CBS/Fox
Sets Vids
At $29.98

BY TONY SEIDEMAN

NEW YORK CBS/Fox Video, the last holdout on low-price catalog promotions, is putting 20 titles on the street April 1 at $29.98. The CBS/Fox "Five Star Collection" will be a "continuing program," offering a flow of product priced at $29.98, with the titles involved turning over every 90 days, says Len White, president of CBS/Fox Video's American operations.

Interestingly, two of the initial $29.98 CBS/Fox titles—"Casablanca" and "The Maltese Falcon"—are among the similarly priced catalog releases just marketed by Warner Home Video Canada, which prompted concerns from CBS/Fox over their possible sale in the U.S. market (Billboard, March 1). "We've been working on this for nine months," says White of the (Continued on page 98)

Grammys Giving
Thrust to Sales

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Whitney Houston and Phil Collins are leading the post-Grammy sales pack, according to music retailers.

For Houston, whose Arista solo album debut was already selling at a fast clip, national exposure from the awards broadcast created additional momentum. For Collins' multi-award winning "No Jacket Required," though, the Grammy (Continued on page 107)

MORE KEY LABELS SEVER INDIE TIES

BY IRV LICHTMAN

NEW YORK The major record manufacturers last week put most independent record promotion on hold.

On the heels of official suspension of all indices by Capitol/EMI and "some" by MCA a week before (Billboard, March 8), all other labels with branch operations said they had in one form or another ended associations with independent promotion.

On Monday, the WEA labels and RCA/Ariola International, said they would totally discontinue the use of independents, while Wednesday saw partial defections from indie ranks reported by CBS, PolyGram and A&M.

On Thursday, Chrysalis, a label distributed through CBS branches, said it would "limit our use of such promoters as appropriate" as an interim measure of concern. The label also said it welcomed a "thorough and expeditious investigation of these allegations by appropriate law enforcement agencies." Reports that Motown, distributed by MCA, had dropped independents could not be confirmed.

Although public perceptions created by NRC News reports of deep-seated independent promotion ties to organized crime appeared to be a sufficient spur to label action, evidence of a federal probe created more intense pressure to deal with the matter.

Joel Schoenfeld, counsel to the Recording Industry Assn. of America, was scheduled to answer a federal grand jury subpoena here Thursday (6) requesting all information, whether in printed, audio or visual form, pertaining to independent promotion practices in the recording industry. Schoenfeld, however, entered a New York hospital Thursday morning for back surgery.

A spokesman for RIAA said the trade group complied with the subpoena by sending documents to the federal court at Foley Square by messenger.

There was some informed sug (Continued on page 106)

Radio: Majors Must Boost Local Staffs

BY KIM FREEMAN

NEW YORK "I believe local label promotion people have been getting the shaft for the last few years," says WBZZ Pittsburgh program director Nick Bazou.

Bazoo's comment is typical of radio's reaction to the current stir over independent record promotion.

(For radio trade group reaction, see page 106.) Much of the reaction from radio includes the hope that the indie suspensions by the majors will result in better in-house promotion services at the labels and larger local staffs.

That hope is pegged to the belief that the industry is taking the payola allegations more seriously than it has in the past, thanks to network television and print media attention.

Bazoo sees a bright side to the fast-developing events that could move the industry away from widespread use of indies.

"When I was in San Francisco [with KMET], the going salary for locals was $30,000 a year. Have you ever tried to live in San Francisco on that? It's impossible.

"What I've heard from labels," Bazoo continues, "is that they'll be beefing up their promotion staffs.

(Continued on page 16)
Windham Hill Records Sampler '86
Selections from the Windham Hill Records Album Catalog

Philip Aaberg / Darol Anger / Barbara Higbie Quintet / Scott Chen with Eugene Friesen
Malcolm Dalglish / Imaginary / Ira and Russel Wolder / Liz Stay

Music that doesn't pretend to be anything other than what it is.
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**Labels Unsure of Promo Moves**

BY FRED GOODMAN

NEW YORK: Major labels are hedging their bets as to whether the suspension of independent promotion will result in any significant changes. The labels put the best of their in-house promotion departments.

Although the larger labels like Warner Bros. and Columbia maintain combined national and regional promotion staffs of more than 50 employees each, most decline to discuss their plans, citing competitive factors.

"There have been no discussions about promotion moves," says Capitol/EMI spokesman Sue Satriano. Like most other label representatives, she says information on the size of the company's promotion staff is "competitive information that we don't like to give out."

Similarly, a CBS spokesman terms promotion "a marketing strategy area," adding that the label's suspension of indie promotion should place the label on an equal footing with its competitors, and that no internal realignment is called for.

"The competition isn't going to be using indies, so we're on a par," he says. "I don't see any additional duties for our promotion staff."

Merlis adds that the label's in-house promotion department has remained the same size during the last five years. That department includes 10 regional promotion directors, of which 29 handle adult contemporary and top 40 records and another 14 work black records exclusively. Warner Bros. employs another 20 people in national promotion at its Burbank headquarters.

McLain says the New York label Elektra and Atlantic have between 30 and 40 promotion staff members. The California-based Geffen Records, ranking 11th on Billboard's chart, has an even smaller staff.

(Continued on page 106)

**Nashville Wants Indies**

NASHVILLE: The record community here is grappling with founding corporate directives to drop use of independent promoters but is resentful of the situation, insisting a country has no payoffs.

The immediate effect of the ban appears to be shifting the burden of promotion to record companies to artists and publishers.

Capitol/EMI has suspended the use of both New York, sister radio and video marketing services. RCA, Warner Bros., and CBS have ceased using indie promoters.

New Nashville PolyGram chief Steve Popovich says he has received a memo on the issue from label headquarters but has not yet stopped using indies.

"I bet to New York yesterday to try and persuade John Betancourt and Dick Asher to let us continue using independent promotion people," Popovich says. "But we can't be distributed by Capitol, and, Complete, distributed by Poly- Gram, both say it's business as usual with their corps of indies.

One Nashville promoter estimates that 15-20 indie country promotion people will be directly affected by the major label suspensions.

And executives at the majors say that while there are no immediate plans on the horizon, "We're looking at it," one says.

(Continued on page 106)

**Despite Plethora of Rumors to Contrary**

**No New Payola Evidence, Says Committee**

McLain says he read in one press account of an individual who was offered a payoff "to call for results of any other independent record promoters.

The subcommittee's doors were left wide open to anyone willing to step forward during the 17 months that passed. Mike McLain, "We made it clear that if we were able to find any evidence, or anything substantial, we would go to Dingell at once."

WASHINTON: The House Sub- committee on Commerce held a month preliminary investigation of payola and plugola charges in 1984 for lack of "credible evidence" has received no new information since that time, according to a staffer involved in the inquiry.

"All we've received this past week is press calls," says Pat McLain, a counsel for the Subcommittee on Oversight and Investigation. McLain says all of the calls were in response to the recent NBC "Nightly News" television report and the subsequent followup articles in several daily papers and the trades (Billboard, March 8).

"But, no, we haven't heard from anyone coming forward with new allegations," he says.

In 1984, the subcommittee staff was asked to determine whether the allegations were significant to warrant the undertaking of a complete investigation by the Subcommittee, which is chaired by Rep. John D. Dingell (D.-Mich.).

