aug. 24 in Las Vegas.

The new system met with objections by some board members. One director complained that the mailing procedure "takes the election process out of the convention." Another director says he thinks "this will tend to favor the better known people. I believe there is concern the manufacturers will increasingly have relative power of VSDA if it's primarily mom-and-pop." However, director Art Ross, Tampa vice president, says: "We're running elections here in 1984 in Las Vegas on a strictly mom-and-pop platform and won-thinks the rule change preserves good relations with the stringent rules. The ban on trade ads is not a slap at the magazines; it hopefully prevents a candidate from spending huge sums. Also, we have a rule there can be only one mailing per candidate."

As for action coalitions or huge telephone campaigns to get around the trade ad and mailing limits, Ross says, "Frankly, I can't see anyone wanting to be on the board so bad they will spend thousands going around the country hiring skywriters. He further says he doubts the large national chains such as National Video can influence election of candidates, adding that his opinions do not necessarily reflect official board policy. Ross heads a membership committee now drafting guidelines, including voting qualifications.

While Ross says he doubts energetic efforts will materialize by ambitious candidates, other directors are less certain. One relates how a candidate last year attempted to influence a distributor to do an extensive mailing. But in Neely's opinion, the whole idea of the rule changes is to create a more orderly process.

"It was getting to the point where VSDA was nothing but a political convention." Neely, owner of Video Show here in suburban Fullerton, also campaigned successfully last year as a single-store proprietor. He tied with Joan Weissenger of In Home Video in nearby Riverside, and won a subsequent count.

One embarrassment VSDA hopes to avoid is having a nominating committee named on any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

AVA Is Assembling a Panel To Consider Superstores

BY JIM BESSMAN
NEW YORK With a heavy proliferation of video dealers crowding so many markets, the emergence of the video "superstore" seems imminent. While the larger chains would seem likely candidates for this trend toward greater inventories in increased floor space, the concept does not necessarily preclude the participation of independent retailers.

For that reason, the future of the video superstore will be a key facet of discussion when John Power speaks.

"Offering large quantity does a lot in maintaining market superiority" gavels in the five-day American Video Assn. (AVA) convention April 24 in Scottsdale, Ariz. The AVA is a 2,000-member independent video dealer buying service, with its office and warehouse facility in Mesa, Ariz.

These stores, by Power's definition, are in the range of 3,000 square feet and up and carry in excess of 5,000 video titles. For Power, founder and president of the AVA, superstores represent a "natural process" and "ongoing, necessary evolution" in video retail.

"A dealer will keep adding movies and adding movies to the point where he has more than one location with more displays, p.o.p.s., computers, and hours," says Power. "The first thing you know you've got a superstore." But Power warns dealers not to "step out in front" of the progression by jumping in with a risky half-million-dollar inventory expansion. "We're not trying to convince people to open a superstore, just to watch the local trends and be prepared to respond. But we do feel that a superstore will emerge to control business in your neighborhood, so since this is going to happen, it's important that you be the store."

Thus, Power urges dealers to plan now, but not to act "unless business justifies it." To help AVA members understand the development of the dozen or more superstores which he says now exist, he has established a "To Superstore or Not" panel at the April gathering, where several megamart owners will share their experiences.

Among them is Jim Salzer, president and owner of the two-month-old Salzer's Video, situated on a heavily traveled intersection of the Ventura Freeway in Ventura, Calif. (Billboard, Jan. 18). An outgrowth of the 25-year-old Salzer's Mercantile department store across the street and the prior Salzer's Video rental location operating catercorner to the new 7,800-square-foot facility. This latest store has "plenty of space" to hold some 10,500 pieces of video product.

"I have a strong feeling about superstores, that they're the best thing you can do if you want to hold on to your market," says Salzer, who, in the end, is offering such large quantity "does a lot in maintaining market superiority."

"In order to be a market leader," he continues, "since we've retained records all these years out of the Mercantile. Our mission is now to do the same in video, but do that is a constant job—you have to keep your antenna out there."

Salzer, who is also treasurer of the Southern California chapter of the Video Software Dealers Association (VSDA), built his new superstore on the site of what he originally intended to be a restaurant.

"(Continued on page 30)
"Looking to Open 25 New Locations During the Next Year

Bigelow Planning Massive Expansion"

BY EARL PAIGE

MINNEAPOLIS In a move that has stunned his colleagues in the U.S. home video retailing community, Bob Bigelow and his two brothers have launched an expansion program targeting the opening of 25 local stores within the next year.

The promotions we have planned will actually rebuild the center

For Bigelow, board member of Video Software Dealers Assn. (VSDA), there’s no mystery at all about the sudden burst from the original three-store base. “You have to be big to survive now,” he says. “I’m not putting chunky, big-young, pop-type stores. It’s just that the business is changing dramatically. If you don’t expand, someone else will come along. I don’t know who they will be, I can’t even guess. But I know just when I decided we had to do this.”

Bigelow sees the new stores continuing the present Bigelow Video format in terms of design and philosophy. “It’s not even going to be renovations. We’re looking for renovated supermarkets, or basically any type of store the size we require.” With eight sites now on the drawing board, Bigelow has stepped back from thinking he can get 25 open by the end of the year.

As for geographic locations, he is flexible. He doesn’t always look for hot intersections. “Very often, a good shopping center that has kind of run down is a good possibility. We come in with our established name and the promotions we have planned and it will actually rebuild the center.”

Bigelow isn’t looking to expand into neighboring St. Paul. “It’s another market, another newspaper,” he says, nearly echoing the feeling of close friend and fellow retailer Dave Ballstadt, who is steadily expanding his seven-unit Adventares In Video chain. Of course, Vid-Ups vigorous expansion in St. Paul is a factor that has no doubt triggered the protective expansion of both Ballstadt and Bigelow. According to Bigelow, a veteran retailer here with roots in record distribution dating back to the ‘60s, there are a number of reasons for the growing spurt. This past August, Bob, with brothers Niles and Larry, and Ernie Kuzy—the latter a partner in one store with Bigelow—were all set to expand in a different direction. They were eying a giant store, or perhaps two, no more.

The VSDA convention in Washington at the end of August was an eye-opener, Bigelow indicates. A glance undercurrent at VSDA was the fate of the small store in today’s increasingly competitive climate. The small store in a major market lacks the leverage in terms of advertising, purchasing, and other benefits. But Bigelow says it’s more than what size can mean in terms of purchasing power or vendor relationships. “I wonder how many distributors will be around three years from now as we presently know them.”

What woke up the Bigelow brothers was that they enjoyed an excellent consumer image in Minneapolis and, once the expansion financing seemed promising, it just made sense to “go for it.”

A native here, Bigelow is quick to offer that he wants to put something back into the community. One of the promotions he envisions as part of a continuing theme involves a food drive. “We’re looking at a way to extend our rental through having people donate a package of food, canned goods, whatever. Our normal rental is $10 for four days and we are adding a free rental.”

Bigelow sees home video as a family business, inside and out. The Bigelows are nearly all involved in the company and style their stores for family business. “We want to do more in terms of making things better for unfortunate people,” he says, adding that video dealers typically communicate with their customers in a more personal way than most retail firms.

Bigelow’s children, Shery, Lisa, and Brian, are all involved in the stores, as is his wife, Gayle. Shery manages the Bloomington store, the second one opened. Lisa manages No. 4, the just-opened Wisconsin unit that will headquartered the expanded chain. Brian ranges through all the stores.

Regarding the economies of scale in gearing up to a 25-store chain, Bigelow says, “there’s a lot more you can do with your money. I’m not interested in $3 a night. My idea is to go for $10, $15, or $20 over a week’s time. About inventory, I don’t believe it’s ever over for a movie. I think every movie has someone out there wanting to rent it.”

Bigelow stores stress depth. All have VHS and Beta. The first St. Louis Park store is 2,000 square feet with 6,730 pieces; Bloomington opened in 1986 at 5,700 square feet and has 8,400 pieces. New Hope bowed a year later at 2,900 square feet and has 7,100 pieces.

Nashville Outlet Has Cults and Classics

Store Also Sells Other ‘Groovy’ Products

BY EDWARD MORRIS

NASHVILLE Old films don’t come cheap at the Groovy Movies “alternative video shop” here. Manager Richard Baccari says his seven-month-old outlet doesn’t have to engage the pricing wars prevalent at most other stores because they can’t match his stock of classic American, foreign, and science fiction flicks.

Groovy Movies stocks about 1,000 VHS titles, Baccari says, but no Beta. Rates are $4.50 a night per movie; four per visit at that price can be kept out five days each instead of one; and a package of four movies with VCR for five days goes for $35. The VCR by itself rents for $14.95 a night.

According to Baccari, much of his business comes from nearby Vanderbilt University. Almost all his print advertising—the only kind he has done—has been in the university’s newspaper.

In addition to video, Groovy Movies also carries movie posters, new wave sunglasses, $2 earrings, buttons, and T-shirts. Baccari says he doesn’t stock “slasher” movies simply because he doesn’t like them himself. But he does carry a few X-rated titles. No notice is made of these in the store.

As one concession to the college audience, Baccari does rent such hot “youth” titles as “Breakfast Club” and “St. Elmo’s Fire.” He says he will sell any of his rental titles directly off the shelf, or else place orders for new ones. Prices range from $24.95 to $80. He says he makes no profit from such sales but offers them for customers’ convenience.

Membership at Groovy Movies is free. Members get their cards stamped for each rental, and nine stamps earn two free movie rentals.

“I’m getting to the bottom of the barrel as far as obscure titles go,” Baccari notes. “I’m trying to get some [distributor] connections out of Canada.” To pick his line of foreign films, Baccari had a panel of friends screen the offerings. He estimates that foreign and American classic films are his hottest items, followed by science fiction titles.

He says that since he advertised the availability of the German film, “The Tin Drum,” the movie has been checked out every day. The store also has a line of ‘60s cult movies, Charlie Chaplin and Alfred Hitchcock films, “The Prisoner” series, and early works by John Wayne, Jimmy Stewart, and Cary Grant.

Baccari offers a free box of pop corn with each rental and usually has snacks on the counter for browsers. The popcorn boxes, which he describes as being the size sold in movies for $1, cost him eight cents each.

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The new election process includes supervision by a CPA firm which will not inform VSDA of the results until the convention unless a tie results. In the event of a tie, there will be a run-off which—if time permits—will be done by mail. Otherwise, delegates would resolve the tie upon arrival at the convention, voting only to break the tie. Delegates would not know the other winning candidates. Speculation is rife as to which of the five incumbent directors rotating off this year will run again. There will be free slots open, though the tenures may vary, as has been the case recently. VSDA has been orienting its election process toward even terms, with four people rotating off annually.

ON THE BEAM

(Continued from page 24)

weakened to optimum acoustics.

And that, of course, is precisely why the Compact Disc has taken off so rapidly. CD technology is truly user-friendly, as well as “democratic” in the sense that even its most modest incarnations outshine the real world standard set by most analog playback devices. Even without the product’s physical durability and visual sex appeal, Compact Discs are powerfully seductive because of their sheer convenience.

Such factors make it illogical to endorse Pearson’s forecast, yet there’s a grain of virtue in his passionate defense of the best analog has to offer. The acoustic ideal sought by the best LPs and, more recently, high-end cassettes shouldn’t merely be passed over as CD carries out its market share. There may indeed be life after CD for the LP, too, if digital products revitalize all audio, as many observers already suggest in the case.

For our industry, the lesson here may be that no one may accept the reality of multiple configurations (and, unfortunately, multiple inventories) for some years to come. The dream of a universal software configuration is a potent one, of course, but that very potency may derive from its practical elusiveness over the past century or so. By the time the LP is truly moribund, it’s certain that the CD will already have to contend with an even newer kid on the block, Digital Audio Tape.

We offer these musings by way of a coda to this column’s short and generally enjoyable life cycle. When On The Beam was first proposed, we saw the column as a useful bulletin board for developments in what was then an embryonic new recording technology barely at its first percentage point of market penetration. Within months, however, the significance of the Compact Disc format had already transcended such specialized horizons; news about CDs deservedly jumped up front into the regular news pages.

Today, the format hardly needs a champion. Compact Disc’s acceptance is beyond argument, its market penetration having reached the point where every new story demands front line display. Thus, OTB, not unlike the Compact Disc Group, sees its original charter as no longer needed. The CD is here to stay, and the tubes and prosthesis can be safely removed to let the patient roam at will.

VSDA ELECTION CHANGES

(Continued from page 28)

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(Continued from page 24)

weakened to optimum acoustics.

And that, of course, is precisely why the Compact Disc has taken off so rapidly. CD technology is truly user-friendly, as well as “democratic” in the sense that even its most modest incarnations outshine the real world standard set by most analog playback devices. Even without the product’s physical durability and visual sex appeal, Compact Discs are powerfully seductive because of their sheer convenience.

Such factors make it illogical to endorse Pearson’s forecast, yet there’s a grain of virtue in his passionate defense of the best analog has to offer. The acoustic ideal sought by the best LPs and, more recently, high-end cassettes shouldn’t merely be passed over as CD carries out its market share. There may indeed be life after CD for the LP, too, if digital products revitalize all audio, as many observers already suggest in the case.

For our industry, the lesson here may be that no one may accept the reality of multiple configurations (and, unfortunately, multiple inventories) for some years to come. The dream of a universal software configuration is a potent one, of course, but that very potency may derive from its practical elusiveness over the past century or so. By the time the LP is truly moribund, it’s certain that the CD will already have to contend with an even newer kid on the block, Digital Audio Tape.

We offer these musings by way of a coda to this column’s short and generally enjoyable life cycle. When On The Beam was first proposed, we saw the column as a useful bulletin board for developments in what was then an embryonic new recording technology barely at its first percentage point of market penetration. Within months, however, the significance of the Compact Disc format had already transcended such specialized horizons; news about CDs deservedly jumped up front into the regular news pages.

Today, the format hardly needs a champion. Compact Disc’s acceptance is beyond argument, its market penetration having reached the point where every new story demands front line display. Thus, OTB, not unlike the Compact Disc Group, sees its original charter as no longer needed. The CD is here to stay, and the tubes and prosthesis can be safely removed to let the patient roam at will.

VSDA ELECTION CHANGES

(Continued from page 28)

The new election process includes supervision by a CPA firm which will not inform VSDA of the results until the convention unless a tie results. In the event of a tie, there will be a run-off which—if time permits—will be done by mail. Otherwise, delegates would resolve the tie upon arrival at the convention, voting only to break the tie. Delegates would not know the other winning candidates. Speculation is rife as to which of the five incumbent directors rotating off this year will run again. There will be free slots open, though the tenures may vary, as has been the case recently. VSDA has been orienting its election process toward even terms, with four people rotating off annually.
Meet Billy.
One ghost that should be busted.

Billy was within inches of scoring with the sorority queen of his dreams. Interrupted by a careening Mack truck, he returns as a ghost to pick up where he left off. And then some.

In a college campus full of gorgeous, unsuspecting co-eds, where would you go if you could become invisible?

Join Billy on his horny hunt, starting with a revealing visit to the ladies' locker room. With no holds barred.

His less than angelic exploits with campus beauties have lifted spirits in theatres across the country. You can bring them home with you this March, on videocassette.
Take 20 of Hollywood's finest at $24.95 each

Special Limited Time Offer

Take the movies that mean business, starring some of today's biggest box office attractions.

Take a campaign with the power to deliver customers—national advertising, exciting point-of-purchase materials, in-store trailer tape, ready-to-run dealer print, radio and TV ads.

Take these 20 best-selling videocassettes, because at the suggested retail price of just $24.95 each, they're going to make movie renters into movie buyers!

Available on Videocassette in March.

Order Now—Call Your Distributor Today!

Suggested retail price. Prices and title availability may vary in Canada.

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NFL Films' Bears

TITLE SCORES SALES TOUCHDOWN

Sony Hardware Arm Plans Move Into 8mm Software

NEW YORK Sony Corp. of America's hardware division is deeply involved in negotiations for prerecorded 8mm video products, although there have been no results so far. The only company with a significant line of 8mm videos is Sony Video Software Co. At least one important independent is ready to move when Sony's hardware division gives the word, no other company is now deeply involved with prerecorded 8mm videos.

Sony Video Software Co. is not going to make licensing deals with other manufacturers to release their major titles on 8mm, according to company president John O'Donnell. Any licensing will be done via Sony hardware products, confirms Duncan Fredricks, who is currently in charge of negotiations with manufacturers for product development.

"Obviously what we're doing is separate and independent of what O'Donnell is doing," says Fredricks. His branch of Sony has carried 8mm titles from Sony Video Software Co. "Initially, to show our retail customers that we're working on 8mm, we offered their children's titles through our limited distribution channel," Fredricks says. The programs went to between 700 and 800 stores, he adds. Negotiations for product from major motion picture companies to be released on 8mm have been protracted and difficult, Fredricks admits. "We've come very close to a commitment or actually a contract from a couple of them."

Sony Corp.'s hardware division is hoping to have 65 to 40 8mm titles in the first half of 1986, Fredricks says, with "on the low end, 90, on the high end 150 titles available" by the end of the year.

Despite the fact that pricing on 8mm blanks is considerably higher than that on half-inch, anumber of Sony Corp. releases will be at sell-through levels, Fredricks says. "We've got to position our 8mm titles at a price point that's oriented towards sell-through—around $29.95," to fit in with other competitors' video-." The purchase made very much a decision rather than a buy; the price can be creative. This is already beginning to happen, he claims: "Not only are titles becoming available in 8mm, but in many cases they're cheaper on 8mm than on half-inch." Given the young and general penetration levels of the 8mm format, most of the software sales take place in hardware-oriented outlets. In order to keep the numbers (Continued on page 38)
LATEST SPONSORED MADE-FOR From Karl/Lorimar Home Video is "Learn To Ski." The company has linked with Ski Magazine to create the cassette, which runs 60 minutes and will list for $19.95. Among the sponsors for the program are Ray Ban, Subaru, Head Sportswear, Molson Golden Beer, and Pre Skis/Scott USA.

WIZARD VIDEO has signed a distribution deal with Lightning Video. First release via the deal will come on April 28, and include 37 catalog programs priced at $29.95. Most of the programs in Wizard's catalog are horror and thriller oriented. Reflecting this, the titles in the package will include "Spit On Your Grave," "The Harrad Experiment," "Parasite," and "Space Vampires." Before the just-inked link with Vestron, Wizard was distributed by Spectrum Video.

THE HIGHEST CONTROVERSIAL "Silent Night, Deadly Night" has been picked up by International Video Entertainment. With a plot that revolves around an ax-wielding young man in a Santa Claus suit, the movie was pulled from the theaters almost as soon as it was released in December 1984. Release on prerecorded video is scheduled for May '86 and a special discretionary warning will be included.


ON THE MOVIE FRONT, MCA is releasing a complete collection of "Airport" titles-containing "Airport," "Airport 1975," "Airport '77," and "The Concorde—Airport '79."