The conclusions of the staff inquiry were that so-called "paper adds," that is, recording of records to the trades that do not actually receive airplay, while not illegal under the payola payola definition of the record industry "susceptible to improprieties between promoters and radio stations."

But it found "no credible evidence of improper or illegal activity" and did not recommend a full-scale probe.

Apparently, while the names of several independent promoters who allegedly engaged in illegal behavior were mentioned in inquiry interviews, no one was able—or will
Philips & Sony Devise Interactive CD Ware
Development is Expected to Help Set Standards

BY SAM SUTHERLAND

SEATTLE Philps and Sony have unveiled the next generation of Compact Disc software, "CD-I," as an interactive, audio/visual medium intended for consumer and professional applications. Formal announcement of the standard, which builds upon existing CD-ROM "Read Only Memory" formats, was made a week prior to the Microsoft CD-ROM Conference here, with more detailed technical specifications to be unveiled during that event.

The arrival of CD-I underscores the present move toward a universal file standard for CD-ROM products, thus far spurned primarily by the industrial computing industry, the publishing trade, and other business groups. Although the Compact Disc has inherent ability to address applications beyond the basic storage seen for the consumer CD, lack of a single file standard for CD-ROM software has become a developmental bottleneck.

Because present generation CD-ROM software must be used on specific CD-ROM drives, industryscale servers have recently pushed for the creation of a universal filing scheme that would make all CD-ROM software playable on any CD-ROM player or drive.

CD-I, known internally and by licensees as the "green book" standard, follows two prior CD-ROM modes introduced by Sony and Philips. According to Dr. R. Bruno, previously development director for Philips in Holland, CD-I is an extension of the second of these software formats, but additionally provides a host of layered audio, video, graphic, and text applications.

Dr. Bruno’s presentation of the new format, delivered here Wednesday (1) as part of the morning general session at the Seattle Sheraton, stressed CD-I’s versatility for a wide array of industrial applications. During his speech afterward, however, the Philips executive repeatedly stressed the consumer market as a primary target. CD-I software can provide true multimedia applications combining full motion visuals, color still-frame images, graphics, text, and five different levels of audio, ranging from "midfit" mono for speech applications to high-quality stereo.

As such, CD-I software is expected to run on stand-alone consumer players, and in personal computers with suitable drive units. He says Philips expects to offer a consumer CD-I device sometime in 1987, indicating the product will be designed to interface with TV monitors and (Continued on page 104)

Facility Will Press CD, ROM, Laserdisk Product
Discovery Systems Readies Plant

NEW YORK Discovery Systems says it will begin commercial production of Compact Discs by the end of the year in a plant it is now completing in Dublin, Ohio, near Columbus.

A data systems company says that "demonstration" CDs will come off its production line in "late summer." Client orders will be solicited at that time, says Jeffrey M. Wilkins, founder and president of Discovery Systems.

Five presses will be installed in the facility, says Wilkins, and he projects a relatively small eventual production rate of 5 million CDs a year. In 1987, no more than 2 million are planned.

Wilkins regards his prime market to be smaller to mid-sized labels. Pressing costs will be "competitive," says Wilkins. He pegs current delivery estimates at $2.75 to $3 per CD, although the figure could include printing but not packaging.

The Discovery Systems plant will also handle the analog laser videodisk production. Audio CDs being given priority because of the configuration’s rapid growth. Wilkins and the other companies established manufacturers to meet demand, says Wilkins.

The recording equipment used comes from Sony in Japan, says Wilkins. The presses are manufactured in Canada.

'Fresh Faces' to Appear at Senate Hearing
Subcommittee Reconsidering Taping Bill

BY BILL HOLLAND

WASHINGTON The Senate Copyright Subcommittee, apparently convinced that an antiduping bill in cassette decks and non-copyable, encoded recordings provide a technological alternative to the home taping royalty bill, has scheduled another hearing on the home taping issue for Tuesday (25).

Although no witness list has been prepared, a subcommittee spokesman says that representatives of electronics manufacturers will be asked to testify and give opinions about the "feasibility, the viability," of the technological scheme. Representatives of the Recording Industry Assn. of America (RIAA) and CBS Labs, which developed the system, will also appear, although the spokesman says "we're asking for some fresh faces"

Both sides, the pending Senate bill, S. 1379, which introduced Oct. 4 by Sen. Charles McC. Mathias (R-Md.), who is also the chairman of the Copyright Subcommittee, provides for an exemption not-commerical home taping from copyright infringement and places a royalty fee on cassette recorders and blank tape normally used to copy music.

S. 1379 has faced a fierce fight, both in an Oct. 30 hearing (Billboard, Nov. 9) and behind the scenes. The consumer electronics companies have vowed to fight such a bill and to spend millions in lobbying dollars to defeat it. The antithel Audio Recording Rights Coalition (ARRC) argues that the royalty burdens the consumer and that most home taping is done by music fans who simply wish to rearrange tunes on tapes—in other words, that home tapers who tape off the air and from the records of others are in the minority.

Mathias, according to the spokesman, "has no plans" to introduce a technological amendment to the pending bill or to encourage legislation to mandate antiduping chips. The point [of the hearing] is to find out whether it’s feasible to have a marketplace solution to this problem.

The bill was developed by CBS Labs in 1982. The system requires that chips be placed in tape decks, (Continued on page 106)
RECORD OF THE YEAR:
"WE ARE THE WORLD"

SONG OF THE YEAR:
"WE ARE THE WORLD"

BEST POP PERFORMANCE BY A DUO OR GROUP
WITH VOCAL:
USA for AFRICA "WE ARE THE WORLD"

BEST NEW ARTIST:
SADE

BEST ROCK INSTRUMENTAL PERFORMANCE:
JEFF BECK "ESCAPE"

BEST JAZZ INSTRUMENTAL PERFORMANCE,
SOLOIST:
WYNTON MARSALIS "BLACK CODES (FROM THE
UNDERGROUND)"

BEST JAZZ INSTRUMENTAL PERFORMANCE,
GROUP:
WYNTON MARSALIS "BLACK CODES (FROM THE
UNDERGROUND)"

BEST COUNTRY VOCAL SOLO PERFORMANCE,
FEMALE:
ROSANNE CASH "I DON'T KNOW WHY YOU DON'T
WANT ME"

BEST COUNTRY INSTRUMENTAL PERFORMANCE:
CHET ATKINS, C.G.P. "COSMIC SQUARE DANCE"

BEST COUNTRY SONG:
"HIGHWAYMAN"

BEST REGGAE RECORDING:
JIMMY CLIFF "CLIFF HANGER"

BEST CLASSICAL PERFORMANCE,
INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA):
YO-YO MA ELGAR: CELLO CONCERTO, OP. 85/
WALTON: CONCERTO FOR CELLO & ORCHESTRA

COLUMBIA, EPIC, PORTRAIT®, CBS MASTERWORKS.
Island Refocuses from Music to Movies
Staff Cuts May Virtually Close West Coast Office

BY SAM SUTHERLAND
LOS ANGELES: Island Records foundered, according to Blackwell, due to rising pop marketing costs and Island Pictures' step-up involvement in motion picture as factors behind disheartening financial figures in Island's label operations.

Substantial staff reductions in Island's U.S. record company, including the virtual elimination of New York and West Coast offices here, paralleled a recent top-level change in the London-based parent company, where Clive Banks stepped in as president. But Blackwell flatly denies rumored bankruptcy filing here and dismisses speculation that he will withdraw from the music industry to focus solely on movies.

In defending Blackwell, he's returning to the independent business style that characterized Island's early years in the U.S. market, while applying the same sensibility to building his motion picture distribution and marketing operation.

"What we're trying to do a few years ago was become a major independent [label] in America," he says. "We don't, we haven't, and I don't think we ever will have sufficient mainstream product to sustain ourselves in that role in the way that, say, A&M has.

"A&M has a roster which started licensing masters to U.S. labels in the late '60s, first brought its label to the American market via a custom-label deal with Capitol in the early '70s. A subsequent switch to independent distribution found the company ramping its release schedule to provide adequate product flow, but Blackwell acknowledges overexpenditure through his subsequent return to major label distribution, and a scaled-down U.S. label, later in the decade. Following a pact with Warner Bros. Records, he again tested the water with indie distributors, but returned to the WEA fold via his present deal with Atlantic.

Now Blackwell says that the project cost of releasing, promoting, and marketing mainstream pop recordings dictates a more streamlined approach. "In my opinion, today, if you feel you have a great act with mainstream potential, the total cost for an album and the necessary singles is a million dollar decision, which means you'd better sell through the cans."

"For a company like us," he says, "if you make a couple of mistakes, it's goodby. We're not owned by somebody else."

(Continued on page 107)

Unlikely 'Crews' Strike Gold
With Singles' Certifications

BY PAUL GREEN
LOS ANGELES: Two unconventional singles were certified gold in February by the Recording Industry Asan of America (RIAA). The Chicago Bears Shufflin' Crew's rap hit "Swingin' for Shirlie" topped the million sales mark on Feb. 11. Doug E. Fresh & The Get Fresh Crew's "Cat in the Hat" claimed the February gold on Feb. 27, for sales of 500,000 12-inch records.

"The Show" is only the sixth 12-inch single to be certified gold by the RIAA, following Barbra Streisand & Donna Summer's "No More Tears (Enough Is Enough)", "In the Mood" by Boz Scaggs, "The Breaks" by Frankie Smith's "Double Dutch Bus," Afrika Bambaataa & the Soul Sonic Force's "Planet Rock," and Donna Summer's "Angel." "The Show" went on to be certified platinum in March.

Fantasy has also celebrated with other February certifications to celebrate, including two golds for the band's recent platinum album-Creedence Clearwater Revival's "Chronicle (The 20 Greatest Hits)," released in March, 1976. CRE notched eight previous gold albums, six of which reported topping the million sales mark, but the group's rising popularity has added to the inception of platinum awards in 1976.

Fantasy also earned two gold albums in February. "Creedence Clearwater Revival," recorded in 1970 and released (Continued on page 98)

Band Pianist: An Apparent Suicide
Richard Manuel Found Dead

NEW YORK: Richard Manuel, keyboardist, singer, and songwriter, was found dead last Tuesday (4) in a Winter Park, Fla., motel room, apparently a suicide by hanging. The incident occurred during the reunited group's latest tour.

Manuel, born in Texas on April 3, 1941, began his musical career in the late '50s when he and fellow Canadians Robbie Robertson, and Garth Hudson, along with American Rick Danko, played with the Hawks.

Later, in the mid-'60s, the group became The Band, then went on to startling success as a touring and recording backup band; it was during that period that the band changed its name from The Hawks to The Band and released its debut Columbia album, "Music From Big Pink" in 1968.

While he was by no means the primary songwriter for The Band, Manuel did compose some of the most haunting ballads for group recorded, including "Whispering Pines" and "When You Awake.

One of his most stirring compositions was a collaboration with Bob Dylan, "Tears Of Rage," featured on the first album. Manuel's final performance on Thanksgiving Day, 1975, an event documented in Martin Scorsese's acclaimed documentary film "The Band," was the rockabilly singer or Ronnie Hawkins.

Later, in the mid-'60s, the group became The Band, then went on to startling success as a touring and recording backup band; it was during that period that the band changed its name from The Hawks to The Band and released its debut Columbia album, "Music From Big Pink" in 1968.

Prince wrote "Manic Monday" under the pseudonym Christophe. It's almost certain to receive its second top 10 hit written under a pen name, following Sheena Easton's "Sugar Walls," which he wrote as Alexander Abernathy.

Fred Shaeheen of Toledo adds that in addition to Prince's own songs, his influence is evident on several other releases, including current hits by Ready For The World and Ta Mara & The seen.

FAST FACTS: "Whitney Houston" holds at No. 1 on this week's Top Pop Albums chart for the second straight week. In addition to the album's many other distinctions, cited last week, we might add that it's the only fifth debut album by a female vocalist to reach No. 1 in the past 30 years, following "The Singing Nun," "Bobbi Gentry's "Ode To Billie Joe," "Roberta Flack's "First Take," and "Stevie Nicks' "Bella Donna."

John Cougar Mellencamp's "R.O.C.K. In The U.S.A.," jumps to No. 6 on this week's Hot 100, coming the third top smash from "Scarecrow." That's a new record for Mellencamp, who picked up two top 10 hits from each of his previous two albums, "American Fool" and "Uh Huh." "Scarecrow" also has become Mellencamp's longest-running top 10 album: it's already logged 24 weeks in the top 10, compared to 22 for "Fool."

"Save Your Smile" jumps to No. 1 on this week's Hot Black Singles chart, becoming the Mercury act's second No. 1 black hit in the past eight months. The duo topped the chart last July with "Save Your Love (For #1)."

"No Jacket Required" leads 16 notches to No. 30 on this week's Top Pop Albums chart in the wake of being named this year's Grammy winner for album of the year. The album is also being boosted by the release of a fourth single, "Take Me Home," which enters this week's Hot 100 at No. 79. Both of Collins' two previous solo albums also move up this week, with "Hello, I Must Be Going" bulleted to No. 158 and "Face Value" rebounding to No. 135.

Prince and The Revolution's "Kiss," which leaps to No. 15; the Bangles' "Manic Monday," which jumps to No. 19; The Real Thing's "These Dreams," which jumps to No. 2. The song is almost certain to become Taupin's second No. 1 hit away from Elton, following Starship's "We Built This City." Taupin co-wrote both of these smashes with Martin Page.

PRINCE wrote or co-wrote four songs in the top half of this week's Hot 100. Prince & The Revolution's "Kiss," which leaps to No. 15; the Bangles' "Manic Monday," which jumps to No. 19; Sheila E.'s "A Love Bizarre," which drops to No. 27; and Meli'sa Morgan's "Do Me Baby," which inches up to No. 46.
THANKS, NARM.

Together, we’re the perfect partnership for the promotion of music. And with MTV now in 28 million homes and VH-1 in over 1 million homes, the momentum continues.
MEET
DR. YORK PRODUCTIONS INC.

It's Only A Dream
It's On Me.

Features the 12" Single
Who Dress The Best
YRC-786-25

Features the 12" Single
Fake Fly Guys
YRC-786-26

Features the 12" Hit Single
It's Too Late — A Sensational
Dr. York and Sarah Dash Duet!

Dr. York's It's Only A Dream
and It's On Me also available
on videocassette. Pick It Up!