SLIME AND SLUDGE characterize the upcoming releases from Rhino Video. Among titles shipped will be the double features "Lady Godiva Meets Tom Jones" and "Bachelors' Dream (Naked Dreams Of The Naughty Nerd)," and "The Monster Of Piedras Blancas" and "Mesa Of Lost Women." Also included will be "Wrestling Women Vs. The Aztec Mummy," which will have a new soundtrack added for its video release.

"FRAGILE ROCK," a cable-TV hit produced by Muppets creator Jim Henson, is coming out on videocassette via Thorn EMI/Home Box Office Video. The first four volumes titled "Beginning," "Scared Silly: The Minscels," and "Boober's Quiet Day," are to be the programs to be included in the first release. Programs each run about 30 minutes and carry a list price of $24.95.

NEW PACKAGINGS is due from Academy Home Video. The company is moving away from cardboard to hard plastic, which Academy hopes will be appreciated by retailers looking for longer-lasting rental cases—and by consumers looking for a more collectible rental item.

PAUL ANKA is making a home video appearance via IVE's USA Home Video label. The company is releasing "An Evening With Paul Anka," which was taped before an audience of 2,000 at the Palace Theater in New Haven, Conn. List price for the program will be $29.95; running time 87 minutes.

ART IS THE LATEST how-to-subject covered by a Morris video release. The series will consist of three different tapes covering "Landscape Painting," "Drawing," and "Watercolor Painting." British artist Harold Riley provides narration and demonstration.

MORRIS CLAIMS Wharehouse Entertainment and the Federated stores have sharply increased their inventories of its product. Based on the success of "Bowl To Win" and "Golf Like A Pro With Billy Casper," Wharehouse has decided to carry Morris product in all 165 of its stores. The first video manufacturer claims, Federated has decided to stock Morris titles in 39 of its stores, with 20 programs in each. Also carried will be 780 tapes for rental only. Morris is providing counterpoint spine racks and floor displays to help push the product. TONY SEIDEMAN
Something's funny in Transylvania.

Jeff Goldblum ("The Big Chill") and Ed Begley Jr. ("St. Elsewhere") are two reporters sent to the old country to investigate reports of a new Frankenstein, werewolf, vampire and mummy. What they dig up could have grave consequences. But it's a comic undertaking just the same, especially with Carol Kane ("Taxi"), Joseph Bologna ("The Woman in Red") and John Byner joining in.

USA Today thinks, "Goldblum and Begley make a great comic duo" on this videocassette.

NEW WORLD VIDEO
NOW ON VIDEOCASSETTE

© 1986 New World Video
Huge ‘Jedi’ Promotion Aims for the Stars

BY TONY SEIDEMAN

NEW YORK CBS/Fox Video has slated its biggest marketing campaign to date to support the release of “Return Of The Jedi,” involving a multimillion-dollar budget for broadcast, print, and point-of-purchase exposure.

The company has chosen not to reprise the first two episodes of the planned nine chapters of George Lucas’ “Star Wars” epic, however. The original “Star Wars” and “The Empire Strikes Back” will remain at $79.95, the same as “Jedi.”

“We made a decision to offer ‘Jedi’ standing alone at $79.95,” We elected not to offer the other two and put all

the emphasis on ‘Jedi,’ which is the third-largest-grossing film in the history of the movies,” says Robert De Lellis, CBS/Fox Video group vice president of sales.

“We decided not to do it because we really didn’t want to,” says De Lellis of the pricing decision. “We’re putting a lot of money in this film ‘Jedi,’ in marketing and advertising, and the fear was that cutting prices on other “Star Wars” titles would distort consumers from the feature film.

“We elected to devote all our energy to one title. The film deserves it,” De Lellis says. “We feel that the product can stand alone.”

The marketing campaign for “Jedi” is “by far the largest marketing effort we’ve ever done,” at a cost of “several million dollars,” says the CBS/Fox executive.

The “Jedi” campaign, he adds, “covers TV and can cover radio spots on a co-op basis, every major consumer publication is involved, and it also has every video publication involved.”

Street date for “Jedi” is Feb. 25. According to De Lellis, “All the advertising is really what you might call a pre-sell—before the cassette is available in the marketplace. What we’re trying to do is to create some interest in the marketplace with both consumers and retailers.”

The explosion in the number of VCR owners is the main reason for

(Continued from page 57)

Record Pre-Order Tally

‘Rambo’ Blitz Pays Off

CHICAGO A five-month promotional campaign by Thorn EMI/ Home Box Office before its release of “Rambo: First Blood Part II” set the groundwork for a record 427,000 pre-orders for the title, according to Thorn EMI/HBO president Nick Santrizos.

The $79.95 cassette, which was released in late January and has just reached the No. 1 position on Billboard’s Top 40 Videocassette Rentals chart (Billboard, Feb. 22), was heavily promoted by Thorn EMI/HBO. The promotion began on Aug. 27, when its release was announced at a company breakfast at the Video Software Dealers Assn. (VSDA) convention.

The company promoted the title throughout the convention, Santrizos says, and followed up with a mailing to more than 16,000 distributors and retailers. At the same time, “Rambo” calendars were sent to the distributors and retailers on Thorn EMI/HBO’s mailing list.

In November, “Rambo Survival Kits” were shipped to retailers. Each kit contained posters, 3-D countercards, headbands, T-shirts, sign-up sheets for sales and rentals.

als, and a trailer tape of the film. After that, distributors were sent the kit, along with inlay cards depicting the title’s packaging. Those distributors selected 23,000 retailers who met certain order quantities and shipped them six-foot-tall “Rambo” standups. Co-op advertising through distributors was also pursued extensively.

In addition, says Santrizos, distributors seminars and screenings were held from October through the pre-order close date, Jan. 13. “The seminars were held to help distributors fine-tune their marketing programs for ‘Rambo,’” he explains.

A further element in the promotion program was Thorn EMI/HBO’s telemarketing staff, which Santrizos says made more than 24,000 calls a week pushing the title.

Timing was also an important element in the “Rambo” marketing campaign. Santrizos also says the title could have come out the first of the year, but he preferred “to keep it a few more weeks—to avoid the Christmas glut, and also to take advantage of Christmas VCR sales.”

“Rambo: First Blood Part II” has been a huge hit, selling more than 1 million copies in the first week. “Rambo” is expected to sell more than 2 million copies by the end of the month.

ESPN Host Readies Second Title

More ‘Bodies In Motion’ Due on Market

BY MOIRA MCCORMICK

CHICAGO Cable television exercise show host Gil Janklowicz plans to follow up the success of his spin-off home video, “Best Of Bodies In Motion,” with a 90-minute cassette titled “Bodies In Motion II.”

The new project is due to reach the market in May.

Janklowicz, a former Israeli de-cathlon champion, has been hosting his “Bodies In Motion” exercise program twice daily on the ESPN cable sports network since January 1985.

“Best Of Bodies In Motion” was released last April by Janklowicz’s own Bodies In Motion Inc., and he says the tape has been selling steadily since then through mail order.

“Bodies In Motion II” will be released in June, and Janklowicz plans to follow it with a third volume in August.

“Bodies In Motion II” will focus on the fitness and health aspects of exercise, and will include a new segment on nutrition.

The new project is expected to sell as many copies as the first volume, which has sold more than 100,000 copies since its release in April.

“Bodies In Motion II” will be distributed by Thorn EMI/HBO, and is expected to be available in stores nationwide by the end of May.

SONY HARDWARE ARM MAKING 8MM MOVE

(Continued from page 32)

Frightful Time. Roddy McDowall, left, and Glenn Ross, director of marketing for RCA/Columbia Pictures Home Video, take a look at the promotional material for “Fright Night,” an upcoming RCA/Columbia release in which McDowall stars.

The setting is unique,” he says, “that the wave we move from location to location. Hawaii’s an island. Taping was done at 12 sites. The workout itself consists of 28 minutes of warmup, 20 minutes of walking and advanced aerobics, and 28 minutes of floor work.

Janklowicz says “Bodies In Motion II” will be released in June, and Janklowicz plans to follow it with a third volume in August.

“Bodies In Motion II” will be released in June, and Janklowicz plans to follow it with a third volume in August.

‘Next step is to get into stores’

been attending film school at UCLA, was offered a job teaching aerobics at Hawaii’s Honolulu Club.

Subsequently, he was asked to hold aerobic sessions for conventioners at the Young Presidents Organization meeting at the Maui Hyatt Re-

ency. Those workouts were video-taped for the members to take with them.

Wishing to broaden his scope, Janklowicz and several associates created a limited partnership that financed 65 episodes of the “Bodies In Motion” program.

Keeping the idea of home video in mind all the while, Janklowicz, who has guested on the cable program, might turn up on a future videocassette.

Janklowicz also plans to put together books to accompany subsequent video releases.

strong, Fredricks says, “We’re encouraging customers to treat 8mm software sales as another dimension of 8mm accessory sales.”

Fredricks says contracts arrived at between Sony Corp. and video software manufacturers will probably resemble those which RCA SelectaVision Videodisc made with its programming suppliers in the early days of the CDD format.

“Natural this would be a licensing agreement as much as it would be a distribution agreement,” he adds.

He adds that Pioneer and its software agreements for the laser videodisk are “not all that had an example” of what Sony is trying to do.

In terms of industry interest to date, Fredricks says, “Obviously, we’ve had a lot of interest from some of the major players.”

He adds, “As far as the independent distributors are concerned, they’ve already contacted us.”

TONY SEIDEMAN

tony@billboard.com

BILBOARD MARCH 1, 1986

www.americanradiohistory.com
‘Stop Smoking’
ACS Tape Gets Special Push

BY JIM MCCULLAUGH

LOS ANGELES In addition to its normal distribution channels through Paramount Home Video, Simon & Schuster Video has launched a specially targeted marketing campaign for the American Cancer Society’s ‘‘Freshstart: 21 Days To Stop Smoking’’.

Both Paramount Home Video and Simon & Schuster are under Gulf & Western’s corporate umbrella. The title is Simon &

Comic Klein acts as spokesman

Schuster Video’s first how-to offering.

Ellen Stolzman, vice president of marketing and sales for Simon and Schuster Video, says there is a potential market of 45 million smokers. She reasons that target market promotions in 38 designated areas and the coordinated efforts of 3,500 ACS chapters nationwide will heighten awareness and interest in the tape.

According to Stolzman, elements of the major market campaign, which includes point-of-purchase displays and giveaways, are the following:

• Bags of Sorbees All Natural Lollipops will be given to cassette purchasers. Simon & Schuster and Paramount will offer discounts on counter displays labeled ‘‘Have A Sorbee Instead Of A Smoke.’’ These counter prepacks will be shipped with three cassettes and three bags of the sugarless lollipops, while supplies last.

• Free promotional material, like ‘‘Kiss Me! I Don’t Smoke’’ buttons and Freshstart posters, will be obtainable from authorized distributors.

• PCI Marketing Coordinators, national consumer promotion specialists, have been retained. They will work in tandem with local ACS chapters to develop Freshstart special media events in each area.

The cassette, which carries a suggested retail price of $29.95, is hosted by comedian Robert Klein, a former smoker who is acting as national spokesman, appearing on many major television and radio shows.

One reason Klein, who claims he is ‘‘not a fanatic,’’ agreed to host the tape is that ‘‘it’s honest and well thought out. I’ve been there. Every word rings true. There’s a lot of hucksterism on many of these self-help, how-to cassettes.

‘‘It’s not impossible to stop smoking,’’ he says, ‘‘but you need some structure to help you modify your behavior.’’ The tape is modular, with three-to-four-minute daily segments for each of those ‘‘toughest’’ first 21 days.

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WESLEY & CYRIL

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UNIT OF THE DEBRA LEATHER COMPANY
‘Folkier’ Indie Labels Planning More Concert Clips

BY JIM BESSMAN

NEW YORK Independent labels taking a long, hard look at clip production costs are opting to go primarily with videos culled from concert footage rather than significantly more expensive conceptual clips.

However, folk, r&b, and blues labels queried say they are actively promoting their artists via video as much as possible, and await the arrival of video shows skewed to the more eclectic product many of them offer.

The recent release of Powder Blues’ album “Red Hot/True Blue” marks the first time the independent Flying Fish label is actively promoting a video clip, with more to follow. While the Vancouver-based r&b group’s style differs somewhat from the primarily folk fare offered by the Chicago label, plans are already in the works for “folkier” videos, now that some outlets have expressed interest in airing them.

‘If eclectic programs develop, we may expand involvement’

Powder Blues’ video for “I’m On The Road Again” was produced by the act and its management, as was Flying Fish’s only other video to date, the John Hartford old-timey banjo version of “Piece Of My Heart.”

Rick Swenson, Flying Fish’ director of promotion and advertising, says that Powder Blues’ manager, Ron Zeelen, has already succeeded in placing the clip with Boston’s WVE and New York’s WBF, as well as AT Video’s “Night Flight” and “Radio 1990.” Zeelen says he’s now awaiting word from MTV.

Swenson, however, contends that Flying Fish’s future programming prospects best lie with “the more program oriented” labels like Minneapolis’ K-Twin, which he says has indicated interest in playing video material by artists like Claudia Schmidt, if and when it becomes available.

“We have access to a half-hour Schmidt special from a Minneapolis TV station, and we’ll see if we can edit down anything to make a video,” says Swenson. He notes that Minnetonka is Schmidt’s stronghold, and that she recently sold out an 1,000-seat venue there without any advertising.

Swenson also says that K-Twin, which is also interested in blues and jazz videos, “would be equally interested in a clip of the label’s female capitol service ‘Sweet Honey In The Rock.’ A one-hour PBS special already exists on the group, which could be trimmed down to clip length.

According to Swenson, the Minneapolis market alone is large enough to justify the production cost for such clips, which he doubts would amount to more than “a couple of hundred dollars” in editing charges. He also says that Schmidt’s next album will offer material suitable for costler conceptual video productions. In order for this to actually happen, though, Swenson would have to find video-makers amenable enough by Schmidt to forge their usual fees.

Still, Flying Fish is likely to stick to performance videos for the time being. “There are not enough outlets at this point,” says Swenson. He says he has been advised by an independent video producer that of 120 available outlets in the U.S., “only half will ever look at indie releases, and only half of those will give them substantial airplay. Besides, we can cut out 10 records for the cost of a single vid, and our customers are more au-dio-oriented.”

Swenson says he’s heartened, however, by radio play of several tracks from Schmidt’s current album, “Out Of The Dark,” especially from the new “eclectic-oriented rock” stations. “If EOB-equivalent video programs develop, it’s quite possible we’ll expand our video involvement,” he says.

The budget for the Powder Blues clip was a hefty (by indie standards) $15,000. That figure is, as Swenson puts it, “more than we spend on an average record.” However, he points out that the $15,000 is “probably more than that to a rock band we’ve done in several years.”

Other indie labels with product in line with Flying Fish have had varying results with videos, with the best occurring with their ‘rockier’ artists.

Duncan Browne, general manager of Cambridge, Mass.-based Rounder, says that Johnny Reno’s “Running For Cover” clip received “semi-regular” play on MTV after its release last fall. He adds that a pair of clips by Naney Griffith, “Daddy Said” and “Once In A Very Blue Moon,” did well on The Nashville Network and Country Music Television. Both artists’ clips also garnered “isolated” play on regional outlets.

Browne adds that Rounder will “probably increase participation in video.” He says a recent BBC-filmed rock concert in Boston by Barrence Whitfield & The Savages may be used as a clip source.

At blue label Alligator Records in Chicago, Mindy Giles, vice president and national marketing director, says that filming of last December’s Carnegie Hall concert featuring label guitar heroes Albert Collins, Lonnie Mack, and Roy Buchanan also will yield live performance clips for each artist.

“Our audience wants live performances from these artists since they’re so excited to watch,” says Giles. While two concept clips have been produced for Rounder artists—Johnny Winter and Big Twist & The Mellow Fellows—MTV play was only picked up for the Winter clip, although both received critical acclaim.

“It became very apparent,” says Giles, “that if MTV isn’t in the picture, production is too cost prohibitive.”

Promo Backs MTV Series’ Star

‘Young Ones’ Show Spurs Spinoffs

BY STEVEN DUPLER

NEW YORK MTV viewers’ strong response to “The Young Ones,” the imported BBC comedy series, has paved the way for Atlantic Records to launch its first direct mail TV marketing campaign, for an album by program star Nigel Planer.

The series has also spawned a book, “Neal’s Book Of The Dead,” a tongue-in-cheek view of the ’80s as viewed by the bewildered hippie Planer portrays on the show (Billboard, Nov. 9). Harmony Books, the Crown Publishing division that handles the book, reports it has capitalized on the MTV tie-in in a “very successful” marketing campaign.

The record, “Neal’s Heavy Concept Album,” is a musical comedy adventure that draws on plot sources ranging from “Alice In Wonderland” to “Stg. Pepper.” Produced by Dave Stewart, the album features original tunes as well new versions of ’60s and early ’70s tracks by Traffic, Caravan, and Donovan.

According to Mark Schulman, Atlantic’s vice president of marketing, MTV will begin airing spots for the album in about a week. The ads are being designed and put together jointly by Atlantic and MTV, and will feature an 800 number and post office box number.

“Nigel was originally signed to WEA International,” says Schulman, “and we had the record here through Valentino, our custom label—but we couldn’t really figure out what to do with it. Since nobody really knows Nigel here, we figured it would just get lost if we sent it to radio or to the stores through WEA Distributing.”

Once the show began airing on MTV at the end of last summer and audience reaction was judged positive, Schulman says he began to become convinced that reaching out directly to the MTV viewers watching “The Young Ones” would be the best way to sell Planer’s album.

Atlantic’s investment in the marketing campaign is minimal, Schulman says, as the spots are being run on a per-inquiry basis, with charges based only on the number of orders taken through the ads.

Should the campaign work well, Schulman says, its possible additional direct-marketing campaigns may be mounted for Atlantic music videocassette product on MTV.

As for Planer, while he’s surprised that the series has been so well received here—“It’s very, very English,” he points out—the British actor is hopeful that the record will sell well enough to warrant a tour.

A video from “Heavy Concept” for the remake of Traffic’s “Hole In My Shoe” had its North American debut on MTV two weeks ago. Planer’s single topped the charts in England when it was released there in ’84.
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LOVERBOY THIS COULD VIOLENT FEMMES CHILDREN STOP SIMPLY LEVEL SAM HARRIS I'D NICK GILDER FOOTSTEPS FINE YOUNG FASTWAY THE WORLD WAITS FOR YOU DEL FUEGOS THE CURE CLOSE TO MICKEY THOMAS STAND RAY FRANKIE MILLER I'D ROBERT TEPPER TALK TALK SADE THE SWEETEST TABOO MIAMI THE BANGLES MANIC MONDAY Columbia "SIMPLE MINDS MARILYN MARTIN NIGHT ELTON JOHN NIKITA WHITNEY HOUSTON PHIL COLLINS "BRIAN NEIL THE GLEN THE FIRM ALL THE TOP STAGES WAKE UP JDC NOISE LEGS AS RUSSIANS SEXTON BEAT'S HEADS ICY SOMETHING ABOUT GOODBYE IS THIS RED I ME ENGINEER MELLENCAMP 1986 COMES DOWN IN NO EASY WAY OUT Warner Bros. LITTLE RED HOUSE Capitol . 4

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.