So Fine available on 12"
disc and videocassette.
Pick Them Up!

Album features So Fine and
Lost The Boy.

York Record Label
York Recording Studio
York Management
York Modeling Agency
York Video Production
York Photography Studio

YRC-786-24
YRC-786-23.1
YRC-786-23
YRC-786-19.7
YRC-786-25
YRC-786-26
U.K. Industry Group Reports Year’s Delivery Figures

BY PETER JONES

LONDON Total value of records and prerecorded cassettes delivered to the trade in Britain last year was up 14%, to £252.4 million, according to figures now being readied by British Phonographic Industry (BPI). LPs were down by 2%, just half the drop registered in singles action, but cassettes were up 22.3%. The Company Discussed that, unlike vinyl, turnover for the year by hitting the 3.1 million-unit mark, with a total value of £28.9 million.

In the fourth quarter of the year, ‘The figures announce the domination of the vinyl disk’

cassettes were five million units ahead of the LP, passing LP deliveries for the first time in the comparatively light July-September quarter.

Says Peter Scaping, BPI general manager: ‘The figure emphatically announces the domination of vinyl disks. For the year as a whole, 55.4 million cassettes were delivered, an increase of 22.3% over 1984. But the average price was only 17p, up, putting total value at £778.75 million, 23.5% better than in 1984.’

‘The attractions of price, convenience, and quality have maintained a volume cassette market to complement the expansion of Compact Discs and underpin the development in new technologies, which BPI’s generic advertising campaign has been designed to support.’

Of CDs going over the three million mark, Scaping says: ‘Some of the demand last year was met by direct importation, and although no precise amounts are available, this supplementary trade buying must have been very important in meeting consumer demand near Christmas.

“The past, our trade delivery figures have not normally taken full account of parallel imports, but the CD year-end figure of 3.1 million units includes an estimate for them so the growth is properly reflected. Value, at £36.9 million, is over 5% of the total market.”

Scaping adds that the contraction of the singles market by 4%, or 3.2 million units, “simply reflects the extraordinary performance of the Band Aid record a year ago.” Similarly, he says, the average price was up 4%, to £1.149.9 million.

He rates the LP performance as “resilient,” only 2% down, to 53 million units, with value up 3%, to £203.5 million.

Using an exchange rate of 1.40 to the pound sterling for the survey, the average trade price of singles in 1985 went up 4.8% during the year, to £1.55. LPs up 2%, to £3.84; cassettes up just 1.3%, to £3.25; and CDs up 11.3%, to £6.66.

U.K. Record Labels Expected to Sustain Production Output

Video clips Show Meager Return for Costs

BY NICK ROBERTSWAY

LONDON British record companies will be lucky to claw back more than 5% of the estimated £15 million a year they spend on videoclip production. A workshop here has been told, despite the growing range of opportunities for their commercial exploitation.

Figures compiled by the Assn. of Independent Producers trade group for a Thorn EMI-sponsored workshop on “The Practicalities of Pop Promos” indicate that over 500 clips were produced in the U.K. last year.

The average cost was around £200,000—but actual budgets varied enormously, from as little as £4,500 to as much as £250,000.

The great majority were commissioned from independent production companies, but a few companies, notably Island/Stiff and EMI’s Picture Music International, produced more than 50% of their clips inhouse. Among major labels, CBS/- Epic was the most prolific promo maker, with 126 clips last year, followed by Polygram with 71. Virgin made 61, Phonogram 36, Island/Stiff 35, RCA and Arista 25, and Chrysalis 25, according to AIP.

Most companies expect production numbers to remain constant in 1986, with the exception of WEA, which estimates its output will rise to 100 clips this year.

AIP lists a number of current and potential uses for promo videos, including cable and satellite transmission, home video compilations, video jukeboxes, and theatrical screenings. But it notes: “Although commercial use is being made of music videos, it is unlikely that income to record companies from such use will exceed much more than 5% of their expenditure on promotion.”

Pan-European satellite services Music Box and Sky Channel have broadcast some 4,000 clips since their inception, AIP goes on, and have paid “substantial sums” to collection society Video Performance Ltd., whose 41 members represent 90% of music video majors and independents. However, Britain remains one of the few European countries where mainstream television companies make no payments for clip use, and where the question whether promo videos represent free advertising for record companies or free programming for broadcasters remains unresolved.

Video singles and compilations, potentially a significant source or revenue, have as yet achieved only moderate success, AIP says. In Britain, an average sale is 5,000 units per title.

On compilations an advance of £750 per track is normal, against a royalty of 15%, but for video singles no advance is paid, and royalties are typically on a sliding scale between 5%-15%.

Bienstock: PolyGram New Music Accord

LONDON The publishing empire of Freddie Bienstock, which paid a total of £114.9 million to purchase the Chappell/Intersong catalog from PolyGram in December last year, is to administer PolyGram’s new music publishing operations in territories outside North America, the U.K., France, and Germany.

The agreement, which has been under negotiation for several weeks, was announced Feb. 21 to coincide with the news that David Hookman, joint managing director (with Michael Kuhn) of PolyGram, has been appointed chief executive of PolyGram’s music publishing worldwide operation.

The appointment sets the seal on PolyGram’s plan to reenter the music publishing field. Hookman, a barrister, has been with PolyGram since 1975 and spent five years as general manager of Chappell International.

British to Impose Audio Tape Levy

Part of Forthcoming C’Right Reform White Paper

LONDON The British government is set to impose a levy on blank audio tape as part of its long-awaited review of the copyright law here, according to insider sources. However, it is understood that no levy will be placed on blank video tapes.

The decision, which ends a lengthy period of prevarication on the part of Mrs. Thatcher’s administration, will be put to cabinet ministers for approval in the near future, and barring any further changes of heart, will be included in the forthcoming White Paper on copyright reform.

Originally due for publication last fall, this is expected to appear some time after Easter, and the necessary legislation could be introduced in the 1986-87 parliamentary session.

Informed sources maintain the audio tape levy will be set at 10% of retail price, or around 15p cents, raising an estimated £14 million a year from annual U.K. sales of some 90 million blank cassettes. The revenue earned will go to compensate record companies for loss of income from home taping.

Where video tapes are concerned, the government takes the view that the most recording represents “time shift” recording and hence the air are watched one and then erased, unlike music recordings which are often a direct substitute for prerecorded purchases and ultimately cost the U.K. record industry more than £100 million a year in lost sales.

If implemented, the new legislation will bring Britain into line with a growing number of European countries which already operate tape and/or hardware levies. Both France and West Germany have introduced blank tape royalties in the last year, in the latter case as an addition to an existing royalty on recording equipment. Portugal’s new copyright law contains provision for levies on both software and hardware, and similar laws have been passed in Austria, Czechoslovakia, Hungary, and Iceland.

Belgium, Italy, Holland, Sweden, and Spain are among European nations with private copying royalty legislation in preparation and if, as expected, this year’s Common Market Green Paper on copyright reform comes out in favor of levies as the best solution to the problem of home taping, then there are hopes that all 12 EEC member states will soon have such legislation in place.

Main world patents

When you are looking at the particulars of technology

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Commentary

Defusing a Witch-hunt
IN DEFENSE OF INDEPENDENT PROMOTION

BY DONNA HALPER

When several indie promoters who know me fairly well heard that I planned to write a rebuttal to last week’s editorial in Billboard (March 8), they told me it might make me look suspect. It’s not popular to be friendless, but I don’t mean to say—just as a few months ago it wasn’t popular to be in a heavy metal band because it might secretly be satanic. Now we’re raking a self-righteous and self-righteous burden of editorializing about crooked record promoters and suddenly every record promoter is suspect. Don’t we ever learn?

Actually, I’m not writing this for my friends who are record promoters. I’m not writing this for my kids who read Billboard and watch television and come asking what the record industry is a blot on righteousness. I’m writing it for the kids I teach at a local junior college who asked me how I feel about being in such a dirty business.

And, in a way, I’m writing it for myself, because the music industry has been my home for nearly 20 years and I wouldn’t hate to see it ruined by overzealous folks who see danger where none exists.

I’m not naive. I don’t claim that there is no drug abuse in the music mod. I don’t claim there has never been a paper add, and I know from my years as a music manager in radio that some record promoters give some rather interesting incentives to some PDs to persuade them to play certain records.

But let me tell you what else I know. I know that in the four major markets where I worked as a DJ and MD, there were mostly hard-working and honest record reps who did their job the best they could.

I know independent record promoters who have no Mafia ties, don’t do cocaine, and work very closely with their local reps to get the work handled efficiently. Most are decent, honest, well-informed, and serve a useful function.

I would even say that there are 98% honest, indie, and I’ve worked with them in markets all over the country. And I’m not ashamed to say they’ve helped me.

A good indie can provide a PD or a consultant with a lot of valuable input about records. Several even go so far as to tell me the best records for my stations, even if they themselves aren’t working those records.

I buy enough product from my local music outlet (60 CDs in three months, with another batch on order) that they supply me with a free jewel box when these cardboard cases show up. But the cardboard cover with the notes is too large to fit into the jewel box without ugly trimming. As a consumer, I would have hoped that Island could have come up with a package that is at least compatible with a jewel box, if not a jewel box itself.

I switched from LPs to CDs for two reasons. First, the sound quality. Second, if you take care of them, they can last forever. But not with a cardboard case.

I have been enthralled by Bud Prager’s commentary (Billboard, Feb. 15), and I’m sure it struck a responsive chord in many of us programmers. I agree wholeheartedly with his assessment of current trends in the industry. I believe we’re growing into the age of electronic infiltration into the creative process.

Back in the good old days (1690 to the earlyughts of recording radio had a “feel.”) We rarely hear anymore the hook-laden, memory-mugging tunes we grew up with during the late ’50s, ’60s and early to mid-’70s. With a Linn drum, Synclavier, and guitar synthesizer, you can chime out songs with a minimum of effort and time. Is this what the equipment does now? Is it really what is best for music? Oh, how I long for a real drum sound on a record!

Mary so many a brave producer or record company will sign an artist who employs some trusty Ludwig, an analog Rhodes, and perish the thought, some lastest melody.

The product is much more complex than justblanking record promoters. If a problem exists, we all helped to create it, and we should all work together to solve it so that excesses that border on payola can be eradicated.

All stations, be they reporters or not, deserve record service and attention. Pressure should be removed from promoters to serve mainly the reporters. Let’s go back to calling every station that adds new music as potentially valuable. Let’s diminish the conditions that breed paper adds so that new songs receive a real and meaningful rotation. Let’s make radio exciting with the wise use of those new songs, and let it for the new song an act instead of turning the reps into high-pressure salespeople.

And if there are dishonest promoters, let’s not charge them with something, so that the honest folks can get on with their business.

Rumor and innuendo don’t solve the problem—they just make it worse. Now is the time for sanity as well as integrity.

Donna Halper is a radio programming consultant based in Boston.

KUDOS FOR CARDBOARD
I’d like to respond to the recent story on the new Album Graphics Compact Disc case (Billboard, March 1). While I was envying the cardboard cases were not to our liking, this one’s a winner. Its attractive and functional design works very well for us in radio.

This is our fourth year of regular CD airplay. Most of our music is from indies. The greater ease of handling the disks that this new design provides is much appreciated by our DJs. And, no more broken jewel box hinges!

Robert A. Linder
Vice President, WDHA
Dover, N.J.

IF IT AIN’T BROKE…

Recently, I purchased a copy of Rolling Stone Palmer’s “Riptide” on an Island Records Compact Disc. I find that this fine piece of work was the logical choice of a cardboard CD container experiment. I’m not prejudiced against new ideas. I’m all for improvements. However, I have a hard time seeing what I’ve talked to, I see no reason to bend over backward trying to place the plastic jewel box. As the saying goes, “If it’s not broken, don’t fix it.”

Robert A. Linder
Vice President, WDHA
Dover, N.J.

Letters to the Editor

Defining a new trend in the music business.

In response to a recent article, “Radio Thrives on Daily Diet of Local Acts,” I want to point out that Portland is not the only market where the radio stations mix local acts with national artists.

Here in Detroit, album rock stations WQKF and WLLP frequently program local acts such as Bitter Sweet Alley, Marshall Crenshaw, the Romans, and Strut. In addition, WQRF and WUDW have co-sponsored summertime concerts featuring Detroit-based bands.

A FALSE IMAGE

In a recent article in your international section (Feb. 15), “Country Drive Set in Britain,” we’re told that the major labels are looking to change the image of country music in the U.K. We wonder why? They aren’t satisfied that they have already achieved greater exposure for country music.

I’ve been a singer/songwriter for more than 25 years, and I’m hearing lots of complaints from true country fans that they can’t find the music of today. Industry leaders are gasping back that the older style country sound “is dead,” and no one buys it anymore.

These people have to get out of their plush offices and start asking the general public what they want to hear. I think they’d be surprised.

Kenny Brent
White House, Tenn.

JOHN P. INGRAM
WBEI, Batesville, Miss.

Artists and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Hotworx, Com- munity Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Our columnists are not responsible for opinions expressed by our correspondents.

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Theo Ross
Chairman Emeritus: W.D. Littleford

www.americanradiohistory.com
WE ARE
THE CURE.

In the 11 years since The T.J. Martell Foundation set up its first laboratory at Mt. Sinai Medical Center in New York, teams of researchers have made tangible progress in finding cures for leukemia and cancer.

The Foundation's pioneering work now spans two continents and also includes the Neil Bogart Memorial Laboratories at Children's Hospital in Los Angeles, the Boston-based Cancer and Leukemia Group B and the European Organization for Research and Treatment of Cancer.

Because of these ongoing research efforts, lives are no longer being claimed automatically by some forms of cancer. The battle, however, is far from won.

Nearly 12 million dollars has been raised since CBS Records Vice-President Tony Martell promised his son T.J. he would help in the fight to find a cure for leukemia and cancer. The cost of cancer research is high—but the cost of not continuing the research is even higher. Once again, The T.J. Martell Foundation for Leukemia and Cancer Research asks your support in continuing this vital scientific activity.

This year, you are invited to participate in the 1986 Humanitarian Award Dinner in honor of Quincy Jones on Saturday, April 19, at the New York Hilton.