BOB DYLAN Tangled Up In Blue Bangs-Columbus Bob Dylan

OMD If You Leave Parlophone Ian McCulloch

ROBERT PALMER Addicted To Love Richard Page

NEW YORK

Blue Note recording artist Bennie Wallace's new video employs pieces of both the title track and the cut "All Night Dance" from his latest album, "Twilight Time." Based on the E.J. Bellocq photo taken at the legendary LuLu White's Mahogany Hall in New Orleans, the piece stars actress Kathyrn Graves as a "haunting prostitute" who walks out of a photograph and into reality. Dick Fontaine directed, Pat Hartley produced. Editing was done by Suzanne Fenn. The post-production services of Unitel Video/New York were called upon to edit "Power," the forthcoming Lorimar Pictures motion picture work. Producing with a Montage Picture Processor, director Sidney Lumet and editor Andy Mondschein completed the first cut in 12 days. "Power" is said to be the first feature film edited on the electronic system. A note to ski enthusiasts: You still have time to enter VHI-1's "Ski With The Stars" contest in which two grand prize winners will be flown to Colorado to ski with kno- ing celebrities such as John Denver, Christopher Cross, and Air Supply on the slopes of Created Butte Mountain Resort. Winners will be announced Feb. 25.

Will Vinton productions, creators of John Fogerty's "Zanz Kant Danz" video, just finished the clip for Craig Barrowers & the Billy Scream Band's "Heroes," a single from the soundtrack album "The Adventures Of Mark Twain." Like "Zanz," the piece consists of Claymation and special effects done by animator Will Vinton. Also recording act Yes' long form concert video, "Yes-9012 Live," will be featured in some 40 theaters across the country in an effort to promote the home video release. Tickets to the screenings will be free, and there will be giveaways through home video and retail promotions. MTV will also cover the "video tour" with announcements and local contests.

The 67-minute film was produced by Yes and Tony Dimitriedes and directed by Steven Soderbergh. It will open at the Paradise in Boston on Feb. 26. Another home video title, "Police Around The World," will be released by Rhino Video next month. Originally released by IRS Video, the piece is a documentary that centers on footage from the Police's 1980-81 world tour. Other upcoming music video product for the company include "Rock 'n' Roll Wrestling Woman Vs. The Aztec Mummy" and "Bizarre Music Television." Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

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**CCR Cutting Bi-Coastal Hunger Videos**

*All-Star Jazz Lineup to 'Keep Dream Alive'*

NEW YORK CCR Video Corp. is handling production and distribution for a bi-coastal audio/video recording project sponsored by the Jazz To End Hunger Foundation.

The Los Angeles-based firm recently provided its TV III mobile unit and a camera crew to shoot the first two stages of the project—a recording session at Evergreen Studios in Burbank featuring a 22-piece jazz ensemble, and a later session featuring a 24-voice chorus and solo vocalists.

Similar sessions are set to take place here later this month. The resulting footage, both audio and video, will be incorporated into a 45-single recording as well as long- and short-form videos. Money generated by sales of the recordings is to be donated to various agencies combating hunger in the U.S., such as Hands Across America and L.A.-based Community Food Resources. The song and video, titled "Keep The Dream Alive," feature a number of jazz heavyweights. Musicians on the L.A. session included Ray Brown, Larry Carlton, Stanley Clarke, Tom Scott, Victor Feldman, and other top studio players. The vocal lineup includes Carmen McRae, Diane Schuur, Della Reese, Billy Eckstine, Anita O'Day, Marilyn Scott, and Kenny Rankin, among others. Other singers and musicians scheduled to overdub at a later date are Miles Davis, Pearl Bailey, Wayne Shorter, Jon Hendricks, Maynard Ferguson, and Cee Laine. The song was written by Andrew Beller and Don Grady. CCR is providing post-production services at its Hollywood facility.

The firm's offline editing suite includes an audio-follow-video board, which is used to integrate the audio portion into the video. CCR will also make use of its exclusive ZAP (a computerized logging & retrieval system) during the editing phase, which will see videotaped segments from the sessions here intercut with footage of the L.A. sessions.

The CCR camera crew used three Bosch KCX-40 studio cameras, an Ampex Magnetic Tape Division presents its milestone 500th Golden Reel Award to Kool and the Gang for their PolyGram album "Emergency." Accepting their respective plaques from Ampex vice president and general manager Donald Bogue (center) are, from left, Kool members Robert Bell and Curtis Williams and producers Jim Bonnefond and Charlie Conrad of House of Music.

**Teldec Talking to Labels**

NEW YORK Horst Redlich, technical director of Teldec Records and developer of the Direct Metal Mastering process, was in town last week for a round of talks with U.S. label executives that are intended to speed the acceptance of DMM technology by major U.S. pressing plants.

So far, three U.S. mastering houses, all based here, have installed DMM disk mastering equipment—Europadisk, Sterling Sound, and most recently Masterdisk. Last month, Wakefield Manufacturing of Phoenix, Ariz., which does work with the Angel and ECM labels, also became a DMM-licensed plating and pressings facility, and is now up and running.

As for the labels, WEA Manufacturing remains the only major record company manufacturing arm to have reached an agreement with Teldec via its American agent, Gotham Audio Sales Corp., to produce limited amounts of DMM pop product on a per-project basis (Billboard, Oct. 12, 1985). Under the terms of that arrangement, WEA pop records bearing the DMM logo will have their masters cut at a DMM-licensed facility such as Europadisk or Masterdisk. WEA will then press the product according to the prescribed DMM technical standards.

**Audio Track**

**NEW YORK**

HIRAM BULLOCK HAS been in at Secret Sound Studio producing guitarist Mike Stern and saxophonist David Sanborn. Also there, Doc Pomus and Dr. John are mixing a Muscle album on Jimmie Witherpoon, and Aldo Marin has been mixing Bernard Wright's new single, which was engineered by Tom Garland for Capitol.

Producers Quentin Hicks and Robbie Watson have been in at 20th Street Music wrapping up a 12-inch for artist Rosetta Jefferson. Engineering is Richard Karr.

John "Jellybean" Benitez, who recently signed a production agreement with Warner Bros. to develop new talent, is working with Anthony & the Camp at Sigma Sound. The group is the second new artist to be signed to the Bean's new label, Warner Bros./Jellybean. Also at Sigma, Benitez was working with actress-turned-singer Phoebe Cates on an album project for CBS.

GRP artist Dave Valentine is working at RPM Studios with engineer/producer Steve Miller and assistant Mike Krowiak. Also there, the Washington Squares has been recording its first album for Gold Mountain. Producing is Mike Thorne, engineering is Dom Maita, assisted by Krowiak.

**Los Angeles**

EDDIE RABBITT'S NEW album for RCA is being recorded at Master Control in Burbank. Richard Landis is producing with Ed Thacker engineering.

Writer/producer Michael Jay is overdubbing for RCA act Five Star at Redbird Studios in North Hollywood. Francis Buckley is at the board.

At Skip Saylor Recording, the production team of John Hug and Skip Saylor has been working on a single on artist Pam Nivens for Simons and Boone Pros. Saylor and Tom McCauley are sharing engineering, with Joe Shay assisting. Also there, J.T. Tolias has been recording a self-produced EP for Dia.

(Continued on page 41)
New Products

Fostex's latest addition to the cassette multitrack/mixer market is the Fostex model 260, which features six inputs and an independent stereo buss. Tape speed is 3 3/4 ips, and noise reduction is Dolby C. The price is another attractive feature; the 260 is set at $995, replacing the model 250 which carried a suggested retail tag of $1,500. Contact Fostex at (213) 921-1112.

Interlochen Slates Recording Courses

NEW YORK A wide range of hands-on audio recording and broadcasting courses will be offered by the Interlochen National Music Camp this summer. Headed by Harold Boxer, former music director of the Voice of America, the Recording Arts & Broadcasting Institute of Interlochen has set a curriculum of three-week courses throughout the summer allowing its students to record the more than 400 concerts and rehearsals of the students at the 50-year-old National Music Camp.

According to a spokesman for the program, emphasis will be placed on recording the Interlochen Summer Arts Festival, a series of concerts featuring internationally known artists. Past series have featured Ella Fitzgerald, Wynton Marsalis, Woody Herman, Maynard Ferguson, Bob James, Chuck Mangione, and others. The diversity of the festival grants students an opportunity to experience a variety of recording opportunities ranging from orchestra and concert band to chamber music, choral music, and jazz.

The courses will be taught by industry pros and students will use equipment by such manufacturers as JBL, Lexicon, UREI, Tascam, Studer/Revox, KlarkTeknik, Shure, and Xedix.

Recording course offerings include acoustics theory and practice, microphones, recorders, consoles, signal processing, introduction to digital audio, musicianship, live recording, remote recording, and mixdown to stereo.

On the broadcast side, courses include principles of broadcast communication, writing for broadcast, programming for radio, television, and radio station operations and management.

Tuition for each three-week session is $400. A limited amount of on-campus housing is available, with room and board set at $915 per session. Students must be 18 or older to attend. Contact Interlochen at (616) 276-9221.

CCR Cutting All-Star Hunger Videos

Ikegami 79 hand-held camera for closeup work, and one Betacam unit for the interview segments.

CCR will cut three versions of the Jazz To End Hunger video. Two will be short forms—three minutes and six minutes in length—which focus on the actual recording sessions. The one-hour long-form video will include interviews and behind-the-scenes segments.

No label connection has yet been announced by the project's music producer, Michael McIntosh. Technical principals involved in the video shoot are Dick Arlett and Sid Smith, executive producers; Don Azar, producer; Andy Belford, director; Marcia Groff, coordinating producer; CCR's Mike Buri, production services director; Peter Lewis, recording and remix engineer; Michael Cosley, technical director and post-production editor; and Tom Kinyon, audio engineer for CCR.

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Producer Enjoys ‘Broadway’ LP’s Success Enough Takes Left for Another Album

BY PAUL GREIN

LOS ANGELES The recent No. 1 success of Barbra Streisand’s “The Broadway Album” is especially gratifying for producer/conductor Peter Matz, who has spent the past 15 years with the singer, off and on, since the early ’60s. In fact, Matz won a Grammy Award for his arrangement of “Part of the World,” Streisand’s first smash single.

“I felt all along that there was room for the album, and that people really wanted to hear it,” says Matz. “I was surprised by the extent of the success. I didn’t really think it would go to No. 1. But I’m delighted.”

“Barbra had the idea to do this a couple of years ago,” Matz adds. “We had talked about it at that time, but I think Columbia [Streisand’s label] wanted another pop album, so the project was shelved.

After that pop album, which turned out to be a commercial disappointment, the Broadway idea was revisited. “We were at her house at Christmas [1984], and she said she was going to go ahead with the project. I always felt very strongly that she was right on to do it and that it was a good idea.”

Matz says that the album was originally going to be a double-recording. “We were well on the way,” he says, “but I think Columbia just thought it was too much money. The record company wasn’t enthused about this project to begin with, so I’m sure the idea of a double album [was just too much].”

“For all the various reasons, the idea was junked, but there’s certainly enough material for many albums. Of what we recorded, there’s a good head start for a second album.”

Among the outtakes from the album are “Home” from “The Wiz,” “I Knew Him So Well” from “Cher: Being Good Isn’t Good Enough” from “Hallelujah Baby,” and a medley of “There Won’t Be Trumpets” from “Anyone Can Whistle” and “It’s A Quiet Thing” from “Flora The Red Menace.”

Says Matz: “Whatever Columbia’s initial resistance might have been, once they heard it, they really got behind it. Plus the timing was just great. We were very fortunate.”

Is the [double platinum] success of “The Broadway Album” a sign that there’s a big untapped adult market, or is it simply testimony to Streisand’s personal popularity? “I think it’s a happy convergence of both things,” Matz replies. “Her popularity is staggering, and I think there is a market for this music.”

“The ‘trend’ mentality of the record business seems to be justified—” he adds with a laugh — “in a double record, which is a copy of the last one. So the executives who say, ‘We’ve got to do the dopest synthwasher music this year’ seem to be right.”

“On the other hand, look what happens when you hand them a project like this—I think if I understood the record business I wouldn’t be in this office today; I’d be rich somewhere at home.”

Whether he claims to understand the business or not, Matz says he’s actively scouting for “young, concommitting artists to produce. He’s represented in this area by managers Rick Stevens and Jake Hooker.

“I’d like to be involved in choosing and structuring the material, the orchestrations, recording, and editing—the whole thing,” Matz says. “That’s the most fun, too, to see it through.”

Matz’s other production jobs in recent years include Bernadette Peters on MC’s and Dusty Springfield on United Artists.

In the composing-for-film area, Matz is currently scoring the Katharine Hepburn made-for-television movie “Mrs. Delafield Wants To Marry.”

Helen Merrill Seeks Success After 30 Years of Problems Singer Has New View, Manager & Product

BY MIKE HENNESSEY

NEW YORK Singer Helen Merrill believes that this year could mark a turning point in her three-decade career. Tenets of her faith are a new career and the arrival of a new manager, in veteran jazz producer George Avakian, and an album plan including a new recording and already-scheduled reunions.

“I’ve decided to stop running away from myself,” she says. “In the past, I tended to put my private life before my career and I’ve spent a lot of time on other people. Now I want to pay attention to myself and devote myself to music.”

Merrill has no problems about being designated as a jazz singer. “There are only a handful of jazz singers and I am certainly one of them,” she says. And she has no intention of compromising her artistry or integrity to achieve the U.S. success she deserves, but which seems to have so far eluded her.

Merrill is so correct to say that she has eluded that success because she was never prepared to accept it. Merrill, who became too painful for me in the past, I just tended to pack up and leave,” she says. “I don’t have a tremendous fighting spirit, though I do have a strong musical spirit. But there is more of a stigma against jazz singers in America than in any other country in the world. I think it has to do with the racial background of jazz. It is still considered an art form that is associated with black people only. We are still a rather narrow-minded nation.”

Helen Merrill, born Helen Miletie in New York, didn’t set out to be a jazz singer. “But I always wanted to sing ever since I was a little girl. I always had something to say and I never doubted that I had some emotional stories to tell.”

She sang at the 845 Club in the Bronx when she was still in high school, and that was in pretty fast musical company—Miles Davis, Dizzy Gillespie, Bud Powell and Oscar Pettiford, among others. Her identification with jazz musicians (Continued on page 44)

Davies to Keynote Meet

By Ron Young

SAN ANTONIO Recent contract signings between top Tejano music stars and two major record labels are an indication that the Tejano music industry is beginning to flex its muscles outside Texas’ borders.

Tejano music, which blends Spanish with elements of country, rock, and rap, has been the subject of three separate deals in the past six months. In December, legendary Tejano star Joe Hernandez of Little Joe y La Familia signed a multiyear distribution contract with CBS International.

Two artists La Mafia, Maze, and others of CARA Records are also being distributed through CBS International. As a result of a three-year contract negotiated with the San Antonio-based label. And last August, Hacienda Records of Corpus Christi—which handles Esteban Jordan, Pio Trevino & Majes, Johnny Hernandez & Third Coast, and other major Tejano stars—signed a multiyear marketing and distribution contract with RCA International.

Rolando Garcia, president of Hacienda Records, says he believes the time is right for Tejano expansion into the international marketplace.

“I think the majors have been looking at this market for a long time,” he says, “but maybe they thought the sales numbers were too small at first. A good-selling Tejano record sells maybe 25,000 on the average. But I don’t think they realized the strength of the market outside of Texas, especially now that there are so many migrant Tejanos in other parts of the U.S.”

Garcia notes that Tejano has already seen improvements in sales. He says that Johnny Hernandez’s latest single, “Muy Tardes Para Un Amor,” has already charted in the New York and Puerto Rican markets, places where Tejano artists have never had success before.

Says Bob Grever, president of CARA Records: “This is a major stepping stone for our groups because this gives us added distribution in areas we were not previously reaching.”

Ray Martinez, CBS’ San Antonio branch promotion manager, sees Tejano music spreading in popularity. “Basically the Tejano music industry is just that—Texas,” he says. “But hopefully we can expand their market to Colorado, Florida, the Midwest, California, Washington, places where there are large populations of relocated Tejanos, but where there is limited distribution.”

They didn’t realize its market strength

LOS ANGELES Arista president Clive Davis is set to keynote the second annual Music Business Symposium, which will be held May 2-4 at the Ambassador Hotel here.

The symposium is designed as a more industry-slanted conference than the New Music Seminar held annually in New York.

“The New Music Seminar is a great party,” says William Gladstone, organizer of the symposium, “but nowhere are there seminars or workshops. There’s a need in the industry to provide a gathering of professionals in ad, management, promotion, video, and publishing.”

A highlight of this year’s symposium will be an all-day workshop being organized by Stan Milander on the marriage of music and film. According to Gladstone, the event will include studio heads, ad execs, film composers, producers, directors, and publishers.

The symposium will depart from last year’s model by devoting a day-long session to teaching newcomers the basics of the business. The session, “Careers In The Music Business,” is being supervised by industry veteran Bob Monaco and attorney Kent Klavens.

Label presidents committed to speak at the conference include Robert Biggs of Slash, Jay Bober of IRS, Harold Chidols of Qwest, Danny Goldberg of Gold Mountain, Virgil Roberts of Solar, and Jonathan Rose of Gramavision.


The fee for the symposium is $175 before Feb. 26 and $205 thereafter. One-day passes are available for $75 before Feb. 26 and $100 after that date.


Talent in Action

Much of Wright's material is familiar by now through his appearances with David Letterman and Johnny Carson and on "Saturday Night Live," and his own HBO special, as well as through the release of a Warner Bros. album. But in this case, familiarity doesn't breed contempt or boredom. Nuggets like "What's another word for 'thesaurus'?" "I like to reminisce with people I don't know" and "I have all the erasers to all the miniature golf pencils in the world" sounded as fresh during this 70-minute concert as they did on first hearing.

The Boston native's non-linear approach to humor parallels the '60s rock'n'roll stand-up routines of Woody Allen and some of Steve Martin's early material, but neither is completely analogous. Though willing to poke at himself, Wright avoids Allen's exaggerated pathos, and his homeric delivery stays clear of Martin's boisterous outburts.

Throughout the show, the comedian remained true to his surrealistic roots: Why is it "a penny for your thoughts?" but you put your two cents in?" Wright asked. "Someone's always coming out a piece of lunch." And when he complained of the time he went to a general store and they wouldn't let me buy anything specific.

While Wright traveled the avenue of unpredictability, opening act Leon Redbone offered a thoughtful contrast with his predictable collection of tunes from the '20s and '30s. Redbone's humorous between-song patter, which focused on such anachronistic props as a Polka camera and a high-beam flashlight, served as a suitable warmup for the evening. Redbone's period pieces received his appropriate accompaniment from a five-piece band, led by rag devotee and pianist "Professor" Terry Wald and featuring a versatile three-piece horn line. This vintage theater's ambiance created the perfect environment for Redbone's 12-song set.

ROGER MYERS

BILLY ECKSTINE

Vine St. Bar & Grill, Los Angeles

Tickets: $17

THOUGH A LITTLE of his unique low range has been lost, the 71-year-old Eckstine more than made up for it with the easy rapport he established with the packed house here Feb. 6 in this jazz/dinner club.

Always suave, Eckstine exuded friendliness in his between-numbers talk that hit just as hard as his trademark sound, helping to enchant the mostly 40-and-up audience through his 65-minute program.

The onetime bebop band leader performed an amazing array of solid songs. Along with evergreens like "They Can't Take That Away From Me" and "All Of Me," Eckstine did little-known tunes like "One Upon A Song" and "Yes, I Can," a self-composed entry—and infused them with the same magic that he imparts to those standards with which he has become associated. Novices would do well to study his mike technique, particularly his slight movement back and forth of the sensitive pickup to accentuate certain lyric passages.

The innovator of the rolled collar that still bears his name, Eckstine looked tremendous for a septuagenarian. His smiling delivery of "Jel-" (Continued on page 44)

REPLACEMENTS

The Ritz, New York

Tickets: $13

ACCORDING TO LONGTIME devotees, there are two kinds of Replacements concerts: those at which the band is sloppy and anything goes, and those where the band is tight and professional and accounts for some of the strongest live rock'n'roll being made anywhere. So the fact that the Minneapolis quartet's set here Feb. 1 fell right in the middle made for a curious show indeed.

The let-it-all-hang-out attitude was amply demonstrated in the band's onslaught demeanor and choice of material. The Replacements regularly flubbed songs and endings, often leaving a tune dangling in mid-chord. It seemed as if no one else in the band knew which song singer/guitarist Paul Westerberg was about to perform until he was already into it.

Those spur-of-the-moment set decisions may have accounted for the fact that the Replacements ignored their current album, "Tim." Considering the hoops over their signing to Sire after four albums for the Twin/Tone indie, you'd think the group would want to plug their major label debut that made many critics' top 10 lists for 1986. Instead, almost all of the songs in the 90-minute set came from earlier albums like "Let It Be" and "Stink," or from the group's large and eclectic repertoire of cover material.

Their interpretations of old hits provided some good laughs. While a couple have been recorded (Hank Williams' "Hey Good Lookin'" and King's "Black Diamond"), at least one cannot be least be said (lead guitarist Bob Stinson's version of the Stones' "Let It Bleed"), some of the others (the Grass Roots' "Temptation Eyes" and Alice Cooper's "Eighteen") would sound great on future Replacements albums.

But those covers were just playful filler compared to the group's burning originals. Considering the casual approach, it was remarkable just how intense the Replacements played once they put their minds to it. With the ferocity of the best punk bands and the musicality of practiced veterans, the two guitarists, along with bassist Tommy Stinson and drummer Chris Mars, rocked like crazy. Their "I Will Dare" and "Tommy Gets His Tonsils Out" took on a ton of power missing from the recorded versions, while other Westerberg songs were embellished with screaming guitar fills and added bottom kick. The Replacements may not have sold too many records for Sire as yet, but they left one packed house drenched with sweat.

JEFF TAMBORIN

STEVEN WRIGHT

LEON REDBONE

Beacon Theatre, New York

Tickets: $17.50, $15

YOU EXPECT the unexpected when Steven Wright takes the stage, and yet he still manages to surprise. His Hoboombre deep-end delivery notwithstanding, you're never sure where the comic's offbeat repertoire of anecdotes and hyperbolic questions will take you. As he explained during his sold-out show here Feb. 1, "I'm off on a permanent tangent."

Copyrighted and compiled by Amusement Business. A Billboard Publications, Inc., publication. Boxscores are compiled every Tuesday and should be submitted to Louie Zopp at (615) 748-8129, Andr Davis in New York at (212) 764-7314, Linda Deckard in Los Angeles at (213) 859-5338, or Metinda Newman in Chicago at (312) 336-2095.
talent

Brian Setzer Cuts a Sophisticated ‘Knife’
Album Is His First Since Stray Cats Breakup

BY JEFF TAMARKIN
NEW YORK Brian Setzer says he realizes he could have taken the easy way out on his first album since the breakup of the Stray Cats by repeating that trio’s neo-rockabilly sound. Instead, he chose to make “a brand new start.”

The result is a more mainstream, pop-oriented album, “The Knife Feels Like Justice.” The new EMI America work bears only slight resemblance to Setzer’s 1982 top 10 hits with the now-defunct trio, “Rock This Town” and “Strut.”

Setzer, who wrote, sang, and played guitar on the Cats’ songs, says he doesn’t consider his new album a solo effort, even though it’s credited solely to him. Instead, he views the release as the debut of his new band, Brian Setzer & the Radiation Ranch.

The band, without a drummer at press time, as featured on the album includes relative unknowns Tommy Byrnes (guitar) and Kenny Aronson (bass), joined by veteran Chuck Leavell, the former keyboardist with the Allman Brothers and Sea Level. Says Setzer, “Getting him was like stealing someone from the Stones.”

When the new band begins its maiden tour in April, it will be joined by another well-known name—Max Weinberg, temporarily on leave as drummer of the E Street Band. (Kenny Aronoff of John Cougar Mellencamp’s band played drums on the record.) Setzer plans to begin the tour playing ballroom-sized clubs.

Though he looks back with fondness at the Stray Cats’ success, Setzer says he has no qualms about cutting ties with his past. “I still love the Stray Cats and I’m glad we made it on our own terms,” he says. “It was certainly more fun to have rockabilly hits right up there alongside Foreigner. But after five good albums, it just didn’t get that great feeling anymore. I got bored.”

Following the breakup of the group in 1984, Setzer played one gig with Robert Plant’s Honeydrippers on “Saturday Night Live,” and began work on the new album. His Radiation Ranch, named after a song on the album, played its first major set at the nationally televised Farm Aid concert last September.

Working on the record was a new experience for Setzer. “With the Cats,” he says, “we’d just turn on the tape recorder. Here it was like, ‘Brian, what would you think about bringing in the organ on the third verse?’ I’d never arranged songs before.”

Setzer credits his band members and producer Don Gehman, who also produces Mellencamp, with introducing him to more sophisticated studio techniques. But, Setzer says he was careful not to allow the album to become overproduced. “That was my one major fear,” he says. “I didn’t want the drums to sound like they were recorded in the Lincoln Tunnel. I wanted to keep it nice and crisp.”

TALENT IN ACTION
(Continued from page 42)

and her evident compatibility with their music meant that when she made her first album for Mercury in December 1954, producer Bob Shad decided on a jazz setting. He entrusted the arrangements to a precocious, 21-year-old trumpeter named Quincy Jones.

The resulting album, called simply “Helen Merrill,” became a classic and one of the most stylish and durable vocal jazz recordings of all time. This album, with an additional newly discovered take of “How’s The World Treating You?” is among Jones’ best as a composer, by PolyGram in a collection titled “The Complete Helen Merrill On Mercury.”

Merrill has made more than 30 albums since then in the U.S., Europe and Japan. All have garnered substantial critical approval and all are works of consummate vocal artist. Yet Helen Merrill, by common consent of music writers and fellow musicians, remained manifestly under-appreciated in her native land.

She says, “I have a good reputation internationally and, happily, I’m able to work in a lot of countries where I’ll travel and I guess I have led a kind of elegant hobo existence.”

“Yet I got stigmatized in America because I hired musicians for their talent—regardless of their color—and that was frowned upon. I was considered strange for singing with good musicians. But now I really want to get more recognition in the States. I’d like to have enough money to hire my own regular trio for once in my life and just work with my own musicians so that I can do what I want in the way that I want to do it.”

“Looking back, I’ve had such a long career that the mind boggles. It’s been interesting, but not wildly successful on a commercial level. I think I just came along at the wrong time, and I had some wrong managers and some very bad contracts.”

“And I believed everybody. Now I want to put all that behind me and to think in terms of today and tomorrow. I’d like to be successful enough to present myself in the manner I believe I am right for me.”

On record, Blameance comes across as a lesser Talking Heads, utilizing tension and syncopation to create their quirky dance hits. A 75-minute set here showed that, live, they are more like an attenuated INXS: generic new wave.

Vocalist Neil Arthur and keyboardist Stephen Luceamne are the core of Blameance, more frothy and sweetly in person than one would anticipate.

The now-obligatory soul backing singers were the best part of Blameance, although high marks must also be given to a clean, clear sound mix. The brightest spot of the evening was during the encore of “Blind Vision,” when a stage-jumping fan knocked Luceamne into his keyboard. It was the first and only power chord of the night.

The outing was saved, however, by a delightfully off-kilter performance from IRS newcomers Timbuk 3, a duo (naturally) from Austin, Texas.

The husband-and-wife team of Pat and Barbara MacDonald—backed by a drum machine named TSP0—used acoustic guitars, harmonicas, and violin to present intelligent lyrics and fascinating arrangements in a 50-minute set.

A few more human beings onstage would help Timbuk 3, by emphasizing the warmth of their presentation. But there is a definite spark of originality here, and much promise. If anyone can successfully market a rock/folk/funk/rap/blues/reggae/psychedelic/’country/protest act, it has to be the label whose top seller is REM.

ETHAN ANN VARA

NEW ON THE CHARTS

ADAM BAKER
Oklahoma’s Adam Baker nestles in the country singles chart at No. 59 with “In Love With Her,” a tune he penned himself. A one-time drama student, Baker has been serving his musical apprenticeship at venues as disparate as high school proms, the pigeon-tie Gilley’s nightclub and the historic Louisiana Hayride.

The Avista Records artist learned to play guitar when he was 10, and by the time he completed high school was well known for his performances in variety shows, talent contests and dinner clubs.

His skill in acting earned him the leads in “Guys And Dolls” and “Fiddler On The Roof,” and eventually led to a scholarship in drama at Oklahoma University.

Baker is now working on his second album.

Baker is managed and booked by BMP, P.O. Box 627, Edmund, Okla. 73036; (405) 34-4119.

19,200 SEATS

POCO REUNITES.
Three members of Poco reunited at New York’s Lone Star Cafe recently when original drummer George Grantham joined Paul Cotton and Rusty Young for a hot set. (Photo: Claudia Upton)

Blameance
TIMBUK 3
The Roxy, Los Angeles Tickets: $12.50

Blameance is England’s national dessert, a bland sort of vanilla pudding. Sire’s synth-dance combo has which adopted that name proved that the choice was appropriate in their show here on Feb. 16.
Jennings Gets ‘Premiere Weekend’ Push
Three-Day Event to Encompass 1,200 Stations

BY KIP KIRBY

NASHVILLE Borrowing a page from Bob Hamilton’s rock radio promotions, MCA Records is coordinating a multistation "World Premiere Weekend" to debut its first Waylon Jennings album, "Will The Wolf Survive." The three-day event, set for March 14-16, is a joint effort of Hamilton’s Radio Star and HNE Promotions, and MCA.

Hamilton developed the concept for World Premiere Weekends in 1977, using it successfully for such rock acts as Jefferson Starship, Hall & Oates, the Moody Blues, and Men At Work. In the past two years, he has done several country versions of the strategy, including premiere packages for Juice Newton, George Jones, George Strait, and the Oak Ridge Boys. He says he hopes to begin doing one such package every three months covering country, top 40, and AOR formats.

The Jennings promotion is the single largest World Premiere Weekend package yet, according to Hamilton. It is three times the size of MCA’s two previous country Premiere packages, done for the Oak Ridge Boys’ "Step Out On" and George Strait’s "Something Special." Those promotions involved some 400 stations; there are already more than 1,000 stations lined up for the Jennings, with 1,200 expected by the end of the day.

All participating radio stations will receive 10 copies of Jennings’ album for giveaways, along with an official Premiere package containing songwriting program elements that can be used for personalized promotions in each market.

In the package are two discs, one an advance of the Jennings album (which will be in stores Monday, March 10, following the week’s blitz) and the other containing preproduced promos, intros, digitally edited musical beds, a 90-minute interview with Jennings, and a question-and-answer script to allow local announcer insertions. Also included in the kit are spot promotions for the album by John Schneider, Johnny Cash, Jessi Colter, and Kris Kristofferson, who co-stars with Jennings in the upcoming movie "Stagecoach."

The package is provided by MCA Records to participating stations at no cost. Jennings has cut more than 700 personalized station IDs to highlight the push.

Hamilton credits MCA’s marketing expertise and follow-through for the unprecedented size and scale of the Jennings promotion. "This is the first time we’ve gone over the 1,000 mark," he says, adding that "timing is critical: The album must be out before the shelves the day after the three-day weekend, but no sooner."

Eighth Annual NSAI Songwriting Symposium Set for March

NASHVILLE The Nashville Songwriters Assn. International (NSAI) has set its annual songwriting symposium for the weekend of March 14-16 at the Hyatt Regency Hotel here. This is the symposium’s eighth, and is billed as "Plan Your Work—Work Your Plan" and will be highlighted by an NSAI general membership meeting, a showcase and five panel sessions.

The membership meeting is scheduled for Friday, March 14, 2:30 p.m., followed that night by the traditional Songwriters Showcase featuring top Nashville, Los Angeles and New York songwriters.

NSAI’s 19th annual Songwriter Achievement Awards ceremony and banquet will take place Saturday evening; one feature will be the presentation of the organization’s song and songwriter of the year awards.

The seminar will wind up Sunday with songwriting sessions for registrants in which their compositions will be reviewed by professional writers and publishers.

Registration for the three-day symposium is $125 for NSAI members and $165 for non-members (which includes lunch and two of three non-NSAI members). Tickets for the Friday Songwriters Showcase are $10; awards banquet tickets are $40 for non-registered attendees.

More information is available from the NSAI at (615) 321-5004.

After 20 years, business as usual for the Dirt Band

by Kip Kirby

TWO DECADES IN SHOW BUSINESS is a real accomplishment. It’s longer than some marriages hold together, and longer than most bands manage to last. But for the Nitty Gritty Dirt Band, celebrating its 20th anniversary this year, it’s more or less business as usual.

The Nitty Gritty Dirt Band played its first official performance May 13, 1966, at the Paradox Club in Orange, Calif. Since then, the group has had plenty of highs and lows in a multifaceted career that sometimes set trends without realizing it.

When the Dirt Band recorded its stunning "Will The Circle Be Unbroken" double album in 1972, none of the members dreamed it would go platinum. Today, of course, much of the group’s older music, like “Mr. Bojangles,” was be instant adds on country radio stations. But in the early 1970s, the Nitty Gritty Dirt Band was associated with other country rock “renegades,” like the Byrds and the Grateful Dead, and was not played on Nashville-oriented stations. (A hard reality to fathom, given the band’s overwhelming country popularity today.)

To commemorate its 20 years as a band—with its original members, no less—the Dirt Band has released “Partners, Brothers and Friends,” an autobiographical single written by Jeff Hanna and Jim

my Ibbotson. The lyrics limn some of the group’s memories and recollections, outlining life on the road and shared experiences.

The band officially celebrates its anniversary June 9 at Red Rocks Amphitheater near Denver with a “Twenty Years of Dirt Reunion Concert.” Special guests will include John Denver, Ricky Skaggs, Emmylou Harris, Rosanne Cash, Doc Watson, John Prine, Rodney Crowell, and Jerry Jeff Walker, with more to be announced.

Warner Bros. will release the group’s first-ever greatest hits album May 13, to coincide with the date of its debut public performance.

WILL ALABAMA JOIN THE PLISTANOTES as Hanna/Barbera cartoon characters? Possibly—and they could be joined by Conway Twitty. Plots on Alabama and Twitty are now in the developmental stage as potential TV cartoon series. The writer is Douglas Snider, whose credits include movies, TV features, commercials, and songwriting. Alabama also enters the rarified environment of artists who have donated personal memorabilia to the Hard Rock Cafe. Jeff Cook has given his Peavey double-neck electric guitar to the L.A. Hard Rock Club, while in return the Hard Rock management is contributing $1,000 to Alabama’s annual charity concert—the June Jam. This year’s June Jam, by the way, is set for June 14 in Fort Payne.

Jessi Colter has a role in the made-for-TV "Stagecoach" remake, even though it isn’t opposite her husband, Waylon Jennings. Colter’s role calls for her to have an affair with banker-turned-embezzler Tony Frankie Colter says she attached a realistic name to a family member who once rode with the Jesse James Gang.

Bob Dylan has made two Nashville talents very happy with his liner notes on the newly released “Bio-graph” compilation. In the self-penned notes, Dylan comments, “Pop music on the radio? I don’t know. I listen mostly to preacher stations and the country music stations and maybe the oldies stations... that’s about it. At the moment I like Judy Rodman’s ‘I’ve Been Had By Love Before’ more than anything happening on the pop stations...” Rodman records for MMT Records and performed, as did Dylan, at the Farm Aid benefit concert last fall. Tom Dumphrey of Coal Miner’s Music penned “I’ve Been Had By Love Before.”

SOME WEEKS AGO, in this column, we talked about seeing a group called Black Tie at a local Los Angeles nightclub. The group’s local members were Billy Swan, Randy Meiser, Jimmy Griffin and Herrie Leandon. That’s a lot of talent, considering that Meiser and Leandon were members of the Eagles, Griffin was a key member of Bread, and Swan’s “I Can Help” has become a classic radio oldie.

Well, Black Tie turned up on our doorstep on a snowy winter night a couple of weeks ago in a distressingly underpublicized showcase. Despite the lack of advance notice, however, the club was almost full, and those who braved the weather saw a high-velocity performance combining three of the industry’s newest vocal talents. This time around, Leandon had been replaced by ex-Beach Boy Blondie Chaplin, who added a somewhat tougher edge to the instrumentation; otherwise the set was similar to the one we saw in L.A.

Black Tie has an album out on Ench Records, a California independent label. Titled “When The Night Falls,” the LP is available by contacting Reggஇsh Bar at 1330 Ventura Blvd., Sherman Oaks, Calif. 91423. Griffin, Swan, and Meiser are all featured on the 14-cut record, which has the same down home feel as another of our West Coast indie favorites, “A Town South Of Bakersfield.” The band is scouting a major-label situation, and, with its blend of country and rock roots, would certainly be a potential for Nashville’s newly progressive record companies.

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BILLY JOEL's "An Innocent Man" album has been certified platinum....
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Bug Music's New Nashville Operation Is Flying High

BY KIP KIRBY

NASHVILLE. Bug Music is the new kid on Nashville's publishing block. Opened last May as an adjunct to its Los Angeles-based parent, Bug Nashville already has a full roster of songwriters and several major-label country cuts to boost its growing reputation.