A contribution of $25,000 makes you a Foundation Benefactor and allows lifesaving research to continue and expand. A contribution of $10,000 makes you a Foundation Patron. And a contribution of $5,000 makes you a Quincy Jones Research Fellowship Sponsor. Since less than 3% of all monies raised is a direct fundraising expense, any contribution you make brings closer an effective cure for leukemia and cancer.

Together, we can bring a fighting chance for a future to victims of these terrible diseases. Together, we can raise the money to advance the research that is so badly needed. Together, we are the cure.

For further details please contact Muriel Max, Director of Development, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.
AT E/P/A,
WE HAVE THE CHEMISTRY TO BUILD NEW ARTISTS...
THE ENERGY TO TAKE SUPERSTARS TO THE NEXT LEVEL...
AND THE POWER TO TURN VINYL INTO GOLD AND PLATINUM!

SADE
In one year, we've taken Sade from unknown new vocalist to a household word! Her new album, "Promise," and singles, "The Sweetest Taboo" and "Never As Good As The First Time," have totally exploded on the heels of her sold-out American tour and the album is already double platinum! Meanwhile "Diamond Life," her first album, continues to sell steadily and is also approaching double platinum!

OZZY OSBOURNE
We're taking the king of heavy rock to the limit on his latest and greatest album, "The Ultimate Sin!" This is Ozzy's best sounding record to date, and we shipped gold on this one! An album bigger than life itself — and now, well over platinum! Watch out for Ozzy — you can't miss him, as his 4-month tour of the U.S. begins March 28th!

LUTHER VANDROSS
Everyone's in love with Luther as his album, "The Night I Fell In Love," continues to sell, now approaching double platinum! And his just-launched second national tour can only take this certified superstar supernova!

"ROCKY IV"
With consistent front-runners like Survivor... legends like James Brown... and up-and-coming young contenders like Robert Tepper... is it any wonder that the soundtrack album to the hit movie of the year is on the way to double platinum? "Rocky IV" is dominating the marketplace, with J.B. on top of the charts with his single, "Living In America!" Survivor continues their ever-steady approach to hit-making with their single, "Burning Heart!" And keep your eyes on soon-to-be superstar Robert Tepper, whose new single, "No Easy Way Out," from his debut album of the same name is making huge waves at radio! Robert Tepper's debut album is just shipping and we've set him up to follow his Top-10 single with a brilliant career!

ISLEY JASPER ISLEY
Talk about artist development — Isley Jasper Isley had a number one debut single with "Caravan Of Love" — and the album's soon to be gold! To further hone their artistry, we've got "UJ" opening for Luther Vandross on his tour, which will win new fans for these seasoned youngbloods. Check the action on their new hit single, "Insatiable Woman." And there are more hits to follow!
THE WRESTLING ALBUM

We've capitalized on the wrestling mania sweeping the country and we've got 'em all on this album—Hillbilly Jim, Hulk Hogan, Roddy Piper and much more! This Rick Derringer-produced tribute to the mat-slammers is reaping all the consumer passion for this sport—and is fast-approaching gold! This album swept The Slammy Awards!

THE FABULOUS THUNDERBIRDS

Breaking big out of the southwest, this is the band lots of people are waiting for, a good-time rock ‘n’ roll band that works constantly and plays as if their lives depended on it! Led by Stevie Ray Vaughan’s brother Jimmy Vaughan on guitar, "Tuff Enuff" is the payoff after years of hard work and dues paying! We're just beginning with what promises to be the major artist development story of 1986!

CHERRELLE

This lady is one "High Priority" as her album of the same name continues to fulfill the promise of her first for Tabu. "Saturday Love" is the smash hit single, a duet with fellow label artist and rising young star, Alexander O'Neal. We've laid the groundwork to break Cherrelle wide open as a major star in her own right!

MIAMI SOUND MACHINE

The hot tropical fire of Miami Sound Machine has spread nationwide as their brilliant debut album, "Primitive Love," continues to beat out big numbers! Fast-approaching gold, this band puts a twist of Cuba Libre into their peppy pop/salsa-inflected sound, and with their first hit single, "Conga," and new single, "Bad Boy," getting the E/P/A touch, the Miami Sound Machine will be cranking out hits for a long, long time to come!

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

We've taken the hottest young guitar singer around and made a nation Stevie Ray Vaughan conscious, as the album, "Soul To Soul," conquers gold (it's getting to be a habit for Stevie Ray). Always on tour, always ready to get down and jam with the cream of rock guitarists, E/P/A and Stevie Ray were made for each other!

PHYLLIS NELSON

With a string of English hits to her credit, American-born Phyllis Nelson is at the top of the charts with her hit single and debut album, "I Like You." An album that's a virtual best of Phyllis Nelson collection!

AND THE MAGIC KEEPS BREWING WELL INTO '86!

ELECTRIC LIGHT ORCHESTRA

The Electric Light Orchestra is back with their new album, "Balance Of Power," and their new single, "Calling America," a fresh new sound and a welcome return for ELO!

HIROSHIMA

Call them new jazz... New Age... or what have you—this group who fuse exotic eastern instruments with high tech synthesizers are making enormous inroads as a performing band and on the radio with their new single, "Save Yourself For Me.

LOVEBUG STARSKI

Lovebug Starski symbolizes the second generation of rap taking hold! His debut album, "House Rocker," features much more variety than the average street record, with contributions from Hall & Oates band members and more special guests!

KING

A superstar in his native England, King made friends here last year at clubs and on radio with "Love & Pride." Look for a major artist development story when we release King's second album!

JENNIFER RUSH

The American debut of classically-trained singer Jennifer Rush is sure to set her up as a major star, hot on the heels of her number one British single, "The Power Of Love."
KROQ Back on a Roll to L.A. Prominence
New Music Outlet Shows Arbitrond Impact

BY DENIS McNAMARA
(Continued from page 16)

WASHINGTON ROUNDUP

Radio

KROQ Back on a Roll to L.A. Prominence
New Music Outlet Shows Arbitrond Impact

By Denis McNamara

KROQ has reemerged as a major player in the Los Angeles music scene. The station, which had experienced a decline in ratings and listener share in recent years, has made significant changes to its programming and station management to regain its status as one of the top FM stations in the country.

Station Manager Jerry Lee Carroll, who took over the reins at KROQ in 1981, has made several key moves to reinvigorate the station. He has expanded the station’s playlist to include more alternative rock and indie music, which has helped to attract a younger audience.

Carroll has also focused on improving the station’s image and reputation. He has worked to distance the station from its previous reputation as a “mid-aged” station and has aimed to make KROQ a destination for listeners who are passionate about music.

The station’s success is reflected in its ratings, which have shown a significant increase over the past year. KROQ’s share of the market has grown, and the station has become a major player in the Los Angeles music scene.

The station’s success is also reflected in its financial performance. KROQ’s advertising revenue has increased, and the station is selling out quickly.

In addition to its programming and station management changes, KROQ has also made significant investments in technology and infrastructure. The station has upgraded its equipment and has made significant improvements to its online presence.

KROQ has also become involved in community outreach initiatives, which has helped to further solidify its position as a leader in the Los Angeles music scene.

The station’s success has not gone unnoticed by the industry. KROQ has been recognized with numerous awards and accolades, and its success has inspired other stations to follow its lead.

KROQ’s return to prominence is a testament to the power of a well-managed music outlet. The station has shown that by focusing on delivering quality music and a positive listener experience, a station can become a leader in its market.