Bug's structure is somewhat different from the usual for Nashville; the company serves primarily as a collection and administrative agency. It doesn't give advances, doesn't pay salaries, doesn't absorb demo costs, and doesn't participate in its writers' copyrights.

Rather, the firm works with writers who act as their own publishers. Unlike other collection agencies, however, Bug actively promotes its catalogs, pitching songs and assisting in peripheral areas such as potential artist deals.

For foreign territories, Bug is attempting to eliminate the use of subpublisher "middlemen," according to Nashville general manager Garry Veletri, by setting up its own overseas offices to administer copyrights. Countries where Bug now has in-house representation include Germany, France and Sweden.

A sizable majority of Bug writers reside on the West Coast. Why, then, the move into Nashville?

"We were getting a lot of country covers on songs," says Veletri. "With so much activity off the Bug catalog from Los Angeles, it seemed logical to have a Nashville base. We felt we could use our rock success to promote country covers. Also, John Hiatt was moving back to Nashville and we were pursuing John Prine, who already lived there."

Hiatt and Prine both write for Bug. Other Bug-administered Nashville writers are Fred Koller, Marshall Chapman, LeRoy Preston, Tom Russell, Del Shannon, Edgar Meyer, Michael Snodgrass, Nanci Griffith, Mare Benno, Bucky Wilkin, Michael Woody, and Ashep at the Wheel.

Veletri works closely with none of the company's L.A. writers as well, like Shake Russell, John Stewart, and members of Bank & Fife, the Blasters, Los Lobos, and the Long Ryders.

The company's biggest chart successes include Rosanne Cash's No. 1 chart-topper, "My Baby Thinks He's A Train," and a top 10 single, "I Wonder," both penned by LeRoy Preston; Sawyer Brown's top 5 single, "Betty's Been Bad," written by Marshall Chapman; Ricky Skaggs' No. 2 hit, "You've Got A Lover," penned by Shake Russell, and Emmylou Harris' top 30 release, "Drivin' Wheel," written by T-Bone Burnett.

In late January, Bug founder Dan Bourgeois flew into Nashville for the company's first Music Row showcase, which featured 10 of its writers. As a result of the showcase, says Veletri, the venture has gotten several more cuts.

"We've got a perception of being a bit left of center," says. "People think of Bug as a conceptual company. Maybe that's because since we don't share in the copyrights, we don't feel the same pressure to turn equity into quick money. It gives us more room to sign writers and more creative freedom with the artists we pitch."

FOR WEEK ENDING MARCH 1, 1986

TOP COUNTRY ALBUMS

COMPILATED FROM A NATIONAL SAMPLER OF RETAIL STORE AND ONE STOP SELLER REPORTS.

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<tr>
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<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>TITLE</th>
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<td>ALABAMA</td>
<td>MCA-4205</td>
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<td>BIGGEST HITS - VOL. 2</td>
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<td>48 51 51 51 ALABAMA</td>
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<td>ALLAN</td>
<td>MCA-4208</td>
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<td>UNCHAINED</td>
<td>52</td>
<td>39 39 16 JOHN CONLEE</td>
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<td>THE KENDALLS</td>
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<td>59 64 54 LEE ROBERTS</td>
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<td>ARTHUR</td>
<td>MCA-4212</td>
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<td>RESTLESS HEART</td>
<td>54</td>
<td>59 59 55 KEVIN MAGUIRE</td>
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<td>BARRY</td>
<td>MCA-4218</td>
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<td>THE KENDALLS</td>
<td>55</td>
<td>55 90 27 NATURAL BORN</td>
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<td>BEATLES</td>
<td>MCA-4222</td>
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<td>HAVE I GOT A DEAL FOR YOU</td>
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<td>56 56 41 BUCK OWENS</td>
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<td>BEEGE</td>
<td>MCA-4225</td>
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<td>MCA-4228</td>
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<td>I DON'T HAVE A DRINK</td>
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<td>62 62 59 DON BYDGE</td>
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<td>65 65 62 ROBERT HARRISON</td>
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TANYA TUCKER IS READY FOR PLAYING.

her new album is

GIRLS LIKE ME

featuring the hit single,

ONE LOVE AT A TIME

on Capitol.

where the best voices in the country are performing.

produced by Jerry Crutchfield
Regal Theater Renovated by Local Couple
Site is That of the Avalon on Chicago’s South Side

CHICAGO The Regal Theater here, along with Harlem’s Apollo and Philadelphia’s Uptown, was once a major showcase for black entertainers. Now, like those other theaters, it is being renovated by local black businesspeople, with government support.

Edward and Bettiani Gardner, husband and wife, owners of Sheen Products Inc., and Mayor Harold Washington announced the $3.6 million rebirth of the Regal Theater at a late press conference here Feb. 10.

Strictly speaking, the renovation work is occurring at the site of the old Avalon Theater on Chicago’s South Side and not the original Regal location. But the Gardners are using the Regal name because of its historic importance.

Stevie Wonder’s first hit, “Fingertips Part II,” was recorded at a Motown Revue there in 1963, and some of the Jackson Five’s earliest performances occurred there when they were living in nearby Gary, Ind.

Motown for the renovation, which has already begun on the exterior of the theater, will come from the owners’ equity, private funding, and a still-to-be-approved grant from the Illinois Development Action Program. Gardner says the developers will also seek funding or other assistance from city, state, and federal government sources.

Aside from acquiring the Avalon, a 2,000-seat theater built in 1927, the Gardners and a development partnership corporation have ownership of a number of properties adjacent to the theater. These will be converted into parking facilities, ticket and theater offices, a restaurant, and possibly a record store. With the cooperation of the city, Gardner hopes to have special paving, streetscaping, and antique lighting in the area.

Mayor Washington is quite enthusiastic about the Regal project, noting, “It’s apart from its purely artistic merits,” its “proposed impact on the community, both in the temporary and permanent jobs it creates, and in the taxable revenues it generates over the long term. That is, in addition to bringing new vitality to currently unproductive property.”

Smithsonian symposium revived a crucial era

things I wanted to remember.” In fact, Johnson’s observations were the chief revelation of the conference. Since the sale of the Duke-Peacock catalog to ABC Records (MCA has the material now) by the late Robey, Johnson has been away from the music scene. Calling the symposium a time “to come out of the closet,” this pioneering woman executive talked at length about the struggles she and Duke-Peacock had as a black-owned company.

“We were getting it from all sides,” she recalled, “because of that pressure the company never reached its full potential.” Still, she was proud of how the company expanded from a room in the back of Houston’s Peacock Club in 1946 to a point where, less than 10 years later, the record label took over the entire location—eventually opening its own recording studio and pressing plant. With recording artists such as Bobby “Blue” Bland and the Five Blind Boys, Robey’s operation set a standard for black record labels and anticipated the success of Motown records.

But what was little known about Duke-Peacock was that Johnson, not Robey, was responsible for its day-to-day operation. As ex-Duke-Peacock employees Clark and Medlin attested, it was this woman’s drive and curiosity, backed by Robey’s dollars, that put the company on the map.

Medlin, now an executive with the Washington, D.C.-based Krystal Records, told a couple of amusing stories about Johnson having to straighten out the then-young promoter.

Johnson’s founding of Buffalo Booking Agency in 1950 made her one of the few black competitors to white booking agencies. Ironically, one of the other well-remembered black agencies was also run by women—Queen Booking was operated by singer Dinah Washington and Ruth Bowen.

SHORT STUFF: The second signee to John “Jellybean” Benitez’s Warner Bros.-distributed label is Anthony & the Camp, whom Benitez is currently promoting. This tale took on a larger meaning when Freddie Jackson and New Edition have already committed to appear. According to Syndicate Services, last year’s “Black Gold Awards” was available across 75% of the nation’s radio stations.

As-Average White Band vocalist Hamish Stuart has written the new Atlantic Starr single, “If Your Heart Isn’t In It.” Stuart previously penned Chaka Khan’s big hit “Whatcha Gonna Do For Me.”… Alyson Williams makes her debut as a solo artist on Profile with the 12-inch “Yes We Can,” a New Orleans groove that the Pointer Sisters hit with in the early ’70s. Williams has been an active background vocalist in New York for several years… LL Cool J appears briefly in Goldie Hawn’s movie “Wildcats.” His “Football Rap (Sport of Kings)” is heard over the opening credits and L.L. appears in a party scene. His latest single, “Rock The Bells,” is a brilliant mix of rock guitar riffs, go-go beats, and beat-box vocals, accompanied by a barrage of rhymes… Isley/Jasper/Isley’s “Insensitive Woman,” the follow-up to “Caravan Of Love,” has confirmed the fact that this trio contains three of the best mid-tempo ballad composers in pop music—and this observation isn’t based on just these two songs. When they were with the Isley Brothers, Chris Jasper, Marvin Isley and Ernie Isley were instrumental in writing and playing the music for “Don’t Say Goodnight,” etc. The current Isley/Jasper/Isley hits clearly constitutes a continuation of that style… Bunny Walter’s first studio album in four years, “Marketplace,” is available through Shanachie Records. Walter is also working with Peter Tosh and others involved with the original Wailers on a reunion double album that will include old and new tunes. Shanachie anticipates a (Continued on page 54)
A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

**SALES**

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<th>WEEK</th>
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<th>ARTIST</th>
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<td>I'M NOT HAVING IT</td>
<td>Haddaway</td>
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<td>2</td>
<td>CAN'T STOP LOVING YOU</td>
<td>Jodeci</td>
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<td>3</td>
<td>LET ME BELIEVE IN LOVE</td>
<td>Dru Hill</td>
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<td>4</td>
<td>DON'T SIT UNDER THE ANVIL</td>
<td>The Bottom Line</td>
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<td>5</td>
<td>STREET THING</td>
<td>Eazy-E feat. ?-Ice</td>
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<td>6</td>
<td>SOMETHING ABOUT YOU</td>
<td>Keith Sweat</td>
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<td>7</td>
<td>SOMETHING FOR THE LADIES</td>
<td>Since I Came II</td>
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<td>CALL ME THE BOSS</td>
<td>L.A. GUNS</td>
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<td>9</td>
<td>I'LL BE HOME FOR CHRISTMAS</td>
<td>Clay Walker</td>
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<td>10</td>
<td>I WANT TO PLEASER YOU</td>
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<td>11</td>
<td>I'M YOUR MAN</td>
<td>Chicago, The</td>
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<td>I'M YOUR MAN (IN THE MORNING)</td>
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**AIRPLAY**

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Rap Mag Bows in Texas

NEW YORK — Houston seems an unlikely place for a rap newsletter, but local DJ Steve Fournier says the city is a major hip-hop market. This self-described “rap fanatic” started Rap Connection, a publication aimed at Houston and the Southwest.

Fournier, a DJ at the Rhinestone Ranger, one of Houston's biggest black clubs, says, "People still have an impression of Houston as a big cow-town, but many people from the North live here now and their music has caught on." This transplanted Chicago native plays 65% rap at the Ranger and the other five AKA Productions-operated clubs in the Houston area where he occasionally spins.

Rap Connection debuted in February with a cover story on Columbia's LL Cool J, a listing of Houston rap hits, and a top twenty chart of hip-hop music from New York and San Francisco. Fournier, who reports his club playlist to Billboard, printed 3,000 copies of his debut issue and plans to publish Rap Connection twice a month.

For more information write Steve Fournier's Rap Connection, 16519 Amargos, Houston, Texas 77083, (713) 277-4656.

RHYTHM & BLUES
(Continued from page 50)

spring 1986 release. There is also talk of a Bunny Warmer book about the Walkers... The Gap Band's classy version of the R&B oldie "Going In Circles" is a surprise single from a group that specializes in originals... Janet Jackson's "Control" on A&M is its first great album, aside from the driving "What Have You Done For Me Lately," "Nasty" and the title track highlight an aggressive and very sexy effort by this no longer "innocent" Jackson girl. Janet also co-produced the album and played keyboards on several tracks. The lyric on "Control" too is a killer, the kind of personal observations in a song you expect from big brother Michael... Norby Walters recently signed Jennifer Holliday, Colonel Abrams, Eugene Wilde, and LL Cool J for agency representation... The Neville Brothers have been signed by Bill Graham for management. Rosebud, which books the Nevilles, celebrates its 10th anniversary this year... Maurice White and Greg Phillin-ganes produced four cuts on Neil Diamond for his next Columbia album... Full Force and Lisa Lisa & Cult Jam are touring together... The Bad Brains, a critically acclaimed black hardcore rock band, are recording a new album for SST Records with Ron St. Germain producing... A Warner Bros. single from the "Wildcats" soundtrack, "Razzle Dazzle," features the voice of Michael Jeffers, an ex-lead vocalist of Tower of Power. Jeffers replaced Lenny Williams in that distinguished horn-driven soul band and is now putting vocals on several songs in Jeff Lorber's Warner Bros. debut. The "Wildcats" soundtrack was produced by everyone's favorite white R&B producer, David "Hawk" Wolfin斯基.
Good music lights up screens large and small

background, but it does a remarkable job of translating his innovative music into visual terms.

Some of the more conventionally documentary aspects of the film are fascinating, especially the excerpts of Coleman performing his “Skies Of America” with the Fort Worth Symphony, and the segments that capture the saxophonist/composer’s close relationship with his drummer son Denardo. Clarke’s inclusion of more impressionistic sequences, many of which rely heavily on special effects, is an admirable attempt to go beyond the facts of Coleman’s life and capture the essence of his music and personality, though some of it is a bit rough on the eyes.

A LESS FASCINATING jazz documentary is “Newport Jazz ’85,” an hour-long special that recently aired on PBS. The program—which, like the festival it documents, was underwritten by JVC—is surprisingly fusion-heavy, with the likes of Spro Gyra and a group

‘Gospel activity isn’t limited to the U.S.’

stream jazz circles these days. Note the debut LP by Perrr for Zebra Records, “Celebrate.” Four sisters used to add words and intricate harmony lines to brilliant jazz guitarist Pat Metheny’s albums. Patrick Henderson produced the LP, on which Perrr (actually the Perry sisters—Lori, Darlene, Sharon, and Carolyn) teared into Metheny standards like “Jaco Two” and “Airstream Two” and ends—naturally—with Andrae Crouch’s “He Never Sleeps.”

All this activity, incidentally, isn’t limited to the U.S. I recently received a Christian-Charles Plaque album “Maintenant C’est l’heure” (“This Is The Hour”) from France and Marcel MacArthur’s “Face To Face.” MacArthur was Holland’s gospel artist of the year in 1984. And from England comes Eddie (“Hey There Lonely Girl”) Holland’s “United.”

All of this is not to say generally, that traditional black gospel is on the way out. Word’s new Rejoice label has a number of traditional artists and indicates that the big boys are taking gospel seriously. Judging from its recent sales successes and Grammy nominations, Command Records could be a serious contender in the years ahead.

According to Billboard’s year-end summary, Light is still the dominant “spiritual” label with Word, as always, a close second. But what’s refreshing is to see the continued sales support for the older gospel labels: Oxyx International, Malaco, Savoy, Gospearl, Birthright, Nashboro and the rest.

In addition to the Moss Brothers, Little Cedric & the Hayley Singers, and the younger Winans, there’s Gramm- nium nominee DeLeon Richardson, “God’s Little Haven” (who is probably the youngest gospel singer) has been featured in People magazine and on shows like “Nightline,” “America,” and Dr. Robert Schuller’s “Hour of Power.”

Finally, to bring things full circle, Savvy Records recently released “The 50th Anniversary Album” of the National Convention of Choirs & Choruses—which was founded by the Rev. Thomas Dorsey. Dorsey is considered by many to be the father of black gospel. The group broke barriers then. It is breaking barriers still.

FOR WEEK ENDING MARCH 1, 1986

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

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## HOT DANCE/DISCO

### 12 INCH SINGLES SALES

Complied from a national sample of retail store sales reports.

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<td>(remix)</td>
<td>WARNER BROS. 0-50140-1</td>
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<td>(remix)</td>
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### CLUB PLAY

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### BREAKOUTS

- **1. MR. RIGHT (remix)/ELECTRICITY (remix)**
- **2. HOW WILL I KNOW (remix)**
- **3. LOSE YOUR LOVE/AVE MARIA**
- **4. HOW TO BE A ZILLIONAIRE (remix)/TOWER OF LONDON**
- **5. LIVING IN AMERICA**
- **6. CHAIN REACTION (remix)**
- **7. NEW TOY ISO ASSOCIATED**
- **8. I CAN'T WAIT**
- **9. THE SUN ALWAYS SHINES ON T.V.**
- **10. THE BOTTOM LINE**

For more details, see [www.americanradiohistory.com](http://www.americanradiohistory.com).
NEW ALBUMS AND SINGLES

Jermaine Stewart's "Franco Ric- 

(50) is not only con-

siderably good, but also fun.

But the difference is the

stronger vocals yet. Two

standout tracks "Dance Floor" 

our favorite Jellybean Benitez

production. It "16th Street" was

beat, creative

serious peak; and Narada Mi-

Walden's jokey

break) 

creative

break)

Dr., Oak Lawn,

enough for

"Out

Bruce

DISCO

sound

Magic Lover

ethoven's Love

Living

Two

I

Dance

Theme from

The One

April, with

(37)

and the

break..."Rise" by Pit, with John Ly-

don (Elektra) was a quick rock

album, "Don't Waste My Time," a

Peter Schluger remixes is on a

tickled rib. 

The very brightest spot on the

Paul Hardcastle's album, "Don't

Waste My Time," a Jocelyn-like

soul bounce, has been remixed-

conservatively—for Hardcastle,

with a longer break and a gently

jazzy conclusion on Chrysalis

U.K.; we hear of another

forthcoming mix with (what else?)

spoken-word narration... Contrary

to the sleeve credit, "Doc"

Dougherty mixed the current Johnny

Dyell single. Inad however, to our

own note, it was Richard James

Burgess who remixed "I'm Not

Gonna Let" in the U.K. import

version.

NAME CHECK: The second club

DJ to hit it as producer is New York's Ted Cur-

er, with Sly Fox's "Let's Go All

The Empire Strikes Back,

De Lellis notes. "Between Empire and

now you've got 15 million more households. 

You can really reach a lot more people who are potential customers.

Because of this, part of the "Jedi"

campaign will include spot television in top U.S. markets. "You find that people

certainly watch the first "Jedi" ADs [areas of dominant influence] for television penetration" tend to

have the highest VCR population, and thus are the best places to go for television advertising, De Lellis says.

He adds that there was "no ques-
tion about that. We were willing to

make a larger investment simply be-

cause the market had almost doubled since we came out in 1983-84.

Another reason for the scope of the investment is the solidity and strength of the video rental market.

That's also the reason CBS/ 

Fox held at the $79.95 price point. I "think major films like 'Jedi' or 'Ghost-

busters' or 'Rambo,' new releases at the $80 price point, will continue to do very, very well," De Lellis says.

A major aim of the "Jedi" cam-

paign, he says, is "supporting the rental marketplace. We're try-

ing to do is generate consumer inter-

est before they get to their video

stores.

At the retail level, a special p-o-p campaign has been put together for "Jedi," which includes an $8-

stakes countertop box all in one. In "addition to that we have a die-cut mobile, or danger, or one of the Lucas

fighter planes, and danger from the
danger you have various characters from the movie itself," says De Lellis.

"One kit also gives you" a taste of the

movie, in-store promotional ideas, and selling tips.

According to De Lellis, "the prob-

lem is getting the entries into the

stores, just getting the retailers to

participate." To help overcome this,

"one kit did all the -- like the certain stores "had nothing to lose by being involved, and maybe they'll get an extra 20 or 30 people to sign up for the kit." 

In addition to its conventional ad-

vertisment and marketing campaigns, De Lellis says, "We're going one step further by running a sweepstakes on 'Jedi.' Re-

wards will be "substantial," he says—and, equally important, "we're including the video dealer in this prize system.

"You win a prize, and the dealer where you filled out the entry blank wins the same thing. There's quite an incentive for the dealer to get that p-

op up there. We hope, obviously, to get entries in the hundreds of thou-

sands.

CBS/Fox has tried to make its prizes as attention-grabbing as possi-

The grand prize is a 1986 Mer-

cedes Benz; first prize is a large-

screen TV by Magnavox; 20 second prizes are hand-held TVs by Escort; and there are 100 third prizes—

Ewok dolls.

One special piece of p-o-p available for "Jedi" is a lentilic three-di-

mensional poster. "We're putting those through our distributors," says De Lellis, "to help give them an addi-

tional means to boost their sales." 

George Lucas assisted in the design of the three-dimensional piece—"but it's not going to be printed again," says De Lellis.

The CBS/Fox campaign has been structured so that distributors can put together their "own unique programs" using radio, TV, and print.

"Hopefully this consumer cam-

paign will go right down to the

street," says De Lellis. CBS/Fox has always had a heavy general-consum-

er orientation to its advertising, go-

ing to "People magazine and TV

Guide as opposed to the video-off

fairs. We feel consumer market is the one that's making a difference for us in the marketplace.

Although "Jedi" is not priced to sell, De Lellis maintains that consumers and retailers are more open than ever before to the possibility of the creation of a self-through

marketplace.

"We think it's beginning to see it happen. With the advent of the p-o-p

product and some with our com-

petitors, and the growth of specialty areas—particularly children's prod-

ucts, the consumer is beginning to look at video like "Hey, there's something to buy."

Spirited Gathering. Executives from Media Home Entertainment and some of the New York metropolitan area's top distributors gather with actress Elizabeth Fox for a promotion of "School Spirit," in which Fox stars. Standing from left are Arthur Morowitz, Metro Video, Jack Bernstein, Media, Fox, Jove Turner, Media, and Arlie Bach, and Bernard Herman of Star Video Entertainment inc.
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### Classical Music

**KEEPING SCORE**

*By Is Horowitz*

This year, New York based Dominican promoter José Tejeda, the kingpin of merengue promotion, got his wish and Villalona made it to Tejeda’s monster show at the Felt Forum. Judging from the reception Fandion got from his mostly female fans, the wait was worth it. The young star led his band through a series of his current hits, including “Carnaval” and “Se acabó,” to the delight of the packed arena.

This year’s show included the hottest acts in this increasingly hot genre—from the innovative merengue-flamenko fusion of Zafiro to the classic merengue-twirling moves of still sexy after all these years, Johnny Venyti. As a response to the sell-outs Tejeda added a Monday show to the usual three-performance weekend series. "In the carnivale," as Fandion sings, “all is happiness.” And one could be happier this year than José Tejeda and his New York public.

### Nu-Tas

"They finally gave him the visa," proclaimed the television ads announcing the appearance of merengue superstar Fernando Villalona at last month’s New York Carnaval del Merengue. The Dominican artist’s application for a U.S. visa had been denied for the Carnaval a year ago due to his reputation from drug arrests in the Dominican Republic.

But this year, New York based Dominican promoter José Tejeda, the kingpin of merengue promotion, got his wish and Villalona made it to Tejeda’s monster show at the Felt Forum. Judging from the reception Fandion got from his mostly female fans, the wait was worth it. The young star led his band through a series of his current hits, including “Carnaval” and “Se acabó,” to the delight of the packed arena.

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There is a golden moment right before an artist makes it to the big arenas and is still performing intimate venues, a chance to catch great talent up close. This is the case for Spanish singer Sergio Haro, who last week performed at Miami’s Copacabana night club before taking off for shows in Central America.

Braulio is a first rate cabaret performer, joking with the public as he promotes his trademark self-effacing body language of the music.”

### Crossovers find success, but still lack ‘prestige’

Crossovers have also become a concern to many professionals involved with art music, for want of a better term.

Most recently the crossover issue has gained new attention within the context of the nominations for Grammy Awards. Too many albums representing high achievement seem to fall within the cracks separating long-accepted categories.

Just a couple of examples: Leonard Bernstein’s “West Side Story,” with a cast including top operatic names, and “Blue Skies” with Kiri Te Kanawa. Although none will deny that a high degree of artistry contributed to the giant sales these projects have achieved, neither appears in the current classical Grammy nominations.

The simple truth is that they just don’t qualify under current rules. Many other examples can be cited.

With all the sincerity Record Academy scoring committees show in choosing nominees, it would be comforting if they’re finding it tougher to slot certain classically oriented albums in existing categories without creating unfair competitive biases, or indeed without broadening their scope to degrees that border on burlesque.

It was a lot easier to bend before the breeze when only scattered ambitious projects came up for adjudication. It was also easier to brazen out a tougher stance. Neither approach seems acceptable any longer.

Ongoing meetings by Academy committees are wrestling with the problem, and it’s considered likely that recommendations will shortly be made to the NARAS Trustees to establish a new set of categories designed specifically for classical crossovers, or classical fusions, as some would identify them.

There’s no gaiasing any longer that many crossover albums exhibit a scale of creativity, either in performance or production, that begs formal recognition. There should be a rational basis for them to compete amongst each other for that public attention.

But similar albums—and there will be a host of them—may be treated differently next year if current deliberations are successful.

### Classical Music

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Because our country can't afford this.

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1-800-USA-DEBT
Just Hangin’ Out. Cruzados are joined by friends backstage after their recent show at the Ritz in New York City. Shown are, from left, group member Tito Larriera; Arista director of national album promotion Sean Coakley; group members Chalo Quintana, Marshall Rohner and Tony Marisco; and Arista national album promotion manager Jay Ziskrout.

Metal Masters. Members of Iron Maiden show off the gold plaques they received for sales of their latest album, “Live After Death,” in the U.K. Pictured from left are EMI Records director of artist development David Munns; EMI product manager Howard Saunders; group member Bruce Dickinson; band manager Andy Taylor; group member Dave Murray; EMI Records U.K. managing director Peter Jameson; group member Adrian Smith; management liaison Terri Berg; group member Steve Harris; director of business affairs Martin Hadby; group member Nicko McBrain; EMI Records U.K. press manager Brian Munns; and band manager Rod Smallwood.

Classic Inroads. Brad Simon, senior vice president of the Music & Performing Arts Unit of B’nai Brith, fields questions from the industry panel at a recent seminar titled “A Classic Opportunity—Targeting The Growing Market For Classical/New Age/Crossover Music.” Seated are, from left, panel moderator and Billboard executive editor Is Horowitz; Moss Music Group president Ira Moss; Vanguard Records executive vice president Dave Rothfeld; PolyGram Classics classical market manager Lynn Hoffman; and CBS Masterworks vice president of marketing Roger Holdredge.

Hello from the Great Tenor. Pavarotti visits with PolyGram staffers during a recent trip to the label’s Indianapolis operations. Gathered are, from left, traffic manager Maurice Thibodeau, operations manager Ron Corya, vice president of distribution Dale Johnson, senior vice president of PolyGram operations Bill Fox, PolyGram Classics vice president of sales and marketing John Harper, and distribution systems manager Dean White.

Mac Attack. MCA recording artist Todd Sharp met with Mick Fleetwood, left, and labelmate Billy Burnette, right, backstage after his recent performance at North Hollywood’s Sasch nightclub. Sharp’s debut album is “Who Am I.”

Manhattan Gathering. Manhattan Records executives welcome their newest acquisition, Gavin Christopher, to the label. Christopher’s debut album is slated for April release. From left are label president Bruce Lundvall and vice president of black music marketing Varnell Johnson; Christopher; vice president of a&r Gerry Griffith; senior vice president of marketing and administrations Stephen Reed; and EMI Music/Capitol Industries chairman of the board Bhaskar Menon.

MTV Found Herb. Before continuing his journey to an undisclosed location, the elusive Herb makes a pit stop at MTV’s studios. Sporting dark sunglasses and a duck, he was recently revealed in Burger King commercials.
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Reserves Move to the Forefront of Defense

By BILL KELLER

WASHINGTON - Nearly 15 years ago, when James H. Webb Jr. was commanding a Marine Corps base company in Vietnam, he and his men regarded the National Guard and reserve aviation as back home at even his place to second thoughts have since been called into question.

These days, Mr. Webb, who left that post to become Secretary of Defense for Reserve Affairs, regards those same reserves as essential. "Now the United States Army can't go to war without them," he said, "and they're needed just as much by the guard and reserves," Mr. Webb.

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Reserve units have been heavily represented among the soldiers who showed up for duty in Alaska and West Germany in January. The Pentagon has also increased the number of units in reserve, Reserve units that were sent to those areas in the first few months of fighting. A Government committee once estimated that after the draft ended in 1973, there would be 160,000 units because of higher than expected inflation, as well as the need to maintain a larger force.

Despite the increased requirements for reserve units, the Air National Guard, which has been under pressure to restructure, has been able to maintain a stable force of about 160,000, or 1,000 more than at any other time. This has been achieved through a combination of new training programs and the use of advanced technology.

The rehabilitation of the reserves has been attributed to several factors. In the last few years, the reserves have been able to increase their numbers and improve their equipment, while maintaining the same level of training. This has allowed the reserves to be more effective in their roles.

The reserves are also playing an important role in training the active forces. They are providing valuable training for the active forces, both in terms of equipment and tactics.

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La. Team Delivers Hall of Fame Story

BY JEFF HANNSUCH

Baton Rouge - A three-month feasibility study on the construction of a Louisiana Music Hall of Fame has been completed by a Louisiana State Univ. research group.

The eight-month design study was commissioned by the Louisiana Music Center Inc. as part of a drive to build a museum here in the state's capital. It would be the country's first state music museum. Completion of the study complies with one of the requirements laid out by Catfish Town Properties in its offer of free riverfront property for a museum.

LSU architecture and design students produced the 149-page report under the supervision of Dr. James Griffin. The work covers design, aesthetics, traffic flow, acoustics, security, inductees, and topics.

To arrive at its conclusions, the LSU group sent a comprehensive questionnaire to museums around the country and interviewed the management of Nashville's Country Music Hall of Fame.

According to Del Moon, the center's proposed executive director, this study represents, "a giant step toward the construction and opening of an actual building."

Moon adds that as far as Louisiana is concerned, "it's a natural. A lot of different styles of music were born right here—dixieland jazz, rhythm & blues, Cajun music, zydeco, and forms of gospel. Music has always been one of our state's most abundant resources."

Although Moon is trying to attract sizable donations from corporate and private sponsors to finance the museum drive, he's also soliciting a substantial amount of grass-roots support. Inexpensive, tax-deductible memberships are available for students, senior citizens, and families.

The funding for the study came by earnings by "Louisiana Music Appreciation Week," a promotion conceived by Del Moon. For more information, contact Louisiana Music Center, P.O. Box 4298, Baton Rouge, La. 70821.

EXECUTIVE TURNTABLE (Continued from page 4)

Video Associates in Los Angeles appoints Bob Jeffers national sales manager and Lorraine Grace Western regional sales representative. Jeffers was marketing rep for the company. Grace was with All Nippon Airways.

PUBLISHING. Almo Irving Music appoints Derek Alpert director of music development for film and television in Los Angeles. In addition to his new responsibilities, he will continue as administrator of Almo Publications, the company's print division.

Bob Montgomery is named director of creative services for Tree International Music Publishing in Nashville. He has an extensive background as a writer and producer.

Terrace Music Group appoints Charles E. Howard vice president in Nashville. He was a recording engineer and staff producer at Terrace International.

Roy Ferin is appointed general licensing field representative for the Manhattan and Bronx areas at ASCAP. He was a field rep in New York State.

PRO AUDIO/VIDEO. George Gruel is named associate producer at Glenn Goodwin & Associates, the Burbank-based film and video production company. He was an independent production assistant.

ElectroSound, Sunnyvale, Calif., appoints Brian Kelly sales engineer for the Northern region. He was with Agfa-Gevaert's Magnetic Tape Division.

Lisa Weske joins Tin Man Enterprises, the St. Louis-based audio and video cassette duplicator, as account executive. She has been in the recording industry for the last seven years.

Grace & Wild Studios, a full service video company, elevates Genie Bizouli to the newly created post of account representative in Farmington Hills, Mich. She was an electronic graphics technician.

Howard Kessler joins Eastern Artists Recording Studio in East Orange, N.J., as studio manager. He was with radio station WXRR.

Tom Keys was promoted to assistant executive engineer at David F. Kraus Productions in Dayton, Ohio. He was manager of equipment and executive stage manager.

TRADE GROUPS. The National Assn. of Recording Merchandisers (NARM) promotes Pam Cohen to director of administration and association programs in Cherry Hill, N.J. She was director of special projects.

The National Assn. of Recording Merchandisers has filed a lawsuit in Hollywood against its auditors Jay Cooper and Evan Medow and songwriters Greg Prestopino and Pete Leibinske to its board of directors.

RELATED FIELDS. Laurence Pinckney has resigned as director of creative services for Panoramic Records. He will be working full-time with his artist management and production company, Nightstar Entertainment, in Maywood, N.J.

Richard Page joins Sharp & Associates Public Relations in Los Angeles. He was manager of artist development for RCA Records.

New Companies

Electricity Records, an independent label, formed by Bibi Trudea. Company will specialize in dance/disco music. First release is "Come Back To Me" by Suburban Prototype P.O. Box 421491, Miami, Fla. 33142; (305) 285-0432.

Deutsch/berger Music Corp., a new music publishing company, formed by Bill Deutsch and Richard Berger. First signings are singer/songwriter Regina Richards and songwriter/producer Leslie Ming, 23 W. 76th St., Suite 2A, New York, NY 10023; (212) 962-4591.

No Parking Records, formed by George and Steve Salaman. First release is the single "Dancer In The Night" from the self-titled EP by Viktum. Distribution is handled by Important and MS Distributors. P.O. Box 840802, Pembroke Pines, Fla. 33084.

Stamm Management Group, a management and production company, formed by Brad Stamm. First signing is Home Sweet Home recording artist Tamu Gunde. P.O. Box 86, Medford, N.J. 08055; (609) 654-8440.

Brian Raines Music Co., an independent publishing company, formed by Brian E. Raines. First signings include Jim Hubbard, Brian Raines, Rev. Bennie Matthews, and Chet Johnson. P.O. Box 1376, Pickens, S.C. 29671; (803) 578-2832.

NEJ Records, an independent label, formed by Bob Hayman, John Powell, and Tom Meridian. First release is "The Koo." P.O. Box 6292, Whittier, Calif. 90609; (213) 821-7604.

Dengo Records, formed by Dennis Goeske. First release is "Live—Raw & Roll Cuttings." Firsts, by distributed by Kilerian Records. P.O. Box 25677, Chicago, Ill. 60685; (312) 764-1144.

Charlie Winkler & Associates, a professional sound products sales representative firm, formed by Charlie Winkler. 13619 Mogadore Ave. N.W., Uniontown, Ohio 44685; (216) 689-9511.

HJR. Music Productions, formed by Tommy Baker. A record production and music publishing company currently looking for material for the pop/rock group Mustang Sally 15 Crossroads Center, Suite 201, Sarasota, Fla. 33579.

Future Development Music Consulting Group Ltd., formed by Mark Lampkin, Woodrow Wilson and Will Hatcher. Company will specialize in recording management and music publishing. P.O. Box 258, Reisterstown, Md. 21136; (301) 579-9816.

Segue Management, formed by Steven E. Grill. Company will specialize in artist development and personal management. First signing is singer/songwriter Kim Parent. P.O. Box 3612, Rockefeller Center, New York, N.Y. 10016; (212) 614-9656.
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<th>BILLBOARD MARCH 19, 1986</th>
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<td>HOT 100 SALES &amp; AIRPLAY</td>
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A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title’s composite position on the main Hot 100 Singles chart.

### AIRPLAY

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<td>ZZ TOP</td>
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### SALES

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### HOT 100 SINGLE RECORDS

- **Advertised Love** (Riverside, ASCAP, OASIS, ASCAP) WBM
- **Ain’t No Sunshine** (Kingston, ASCAP) WBM
- **All the King’s Horses** (Carlin, ASCAP/Screen Gems, WB, BMI) WBM
- **Another Night** (Epic, ASCAP/Screen Gems, WB, BMI) WBM
- **Bad to the Bone** (Epic, ASCAP/Screen Gems, WB, BMI) WBM
- **Beat It So Lonely** (Polygram, ASCAP/Screen Gems, WB, BMI) WBM
- **Blackbird** (Atlantic, ASCAP/Sony/Reprise, WB, BMI) WBM
- **Burning Heart** (Warner Bros., ASCAP/Sony/Reprise, WB, BMI) WBM
- **The Sun Always Shines On The Hooters** (RCA, ASCAP) WBM
- **(How To Be A) Milliionaire** (A-HA, ASCAP) WBM
- **This Could Be The Night** (Loverboy, ASCAP) WBM
- **I’Ll Never Love You (Like I Do)** (Freddie Jackson, ASCAP) WBM

### SHEET MUSIC

- **All the King’s Horses** (Kingston, ASCAP) WBM
- **Another Night** (Epic, ASCAP/Screen Gems, WB, BMI) WBM
- **Blackbird** (Atlantic, ASCAP/Sony/Reprise, WB, BMI) WBM
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- **This Could Be The Night** (Loverboy, ASCAP) WBM
- **I’Ll Never Love You (Like I Do)** (Freddie Jackson, ASCAP) WBM

### LABELS

- **Columbia**
- **Epic**
- **Atlantic**
- **EMI**
- **RCA**
- **Polygram**
- **Motown**
- **Chrysalis**

### SHEET MUSIC ARTISTS

- **ABP**
- **April**
- **B&B**
- **Bob**
- **Bradley**
- **Chappell**
- **Clayton**
- **Cimino**

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SPOTLIGHT  Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

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TED NUGENT
Little Miss Dangerous
PRODUCER: Ken Soyler, Michael Venrick & Ted Nugent
Atlantic 81466
Gamma goes nuts turning it out with his usual dash of metallic panache. Little hope to move Nugent beyond his staked-out turf of 80s rock, but there's plenty to please the faithful and enough crunch to grab new rockers.