Washington Roundup

By Bill Holland

One Million Dollar Fine!

The FCC would like to have the authority to issue such a big-slick fine, and in fact has agreed to ask Congress. Last month, the Commission was thinking of the current $20,000 maximum fine to $100,000. (Broadcasting, Feb. 19).

The Commission is working on broadcast regulation and its study of broadcast regulation had produced results: “The paper moves faster when it gets to the Commission and there’s less of it besides.” But he adds that not even his FCC can do it all: “When technologies are hurting,” he said, “we can hold on a crust for a broken leg, we can’t install artificial hearts. And we can’t do heart transplants from otherwise live operators, either.”

You read it here first. Fowler also told the broadcasters he hasn’t yet decided whether or not to continue as chairman when his term expires at the end of June, adding that “I’ve been giving this matter a lot of thought.” Insiders joke that it means he hasn’t gotten the job offer he wants yet.

Black/urban

Falco’s “Rock Me Amadeus” (A&M) continues to cross formats as WPDP Columbia, S.C. program director Cha’s Saunders adds the track to its no-dial American edit. Saunders says the station’s research surprised her because blacks were buying the hit pop, specifically requesting the “crazier” American version. “If there was such a thing as an urban/CHR record, Saunders notes, “This is it.” The PD’s word on Anita Baker’s “Watch Your Step” (Elettra) is “watch out.”

WPDP (Total Experience/RCA). “He reminds me of Steviec Arrington,” Saunders says. “And, the record is similar-sounding.” ProMo composer, Sanders says Grandmaster Flash’s latest, “Style” (Elettra) is pulling a strong response. Doing the same at WPDP is Alee featuring Leroy Burgess “Loves On Fire” (Atlantic).

Country

Sawyer Brown’s “Heart Don’t Fall Now” (Capitol/Curb) is the freshest recent addition to KCBU Tucson’s playlist, says program director Dave Nicholson. “It has a nice contemporary sound, which is helping us get those younger demos,” notes Nicholson. Request-wise, KCBU is getting the strongest on ‘Hank Williams Jr.’s “Ain’t Misbehavin’” (EMI). That really surprised me,” the PD says. “That’s the biggest news around here, there are so many black listeners who know that song.”

Sca Use Damages Market Position?

Not at all, according to a new study by the Commission. The study, “The Value of Radio in a Diverse Market,” was commissioned by the Manufacturers of Radio Equipment and Technology (MARET). The study finds that radio is an important part of the local economy, and that a decrease in advertising revenue would have a significant impact on the local economy.

The study also finds that radio is an important part of the local economy, and that a decrease in advertising revenue would have a significant impact on the local economy.
Hamming it up. KITY San Antonio's program director Dan Upton and music director Luis Duran, left, pose with Vana White look-alikes during a contest the station co-hosted with KENS-TV. The winning "Vana" won a trip to Hollywood, Calif., to attend a taping of the television game show "Wheel of Fortune," the program that made White a nationally known figure.

Finicky Guest. WHN New York morning man Del De Montreux attempts to interview an indifferent Morris the Cat, who seems to have his mind on other things.

Showing Their Appreciation. WHYY-FM (Y-100) Hollywood staffers turn the tables and present gold disks to Florida record promoters for their outstanding service and creative promotion to the station. Pictured at the "Record Appreciation Party" are, from left, Columbia Records' Richi Tardanico; Atlantic's Steve Jones; Y-100's research director Daniel Williams; program director Robert W. Walker; RCA's Shirley Torlucci; and Y-100 assistant program director and music director Frank Amadeo.

Crenshaw Goes Downtown. Warner Bros. recording artist Marshall Crenshaw, second from left, drops in at WPST Trenton, N.J.'s studios before heading over to his recent show at Rider College. Talking with Crenshaw are, from left, WPST air personalities Trish Merelo and Tom Cunningham, and Warner Bros. Philadelphia promotion rep George Stone.

Stealing WMMS' Heart. Capitol recording group Heart visits with WMMS Cleveland air personality Kid Leo before doing an on-air interview at the station to discuss their recently released self-titled album. From left are band member Nancy Wilson, Leo, and band members Ann Wilson, Howard Leese, Denny Carmassi, and Mark Andes.

DTX Visit. Members of the Outfield welcome WDTX-FM Detroit program director and morning man Jim Harper back on the air before taping an interview segment of "DT-Expose" with host Jackie Kallen. Pictured are, from left, band member John Spiro, Harper, band members Alan Jackman and Tony Lewis, and Kallen.

Femalebusters. Ray Parker Jr., left, tells United Stations Programming Network president Nick Verbitsky why "girls are more fun" (the name of Parker's latest single) while at the radio network's studios for an interview.

He's Got Personality. KLOL Dallas traffic reporter Lanny Griffith, aka the "TrafficMaster," displays the zaniness that garnered him the title of Houston Radio Personality of the Year. Griffith, who was chosen by the Houston Assn. of American Women in Radio and Television, calls his morning and afternoon reports "Traffic in Bondage" and utilizes such sound effects as cracking whips and breaking glass.
KROQ'S RESURGENCE
(Continued from page 1)

KROQ is even more
mainstay Dusty Street, who departed
at the end of '85. Carroll says she
"resigned because she wanted more
music control." Street has since
relocated as a part-time announcer at
KMET.

Despite KROQ's resurgence, in-
dustry observers say that KMET—
with new PD Larry Bruce—is the
station to watch in the L.A. market.
According to the January Arbit-
trend, Bruce has his work cut out for
him. KMET managed a 2.8 12-
plus share. KROQ is up from a 2.5
12-plus share in the fall book. KLOS
dipped from 4.8 in that same time
period, while KROQ increased from
3.9.

Carroll and Bruce have competed
head to head in the past. Carroll
consulted XTRA-FM (91X) in San

Diego while Bruce programmed
KBG.

Carroll also says he will get rat-
ings help from KNAC's recent for-
mat change. The Surf Beach sta-
tion switched from a new wave for-
mat similar to KROQ's to a harder
rock approach. He says KNAC's
former listeners have now tuned in
to KROQ. As for promotion, KROQ
does not use any outside me-
dia marketing, considered a must by
others engaged in high-profile rat-
ings wars. Says Carroll, KROQ uses
"no billboards, no giveaway and
no TV commercials." KLOS PD Tim
Kelly credits KROQ's success to "be-
in the right place at the right time.
He says, "Rick has always done a
good job. Both AORs [KLOS and
KMET] are going for the 18-34 demo,
KROQ picks up the teens.

"When you take KROQ's 12-plus
figures apart, they are a younger
audience with a higher percentage
of teens. We're a strong 18-34 male
resource who's gaining. KROQ has
a large teen and 18-24 demo."

Los Angeles' new urban contem-
porary Power 106 may also run
into some interference toward Carrol-
lor's goal of breaking a five share in
the market this year. "Power 106 is
even more right on the dial," says
Carroll, who rates station at 106.7.

Carroll is upbeat about his new
neighbor on the dial. "[Power 106
in] the downtown area. We've had a
down period. This is the Fall of 2010.
"KLOS is getting airplay, we're back in
for a war." And he's not the only
one. KROQ's ratings have been
booming. Carroll says, "We have
nothing to worry about."