COUNTRY

JOHN CONLEE
Harmeny
PRODUCER: But Logan
Colonia FC 40257
Years after "Rodeo Glasses," Conlee remains one of country's most individual stylists, an artist who can wring feeling from even the most trite lyrics. On this, his debut for Columbia, Conlee excels on such finely crafted cuts as "She Told Me So," and "I'll Be Seeing You." Conlee's forte is miniature vignettes set to melodic, but even on the most laid-back arrangements, his presence is tangible.

CHARLY McCLAIN & WAYNE MASSEY
When Love Is Right
PRODUCERS: Drew Brothers, Norel Wilson
Epic 60473
Marriage—and new producers—must agree with McClain and Massey, who fairly spark their way through even a much better-than-average assortment of you-and-me themes. The sound project likable energy and sizable jolts of electricity in each of its duets. The Steed Brothers (actually noted songwriters Donnie Morgan and Steve Davis) contribute fresh tracks plus several original compositions to the package.

MICHAEL MARTIN MURPHY
Tonight We Ride
PRODUCERS: Art & Norman Wisdom
Warner Bros. 25385
Except for the poignant "I'll Break Out Again Tonight," Murphy wrote or co-wrote all the songs on this poetic and thoroughly enjoyable country album. His lyrics are finely crafted and bristle with always vital and sometimes funny images.

GOSPEL

RICH MILLS
PRODUCER: Joe Armes
Revolution 7-0010912-0
Not since Michael W. Smith's debut release has an album packed as much punch, excitement, and overall energy as this one. Mills is an excellent lyricist, and the production is superb. Look for this to be a sleeper hit in the gospel world. Best cuts include "Save Me," "The Giver," and "So Many Miracles Still Happen." Great harmonies and songs—from the uptempo foot-tappers to the building ballads—are what this album is made of.

MARK HEARD
The Best Of Acoustic
PRODUCERS: Mark Heard
Heart Songs Home Sweet Home 7-0010835-6
This album is not really acoustic; it's a rock/pop album with an acoustic guitar up in the mix. That aside, it is a fine album from an underrated singer/songwriter. Although at times he sounds too much like James Taylor, Heard continually provides thought-provoking lyrics and arresting melodies. Unfortunately, his best acoustic song, "The Will Lotion To You," is not included.

GLEN BURTNICK
Talking In Code
PRODUCER: Richard Landis
A&M SP-65114
Strong debut for this stylized pop-rock writer and vocalist, whose material juggles '80s electronic textures with classic guitar highlights while possessing a world-weary stance. "Crank It Up" typifies the slick but bitterbass approach.

THE CALL
Reconnected
PRODUCERS: Michael Beas, The Call Elevation 91992
Quartet's grouping if often grim rock finds a new label home with this album, which matches the band's fine Mercury sets; this time, however, there's no standout single to rival "The Walls Come Down." Their biggest hit, although "Everywhere I Go" still shows potential.

TOMMY KEENE
Songs From The Film
PRODUCER: Grant Emerson
Geffen 24090
Southern rocker with a richly '80s-influenced slant moves to the big leagues with this strong debut;jangly arrangements and economical melodies evoke both British and American period influences, but Keene's material packs a modern sensibility in content.

ORIGINAL MOTION PICTURE SOUNDTRACK
Cross Over Dreams
PRODUCERS: Steve Green, Lowell Stone
Epic 60470
Pungent mix of classic and contemporary salms from the recent feature starring Ruben Blades; arrival after the film's boxoffice pilgrimage hurts sales momentum, though.

SAM COOKE
The Man And His Music
PRODUCERS: Louis Johnson & Jimmy Jam
RCA CPL-712
Two-record set focuses on the great vocalist's hits, beginning with recordings for Specialty and running the gamut of his years at RCA. Digitally remastered from the original analog recordings.

ORIGINAL MOTION PICTURE SOUNDTRACK
Trouble In Mind
PRODUCER: Mark Johnson
Wichita 126-019
Two tracks featuring Marianne Faithfull should provide most of the push for this collection, but instrumental tracks by Mark Isham could provide legs among older listeners, as he tones a broad range of elements—most notably jazz—to eerie effect.

LEVI 42
World Machine
PRODUCERS: Denny Mckee, Ken Scott
Polydor 817 647
British foursome out to demonstrate staying power beyond the original fashion trend that launched them. Results are most positive, especially on "Something About You" and the title track.

THE COLOUR FIELD
PRODUCERS: Ann Bono & Hugh Jones
Chrysalis 86 41525 (EP)
Quintet built around vocalist Terry Hall, late of the Specials and Fun Boy Three. Six songs, two live, showcasing an unfiltered sound that melds acoustic and electric music in a somewhat nostalgic style. Best track: "Pushing Up Daisies."

RAINBOW
Fingal Vinyl
PRODUCER: Roger Glover
Myth 1987
Two record collection boasts the best of this new formation, classic rock oriented band fronted by Deep Purple axeman Ritchie Blackmore. Set contains an average of lengthy, remixed live and studio tracks together with features of lead vocalists Joe Lynn Turner, Graham Bonnet, and Ronnie James Dio. Also houses a previously unreleased cut, "Bad Girl." Great for fans of the early '70s sound.

JENNIFER RUSH
PRODUCER: Gunther Menke
Epic MRS 4029
Sonically at dark, strong voice gets a well-balanced pop foundation on this set, which offers both uptempo fare and convincing ballads; mainstream potential is there.

MILLER
Dancing In The Rain
PRODUCER: John Jansen
Mercury 826-647
Trippy but ultimately predictable hard pop/rock goes for a streetwise feel but falls short due to a lack of imagination and strong hooks.

CHICK FLEMING
A Different Kind Of Love Song
PRODUCERS: Dick Gaughan, Carlene Carter
Adeline ADE-2
Recorded in West Germany three years ago, this 12-song folk set has a Richard Thompson-esque feel. Gaughan plays well and sings in a pleasing lift.

WENDY BARTON
Caught In The Crossfire
PRODUCERS: John Wettin, John Turner
EG EGF-47
(Out)
Aussie vocal's 1990 solo album proves more accessible than much of that quartet's hyperbolic output; songs and production are aimed at traditional AOR and harder pop fans.

MARTIN TAYLOR
Finger's Print
PRODUCER: Bill Gunther
Flying Fish 826-647
Folk's command of Southern folk traditions has already snared him his own shows, multiple Network show. This set, his first for Flying Fish, showcases his fine banjo and starry vocals in well-dressed string band settings, with Doc and Merle Watson among the guests.

DICK GAUGHAN
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Adeline ADE-2
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JENNY NASH
PRODUCER: Dave Holford
Flying Fish 827 487
Viennees pop-rock quintet suggests echoes of Supertramp or early Little River Band in its soft-rock original. Included in the overseas hit "Live Is Life" and several concert tracks.

DAVID HOLT
Red & Black
PRODUCER: Steve Heller
Flying Fish 827 487
Holt's command of Southern folk traditions has already snared him his own shows, multiple Network show. This set, his first for Flying Fish, showcases his fine banjo and starry vocals in well-dressed string band settings, with Doc and Merle Watson among the guests.

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Flying Fish 827 487
Viennees pop-rock quintet suggests echoes of Supertramp or early Little River Band in its soft-rock original. Included in the overseas hit "Live Is Life" and several concert tracks.
SINGLES

JETS

CRASH ON YOU
(2:40)

PRODUCERS: Don Powell, David Rinier, Jermy Knight, Arnie Grachman, Michele Vitali
WRITERS: Arnie Grachman, Bill O'Leary, Paul Michael
PUBLISHERS: Atlantic/Chrysalis
ASCAP/BMI

NEW AND NOTEWORTHY

MARIJATARS

PLAYBOY'S GRAND NEW SOUND
(2:43)

PRODUCERS: John Shaw, Brian Mark
WRITERS: Brian Mark, Billy Shaw
PUBLISHERS: Atlantic
ASCAP

SEND IN THE CLONE
(3:49)

PRODUCER: Ron Nevison
WRITERS: Billy Shaw, Mark Adams
PUBLISHER: Chappell, ASCAP

WHEN I HAVE A CHILDREN
(3:25)

PRODUCER: Steve Wariner
WRITERS: Steve Wariner, Kevyn Roberts
PUBLISHER: MCA

LITTLE RICHARD

GOOD GOSH, MIGHTY IRON
(3:40)

PRODUCERS: Dan Hartman, Billy Preston
WRITERS: B. Panter, B. PM
PUBLISHERS: Reprise, Warner
ASCAP

R&B beet ballad, Hall and Oates style.

SHY TALK

SHE WAS ALWAYS ON TIME (Not Any More)
(3:37)

PRODUCER: Pete Seiby
WRITERS: Nat Weiss/Half Price
PUBLISHER: Columbia 38-0799

Lightweight dance-pop.

COUNTRY

STEVE WARNER

LIFE'S HIGHWAY
(3:15)

PRODUCERS: Tony Brown, Jenny Brown
WRITERS: Richard Leigh, Roger Murrah
ASCAP/BMI

With the mood set by a majestically forlorn dobro, Wariner gives a straight and unselfconscious account of the rhythms of life.

STEVE WARNER

YOU MAKE IT FEEL SO RIGHT
(2:40)

PRODUCERS: Norris肚ton, Tony Brown
WRITERS: Paul Kenneth
ASCAP/BMI

A release from Wariner's previous "Monogram" Capitol CD which brings him on harmonies in a joyous, singalong tribute to love.

FORESTER SISTERS

Mama's Never Seen Those Eyes
(2:48)

PRODUCERS: J.L. Wallace, Terry Deoner
WRITERS: J.L. Richards, Terry Deoner
ASCAP/Warner Bros.

Oldest Forester Kathy takes the lead; irresistible tune shows off the strengths of the Muscle Shoals-based writing/production team.

RESTLESS HEART

TIL I LOVED YOU
(3:05)

PRODUCERS: Tom Outlaw, Scott Hendrick
WRITERS: Van Stephenson, Jeff Sholler
PUBLISHER: Warner-Chappell

A Southern standard culled from her multi-platinum "Broadway Album"; contemplative interpretation subdues the bitterness of the lyric.

DEAD OR ALIVE

MY HEART GOES BANG
(3:11)

PRODUCER: Stock, Aitken, Waterman
WRITERS: David Attell, Andrew Ridgeley
PUBLISHER: Chappell & Co.

Soul disco.

LOU RAWLS

ARE YOU WITH ME?
(3:35)

PRODUCER: Jay Graydon
WRITERS: Jack Nicholson, Harry Nilsson
PUBLISHERS: Warner-Chappell, BMI, ASCAP

R&B disco. Contact: (212) 582-5555.

DONELLE PITMAN

YOU LOSE ME
(5:12)

PRODUCERS: Timothy J. Ogden, John Bradley
WRITERS: M. Edwards, Paul Morley
PUBLISHERS: PolyGram/Bob, PolyGram

PROD TYPE: 5059 (12-inch version also available. PolyGram 5092-7959)

R&B disco. Contact: (212) 582-5555.

BLACK

BARBARA STREISAND

SEND IN THE CLOWNS
(4:39)

ASCAP

A Send in the clowns standard from her multi-platinum "Broadway Album"; contemplative interpretation subdues the bitterness of the lyric.

AC

DANCE

GOGO SOUND

POWER wohl
(2:29)

PRODUCER: Arthur Baker
WRITERS: A Baker, R. Scher
PUBLISHER: not listed

Theme song from "Down And Out In Beverly Hills" frames a spiritual message in the riproving style of his 50's classics.

TEASE

FLOODSTER
(4:13)

PRODUCER: Stephen DeScheck
WRITERS: Robert Robinson, Mark Valsecchi

PUBLISHER: Future Shock, ASCAP

Fragmented hip hop tribute to a professional colleague.

BOBBY BLAND

CAN WE MAKE LOVE TONIGHT
(3:30)

PRODUCER: Tommy Couch, Wolf Stephenson
WRITERS: Cathy Johnson

MALCOM X

Label based in Jackson, Miss.

SLAVE

THUD (5:44)

WRITERS: Elton John

PUBLISHER: Warner-Chappell

 tricky, sly, and jazzy.

DAVINA

ROCK, SHAKE AND ROLL
(3:30)

PUBLISHERS: Desana Ballew, Bernard Terry

Columbia 38-0686

A sleek, sultry R&B for the streetwise, streetwise.

RUTH DAWES

I ONLY LOVE YOU
(5:12)

PRODUCERS: Timothy J. Ogden, John Bradley
WRITERS: M. Edwards, Paul Morley

PUBLISHERS: PolyGram/Bob, PolyGram

PROD TYPE: 5059 (12-inch version also available. PolyGram 5092-7959)

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 Albums with the greatest sales this week (CD) Compact Disc available. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional notation indicated by a number following the symbol. ©CBS Records does not issue a suggested list price for its product.
CBS/Fox Video warns of Border War

(Continued from page 1)

to get something about it," says Don Rosenberg of Schwartz Bros. Inc., "because the stuff will flood into the market—at least temporarily.

"We got the list and I'm reading it the same way," says one distributor. "I'd love to buy them, I could sell a ton of them—but I really think it's going to be legal."

Legal questions will also prevent North American Video chief Gary Messenger from buying the product. "I don't want to, I'm not sure what the ramifications are, and it's expensive to me anyway," he says about the Canadian channel charges for the product.

Bill's Video has set a minimum order level of 100 units of any mix of titles, with duties, taxes and freight prepaid by the distributor. In this case, at least, purchasers will get no advantage from the strong U.S. dollar since "U.S. funds only" are being requested.

For purchases of 100-500 units, wholesale price is $22, for 500 up, the cost drops to $20.

The rights tangle that produced the current controversy has its roots in a block of deals and sub-deals between various manufacturers. Well before the home video age, Warner Bros. sold the video software rights to its pre-1948 movies to United Artists. These features later passed on to 20th Century-Fox. In the late '70s, UA decided not to enter the home video industry, but opted to license the titles to Andre Blay's Magnetic Video, which was acquired by 20th Century-Fox.


Adding further energy to the price point is a special version of 'The Sea Hawk,' a 1940 Errol Flynn title. This package, the feature's North American home video debut, restores to 'The Sea Hawk' 17 minutes that were cut from its 128-minute debut on this continent. In addition, two more minutes of footage only seen in the wartime British version will be tagged on. Coincidentally, CBS/Fox Video plans to release a similar version of "The Sea Hawk" in the U.S. shortly, using the same $35mm negative.

Warner Home Video Canada plans to support its "Hollywood Gold" promotion extensively, including a major television advertising campaign hinging on the 1982 Bertie Higgins top 10 single "Key Largo."

CBS/Fox holds no animosity toward Warner Home Video Canada for its staging of the promotion. "What they did is sell their product in their best interest," White says, "and their customers are deciding whether to do it [ship the product to the U.S.] or not. So there's nothing personal between us and Warner."

<br />

LIONEL RICHIE BACK WITH KRAGEN & CO.

(Continued from page 3)

think you're a prisoner of the relationship. Both men let go, and both have chosen to have the relationship again. It's out of choice rather than obligation.

Some have speculated that Richie was simply trying to prove a point with Kragen: that he expected a full-time manager and had been devoting a significant amount of his time and energy to outside projects that have nothing to do with his career.

"I think they both proved their point," Borman responds. "You could say the same thing about Richie's decision.

"It has been tarnished by this episode," he says. "This is sending confusing signals of a company that's chaotic or one that doesn't really know if it's in the music business or the charity business. There's a perception of this company as a sleeping giant that just manages institutions. There are all misconceptions. This is a real intense work environment. You don't represent these kinds of artists and sit around all day doing charitable events."

Borman adds that the cuts have made the company more streamlined. "All the departments are in tact except for creative services," he says, "which we've decided to farm out to outside companies. Because there are fewer people involved in the decision-making process, we'll be quicker and more efficient."

Sterberg notes that the staff cuts weren't simply the result of Richie's departure and Rogers' throat surgery. "The shock wasn't a rush, sudden decision," she says. "It's something Ken had been contemplating. Circumstances created the need for him to make some radical changes quickly, but they weren't as radical or as quick as they seemed."

'Bands' Theme Returns

LOS ANGELES The on-again, off-again release of the "Hands Across America" theme song is on again. The song, written by Marc Blatte, John Carney, and Larry Gottlieb, was originally commissioned to be the theme song of the March 7 "Hands Across America" hand-holding event, but its release was put on hold when Mi chael Jackson argued that "We Are the World," which he wrote with Lionel Richie, should remain the one and only anthem of the anti-hunger movement.

According to Blatte, now the song will be released as a single in late March, and will be sung on May 25 by participants in "Hands Across America"—along with "We Are the World" and "America the Beautiful."

Some have speculated that Ken Kragen's early endorsement of the new "Hands Across America" song was one of the issues in the since-resolved split between Kragen and Richie, but Harriel Sterberg, long-time Kragen associate, disputes this. "Michael felt strongly about it," she says. "Lionel was just siding with his buddy. It wasn't a big deal to Ken and Lionel at all."

"Hands Across America" song will be co-produced by Blatte and his partner Rick Look with Quincy Jones on behalf of USA for Africa.
Panelists Describe Capital Ideas at NEA’s Banking Conference

BY EDWARD MORRIS

NASHVILLE The theme of “Funding Your Idea” drew 122 paid registrants to the Entertainment Banking Conference here last Tuesday (18). Sponsored by the Nashville Entertainment Asso., the event featured a series of panel presentations regarding successes, failures, and projects still in the making.

Former banker Lewis Horwitz, in his conference keynote speech, stressed the need for greater understanding between bankers and entertainment figures seeking financial aid from them. Part of the problem, he said, was getting past the misconceptions each has about the other.

Moreover, Horwitz maintained, bankers have been “reluctant to use their energies to find creative ways to lend money.” Horwitz now heads the Lewis Horwitz Organization in Los Angeles, which specializes in lending to the entertainment industry.

Ron Kerr, a former studio musician and college professor who now owns four Nashville recording studios and other entertainment-related enterprises, said he got into the investment end of the business via a partnership of seven members. He said most entertainment ventures in Nashville are partnerships, but cited three other popular sources of capital: sales and lease-backs, bank loans, and joint ventures. He defined the latter as one person having the money and another having charge of the day-to-day operations of the venture.

Direct-marketer Lee Stoller, who promotes the Cristy Lane line of records, books, and related personality products, said success in the business comes down to a do-it-yourself attitude. Although Cristy Lane, Stoller’s wife, had a number of chart successes in the late ’70s and early ’80s, Stoller said he found it difficult to get her albums into record stores and racks.

He said he finally persuaded Liberty Lane’s label, to put up $25,000 for a television album, subsequently marketed through Suffcon. In various packages, he reported, the “One Day At A Time” album has now sold more than three million copies.

Stoller said the resistance he met trying to get Lane’s “One Day At A Time” biography published led him to become his own publisher and distributor. He said the book has now sold a million copies, most of them through TV.

According to Stoller, he spent $4 million for TV ads and $1.5 million for print ads in 1985 touting the Lane products. His Madison, Tenn., company uses five toll-free services that feed into two IBM computers to record orders and generate mailing labels. Later this year, he said, he will introduce a Crisly Lane perfume and two gift calendars.

Stoller said, following his conference speech, that he has worked out a deal with St. Martin’s Press to market the biography via conventional bookstores.

Phil Schwartz, a Stoller’s rep, confirms that the new edition of the book will be shipped in July and will probably retail at $4.95. It is to be shipped in 27- or 36-copy display packages and will contain a house-back coupon that offers Lane’s “One Day At A Time” or “Footprints” album for $2.95.

Speaking on cash flow in the music industry, attorney Mike Milon said that some record labels are increasing the “arbitrary” container charge against artist royalties to 30% for Compact Discs. Labels are also moving toward charging 100% of costs for music videos used for promotion against any source of artist income, he added.

Members of a group planning to produce a movie in Tennessee told how they were raising money for it and where the money would be used. Representatives from Faith Films said the untitled “family” project will be budgeted at $2.1 million, with Nashville City Bank putting up the money. It will be backed by a limited partnership.

David Fisher, head of Spectrum Entertainment Group, is heading the project, which is aimed primarily at the Christian market. It will also involve a soundtrack album and a novelization of the script. According to Fisher, $17 million will be used for the film’s production costs; $250,000 for marketing expenses; $100,000 for the album and book costs; and $50,000 for management fees.

Vic Runepre, president of Sudbrink Broadcasting and one of the investors, said the partnership is looking to independent television stations as one market for the film. It will also be rented to churches.

NEW WEA CASSETTE PACKAGE TEST

NASHVILLE The NARM executive vice president’s decision to promote the Cristy Lane of the venture.

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NEA Division Sponsoring Theater Meet

NASHVILLE The actors/models division of the Nashville Entertainment Asso. will meet Monday (24) at the Belmont College Pit Room.

Betty Clark, president of Talent & Model Land and an NEA board member, will chair the meeting.

Topics of discussion will include the creation of a theater hotline, a Nashville theater festival, a newsletter, theater showcases, and professional development programs.

The event will be open to the general public.

50 Millionen COMPACT DISCS
PolyGram Hanover

LEFT: PolyGram International president Jan Timmer leads the celebration at a reception at the first NARM board meeting held outside the U.S. With Timmer are, from left, PolyGram’s Leon Vogels; NARM’s Roy Imber, president of Elroy Enterprises; Mrs. Jack Eugster; NARM president Jack Eugster, president of the Musicland Group; Mrs. Noel Gimbel; Mrs. Dick Asher; and PolyGram’s Horst Soding.

LEFT: NARM vice president Roy Imber, president of Elroy Enterprises, left, chats with PolyGram president Dick Asher during the NARM dinner. Also pictured is Mrs. Imber.

ABOVE: NARM executive vice president Mickey Granberg is welcomed to the meetings by PolyGram’s Elroy Enterprises president Jan Timmer. Looking on are, from left, Hans Gout, marketing director PDC, and PolyGram’s Gerhard Missnieger and Richard Busch.
vision, which should prevent illegal duplication in the majority of cases,” says White.

The Macrovision process is designed to prevent illegal duplication of prerecorded videotapes. “I would guess that at least $100 million in the U.S. alone is lost” via illegal duplication, says White.

CBS/Fox will be using Macrovision IV, the latest version of Macrovision Inc.’s anti-duping system. Earlier versions failed in court attempts by confusing the automatic gain control on VCRs. The new Macrovision IV process results in “not only the tearing of the picture, but also the pulsation of light,” White says.

He admits that Macrovision IV will not be completely effective, but says it will render about 50% of duplicated cassettes totally unwatchable, and another 40% hard to view and thus probably unrentable. The process will be relatively ineffective in about 16% of duplication attempts.

The other company to make significant use of the Macrovision process is Embassy Home Entertainment, which released “The Cotton Club” and “The Sure Thing” using the process. The company has no plans at present to use Macrovision again, says vice president Rand Bilemister, who describes the CBS/Fox move as “terrific.”

“Our experience with Macrovision was not entirely positive, but it wasn’t entirely negative either,” says the Embassy executive. The main drawback was “from our experience, Macrovision successfully kept 40%-50% of VCRs from making a tape. The other 50% could go ahead and do it anyway,” Bilemister says. Embassy “encountered some playability problems,” with the company receiving “not thousands, but a few dozen complaints.”

“We are not planning on using Macrovision in the near future, although our conversations with them are ongoing,” he says.

“We definitely know it was a succesful format, and frankly, anything that helps limit people making unauthorized copies is good for the industry,” Bilemister says.

One sign from the marketplace that Macrovision was having an impact came soon after the release of “The Cotton Club,” he says. “Some of our distributors received complaints from retailers who said they couldn’t make copies.”

Distributors surveyed are highly enthusiastic about the potential of Macrovision. “It’s something that is real important and is needed,” says Stan Meyers, president of Sound Video Unlimited. “The simple fact of the matter is that copying goes on extensively.” His fellow executives are echoed by distributors around the country.

“When you see a decent store taking in one copy of something, you know they’re putting ‘a lot of research into it; you know they’re making additional copies for rental purposes,” Meyers says. “And Macrovision seems one way to prevent this.”

His estimate is that “across the country, it might be 10%-15% of the stores that deal with screwing around like this, and it costs us all a ton of business.”

Other distributors say that the percentage of business lost via retail bootlegging is far less. “I don’t think every store is running off a million copies of every- thing coming out, although there’s a nice bit of it going on,” says Don Rosenberg of Schwartz Bros. He says the loss of business is at the consumer level: “There’s tons of it going on at home.”

We say, “The Cotton Club” went into release, “there was obviously a lot less copying going on,” Meyers notes. Pointing to current titles, he notes that with some current super-hits, rentals are minimal: “With ‘Cotton Club,’ we had continual pretty decent sales.”

Retailer Gary Messenger of the North Carolina-based North America Video differs, saying, “I don’t think it really matters.” Looking at the system’s performance in the past, he says, “Unless the Macrovision is improved, and unless they’ve included Beta on it, it doesn’t really matter. You could still duplicate.”

CBS/Fox will absorb the full cost of using Macrovision “because you’re dealing in pennies,” White says. The expense of encoding is “not two or three cents, but it’s a quarter either.”

An unauthorized duplication, be it a consumer running off one tape or a retailer producing several, is against the law, White notes: “There’s a warning on one of our tapes that says it’s illegal to do that.”

**CBS LEADS U.K. LABELS**

(Continued from page 1)

and Madonna’s “Into The Groove.”

Leading singles companies were CBS, with 15.9% of the chart action, followed by WEA (13.5%), EMI (10.5%), and Virgin (9.9%), and then RCA, Phonogram, Chrysalis, and MCA.

Top positions for leading album companies were identical, with CBS taking a 16% share, followed by WEA (13.1%), EMI (11.7%), and Virgin (8.6%). Phonogram, RCA, Poly-
dor, and Chrysalis held the next positions.

Among leading singles labels, CBS took an 8.7% share, followed by Virgin (6.5%), Chrysalis (5.1%), and Epic (4.4%), giving CBS/Epic a combined market share of 13.1%.

Top albums were CBS’s “Brothers In Arms” (Vertigo/Pho- nogram) the top album of 1985, followed by Phil Collins’ “No Jacket Required” (Virgin) and Madonna’s “Like A Virgin” (Sire). Platinum on advance sales alone, the Dire Straits album was released on May 19, 1985. Early in 1986 it returned to the top position, and it has now reached triple platinum status in the British market.

EMI/Virgin’s “Now That’s What I Call Music 6” took the top compilation album ahead of “Now—The Christmas Album.” Each sold more than one million copies. Third place went to “Now That’s What I Call Music 5.”

EMI/Virgin’s domination of this sector was completed with first and second places in the marketing category for television-advertised prod- uct. Top marketing honor for con-

vention product was taken by CBS for Bruce Springsteen’s “Born In The USA.”

Toys for independent label product went to the Cult’s “She Sells Sanctuary,” a Beggars Ban-
quett single that topped the indie chart for nearly three months, and to the Smiths’ “Hatful Of Hollow” album, released by Rough Trade. “Hatful” spent two months as the No. 1 independent album and was only displaced by the same band’s “Meat Is Murder,” which rivaled Dire Straits by also entering the na-
tional charts at No. 1.

Top disco single was the CBS re-
lease “I Wonder If I Take You Home” by Lisa Lisa & Cult Jam with Full Force, and top disco album was Capitol’s “Rock Me Tonight” by Freddie Jackson. Bryan Adams’ “Reckless” (A&M) was named top heavy metal album.

**PRESIDENTS’ DAY WEEKEND PULLS**

(Continued from page 3)

president of purchasing and adver-

tising, estimated a 15-10% increase over last year’s holiday weekend, fueled by full-page ads in Buffalo, Rochester, and Syracuse and a 5% discount for the purchase of any three Compact Discs.

A Valentine’s Day ad powered a “very strong weekend for President’s Day, 1985,” says signing sessions were held at the store by many national acts.

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Wharehouse Revenues, Profits Increase
Sale of CDs Growing at a ‘Dramatic Rate’

NEW YORK Wherehouse Enter-
tainment Inc., the California-based home video rental company, has re-
ported a 28% rise in income based on a 35% hike in revenues for its 1985 second quarter, which ended Dec. 31.

Net income was $3,357,000, up from $2,633,000 in the comparable quarter of 1984, while revenues rose to $26,939,000, from $19,144,000. Earnings per share were 47 cents, up from 42 cents on 97,000 more average shares outstanding.

Six-month income rose at a slow-
er pace, to $4,111,000, from $3,667,000, an increase of 13%. Based on revenues of $59,101,000, as compared to $65,315,000 in the same period of the preceding year. Over the six-month period, earn-
ings per share declined to 57 cents from 59 cents on 1,013,000 more average shares outstanding.

“Our revenues continued to be strong despite a generally soft Christmas quarter for other major retailers,’’ says Louis Wiker, Wherehouse president and CEO. “The initial and expanded music revenue continue to register substantial increases. The desire to watch movies at home is on a steady rise as more homes have video-
decoders and recorders. We have in-
creased our movie inventory to match this demand. This year, the Wherehouse Compact Disc is growing at a dra-
matic rate and is now clearly an important part of prerecorded mu-
sic sales.”

Wiker adds that the company is “moving toward more normal shrink rates,” a reference to problems that plagued the company’s earnings and stock perform-
ance in the first half of the year.

VIDEO GAINS
(Continued from page 3)

president of the 65-unit franchise
chain Video Paradise, in Hopkinton, Mass., has been in every model. I can’t pinpoint it to any particular brand. As for rental, our shelves were bare a couple of days [during the “beach’’ season].

Not all video specialties chain saw volume go up. In St. Louis, real es-
tate agent and Dave Ellis of 25-store Movies To Go says volume was “comparable to the previous weekend. We had snow, and normally that increases our business.”

Most franchise chains report that business was up, as indicated by Steve Crockford, vice president of the 265-store Network Video chain, Sar-
asota, and Ron Bryant, vice presi-
dent of franchise marketing for the 41-unit Discount Video, Detroit. Dis-
count’s Bryant says, “We just came

MCA RECORDS BEEFS UP SOUNDTRACK HOLDINGS
(Continued from page 6)

tected older titles to reappear in MCA’s $4.98 list budget line.

Roth indicates that MCA is gener-
ally re-evaluating the market for catalog soundtrack items. Since its traditional links to the sister Universal Pictures division have al-
ready made soundtrack market a staple for MCA, present planning seeks to buttress that position not only through the MGM/UA product but also through possible releases from the old Decca catalog, histori-
cal core for the MCA catalogs.

“Soundtracks continue to sell for

Rose Bowl Benefit
(Continued from page 1)

turned over to anti-drug agencies after Global Media recoups its oper-
ating costs.

The concert will differ from Live Aid and last September’s Farm Aid in
that there won’t be a secret telephone number to solicit pledges. The con-
cert will be the first in 185,000-capacity Rose Bowl since 1982, when the noise and traf-
fic from an all-day concert roused an angry reaction from local residents.

In return for allowing the concert to be held in Pasadena, city direc-
tors are requiring that Global Media contribute to municipal drug abuse programs. In addition to Madonna, George Michael, and Mr. Mister, artists who have reportedly confirmed their participation include the Jacksons, Aretha Franklin, the Beach Boys, and Sheena Easton.

Another 27 acts, including Sting, Whitney Houston, Starship, and Dream Academy are on the “expect-
ed” list. David Bowie, Diana Ross, Michael Jackson, and Mick Jagger are listed as artists who have indicated “strong interest” in participating.

MARYLAND OBSCENITY BILL
(Continued from page 4)

The Toth bill went through a Jan. 14 hearing to which no dealers were
invited. No one spoke in opposition to the bill, and dealers say they did not know of the hearing until after-
wards. Toth said by way of explana-
tion that “we’re not under any obli-
gation to let our opponents know.”

Toth initially received a packet of material, including offensive song
lyrics, from the Parenta Music Re-
sources Center (PMRC), a group of politically well-connected mothers that negotiated a compromise agreement on the issue of song lyr-
ics last fall.

Several other Maryland legisla-
tors have stated publicly that the bill is unenforceable, and that Mary-
land would have to set up a board of censors to determine what is obscene.

NARM officials, saddled with a series of recent out-of-town meet-
ings, appear to be taking a less than aggressive position in the fight to defeat the bill. Mickey Granberg, NARM’S executive vice president, says: “Our position is to keep our members informed, which we are doing, but we heard about this thing so late in the game…”

DeVille Files
For Bankruptcy

NEW YORK Atlantic recording art-
ist Willy DeVille has filed a Chapter 7 bankruptcy petition here as part of a major restructuring of his career.

DeVille, who listed about $1.3 mil-
lion in debts in the petition against as-
sets of $6,600, said, “There was no way to keep going with all the bills.”

Chapter 7 of the bankruptcy code is an order for the orderly liquidation of an individual’s assets and allows, among other things, for individuals to assume or reject contracts entered into previously.

As part of the career move and as a result of the filing, DeVille said he has hired Michael Barnett, his personal

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Bestway Cities 'Economic Racketeering' Presser Files PolyGram Suit

BY IRV LICHTMAN

NEW YORK A record presser ac- cuses PolyGram Records Inc. and two of its executives of "economic racketeering" in an action filed in U.S. District Court here.

Bestway Products Inc. of Moun- tainside, N.J., claims it's owed more than $53,000 as a result of pressing single record albums in the five-year contract period from last Oct. 1 through Jan. 15.

According to the complaint, filed Feb. 18, Bestway and the defend- ants are in dispute over monies owed Bestway for the production of single records in the five-year contract period ending last Sept. 30. The peri- od of the pressing arrangement was extended from Oct. 1 to Jan. 30, ac- cording to the complaint.

Bestway claims the five-year con- tract called for the production of at least 100,000 singles—possibly more than 42 million were actually pressed.

Bestway says the failure of Poly- Gram Records Inc. to order the number of singles has resulted in losses of $110,000. The suit also contends that since the contract was signed with other suppliers for the pressing of "millions of singles.

Regarding the monies allegedly owed Bestway for the pressing of the period of the contract extension, the action contends that defendants Richard Morris and Michael Kole- sar, PolyGram senior vice president of finance and controller, respec- tively, stated that their "refusals to pay plaintiff were for the purpose of evading whatever financial pres- sure was necessary to induce plain- tiff to drop its claims for monies due.

When Bestway told the defen- dants it regarded their acts as "lit- tle more than 'economic racketeer- ing,'" the complaint states, "they true, but it's all done the time," the suit claims.

In another cause of action, Bestway charges that PolyGram purchased 356,500 sets of labels "specifically imprinted" for Poly- gram and valued at $14,865. But, the suit alleges, PolyGram can- celled certain purchase orders previ- ously given to PolyGram for record pressing, and later failed to order certain records for use with the la- bels, which in Bestway's view are significantly less valuable merchandise and have no value.

In addition to claiming monies due, Bestway, in seeking a jury tri- al, demands payment of damages of more than $2 million.

A legal spokesman for PolyGram said it's not the company's policy to comment on pending legal ac- tions.

While the action itself refers to two defendants, "Poly- Gram Distribution Inc." this entity was merged into PolyGram Records Inc. several years ago.

22-Year Tenure Ends

Don Dempsey Departing CBS

NEW YORK Don Dempsey, senior vice president and general manager of the Epic, Portrait and Associated Labels, is ending a 22-year career in the CBS Records organization.

An announcement by Al Teller, president of CBS Records, did not indicate when Dempsey would offi- cially leave the label, but it's un- derstood that he will leave his position before the start of next week's convention of the Na- tional Assn. of Recording Merchan- disers in Los Angeles. Dempsey could not be reached for comment on this.

Teller's comments, issued late Thursday (20), said that Dempsey was leaving "to make available for an important association with which he will announce in the near future.

"I know I am expressing the thoughts of everyone in hoping that

New Album Will Aid Martell-Foundation

NEW YORK An all-star roster of artists has contributed popular hits to a charity release that will benefit the T.J. Martell Foundation for Leukemia and Cancer Research.


The March release will also con- tain hits by Huey Lewis & The News, Bryan Adams, Lionel Rich- ie, Sade, Bruce Springsteen, the Police and Todd Rundgren.

All of the participating artists will forgo song and performance royalties, which will then be donated to the foundation.

"Music For The Miracle" will be distributed and pressed by CBS Records, and will be released in flatpacks called T.J. Martell Foundation Re- cords. Tony Martell, vice president of CBS Associated Labels, estab- lished the foundation nearly 20 years ago, in honor of his son, who was stricken by leuke- mia.

Suzan Blond, vice president of media relations for Epic, Portrait and Associated labels, said the artists involved with this release have long been committed to the foundation: "This wasn't simply a matter of putting together a pack- age of hits. All of the performers contributed their tracks to the album because the Martell Foundation has always been such big supporters of the Martell Foundation."

In accord with the foundation's guidelines, only 3% of proceeds from the release will be used for fu- ture fund-raising, with the remain- ing 97% being donated directly to scientific research. The CBS chari- ty project parallels a similar re- cording released last year by Elek- tra, "MTV Music To Go," which was donated to the American Cancer Society.

"Music For The Miracle" will be released on a Compact Disc. There are no immediate plans for a Compact Disc version.

As Oil Gets Cheaper

Vinyl Prices Dropping?

NEW YORK Lower oil prices could bring a drop in the price of records as companies have a lag of two to three months.

"It's a long way between the cup and the lip," he says. "Companies have changed their prices but don't have the old price, and they like to get their money back.

We're going to be seeing a price for phonograph record compound, which generally sells in the range of 50 cents per pound, are about twice what they were 15 years ago, but haven't varied much since the late '70s. A pound of compound can produce between three and four al- bums.

FRED GOODMAN
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