"We're spread all over L.A.,
KROQ's rescue continues." The
station has been adding listeners in
the 18-34 demographic. According
to the Arbitron Ratings, KROQ's
share of the station's 18-34 hear-
ers has increased from 4.8 in January
4.8 in March 1. Carroll says, "I
haven't seen a rating increase like
that in the time I've been here."

Carroll says he's noticed a trend
among listeners. "People are listen-
ing to KROQ all day. They're listen-
ing to KROQ in the morning, noon,
and night. They're getting caught
up with what's happening at KROQ.

"People are watching the sta-
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They're asking, 'What's going on at
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AN OVERNIGHT SENSATION

★ “live” from Nashville ★ seven nights a week ★ country music ★ interviews ★ audience involvement ★ news, weather & sports

The Music Country Radio Network is working nights for radio stations from Maine to California and will consistently deliver the best in country music and “live” interviews with the stars of country music to your listeners. Nighttime radio comes alive from Music City, U.S.A. via satellite with special features, bi-weekly Trivia Night, Saturday night oldies, MCRN week in review and live concerts. It can only happen in Nashville! It’s happening all night, every night on the Music Country Radio Network and can happen on your station too!

Come see us at the Country Radio Seminar XVII, March 6-8 in Suite #3331 at the Opryland Hotel, or at the Associated Press Booth in the exhibit area.

For additional information call Jim Williams at (202) 955-7214 or Jeff Lyman at (615) 885-6789.

MCRN gave Gary Morris a congratulatory party for his first number one single “Baby Bye Bye.” Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.
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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. Love Machine Pt. 1, Miracles, TAMLA
2. All By Myself, Eric Carmen, CBS
3. December 1963 (Oh What A Night), Four Seasons, Warner Bros.
4. Theme from S.W.A.T., Rhythm Heritage, ABC
5. Take It To The Limit, Eagles, ASYLUM
6. Dream Weaver, Gary Wright, A&M
7. Lonely Night (Angel Face), Captain & Tennille, A&M
8. 50 Ways To Leave Your Lover, Paul Simon, CBS
9. Love Hurts, Nazareth, A&M
10. You Sexy Thing, Hot Chocolate, ATLANTIC

POP SINGLES—20 Years Ago
1. The Ballad Of The Green Berets, S/Sgt. Barry Sadler, RCA VICTOR
2. These Boots Are Made For Walkin', Nancy Sinatra, REPRISE
3. Listen People, Herman's Hermits, MGM
4. California Dreamin', Mamas And Papas, CAPITOL
5. Ensign Butterfly, Bob Lind, WORLD PREMIERE
6. I Keep Remembering, Moe Bandy, CBS
7. Still Crazy After All These Years, Paul Simon, COLUMBIA
8. The Best Things In Life Are Free, Bobby Darin, MGM
9. I Fought The Law, Bobby Fuller, FORTUNE
10. Homeward Bound, Simon & Garfunkel, COLUMBIA

TOP ALBUMS—10 Years Ago
1. Desire, Bob Dylan, COLUMBIA
2. Frampton Comes Alive, Peter Frampton, A&M
3. Station To Station, David Bowie, RCA
4. Their Greatest Hits, Eagles, ASYLUM
5. Fleetwood Mac, Warner Bros.
6. Still Crazy After All These Years, Paul Simon, COLUMBIA
7. Rufus Featuring Chaka Khan, ABC
8. Thoroughbred, Carole King, A&M
9. Everything Is Wonderful, Earth, Wind & Fire, COLUMBIA
10. History—America's Greatest Hits, AMERICA, WARNER BROS.

TOP ALBUMS—20 Years Ago
2. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
4. Rubber Soul, BEATLES CAPITOL
5. The Sound Of Music, Soundtrack, RCA VICTOR
6. September Of My Years, Frank Sinatra, REPRISE
7. Roger Miller, Golden Hits, SAVAGH
8. The Best Of Herman's Hermits, HOLLIES
9. Lefty Frizzell, Greatest Hits, MCA
10. The Miracles Going To A Go-Go, TAMLA}

COUNTRY SINGLES—10 Years Ago
1. Good Hearted Woman, Waylon & Willie, RCA
2. The Roots Of My Raising, Merle Haggard, CAPITOL
3. Remember Me (When The Candlelights Are Gleaming), Willie Nelson, COLUMBIA
4. Faster Horses (The Cowboy And The Poet), Tom T. Hall, MERCURY
5. Hank Williams, You Fed Me Life, Mowry Bandy, COLUMBIA
6. Standing Room Only, Barbara Mandrell, ABC/DOT
7. Motels And Memorials, T.G. Sheppard, WICHITA
8. 'Til The Rivers All Run Dry, Don Williams, ABC/DOT
9. Don't Believe My Heart Can Stand Another You, Tammy Tucker, MCA
10. Broken Lady, Larry Gatlin, NEW ORLEANS

SOUL SINGLES—10 Years Ago
1. Boogie Fever, Sylvers, CAPITOL
2. Disco Lady, Johnny Taylor, COLUMBIA
3. Sweet Thing, Rufus, ABC
4. Sweet Love, Commodores, MOTOWN
5. Let The Music Play, Barry White, 20TH CENTURY
6. Keep Holding On, Temptations, GORDON
7. New Orleans, The Staple Singers, CAPITOL
8. I Need You, You Need Me, Joe Simon, SPRING
9. He's A Friend, Eddie Kendricks, TAMLA
10. From Us To You, Staple Singers, DADISHARE

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We give our stars the unique understanding of the global marketplace which is their audience. We discover. We nurture. We develop careers—not just songs and albums.

We consider ourselves the artists company, for it is through our artist that we truly shine.

We give our stars the world and the world our stars.

A special thanks to our stars of 1985: ABC, Animotion, Bar Kays, Bon Jovi, Cameo, Con Funk Shun, Deep Purple, Kiss, Kool & The Gang, Kurtis Blow, Yngwie Malmsteen, John Cougar Mellencamp, René & Angela, Rush, Scorpions, Statler Brothers, Tears For Fears.
Back in March, 1984 we launched “Solid Gold Scrapbook” with Dick Bartley, as a spin-off of Bartley’s top-rated live oldies show. “Solid Gold Saturday Night.” And you’ve been telling us the same thing ever since:

“It’s great,” you said. “Our listeners can’t get enough.”

Naturally we’re thrilled with “Solid Gold Scrapbook’s” success. But we were concerned that so many people seemed hungry for more of Scrapbook’s stars, headlines and hits of the 60’s and 70’s.

So, for all of you who couldn’t get enough of “Solid Gold Scrapbook” before, we’re introducing a new format: five one-hour shows per week, Monday through Friday. With the added opportunity to stack the shows for a five-hour weekend block.

With its new daily format, Host Dick Bartley’s intriguing insights into rock & roll history, and his vast 60’s and 70’s library, “Solid Gold Scrapbook” can set your station apart as the “oldies source” in your market. Especially when aired and promoted in conjunction with “Solid Gold Saturday Night.”

Here’s programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one.

“Solid Gold Scrapbook.” Now it’s five days a week. You told us your listeners wanted more. We just wanted you to know we’re listening.

“Solid Gold Scrapbook” is fed to stations, in stereo, via satellite or disc. For station clearance information call (212) 575-6142. For national sales information call (212) 575-6133.
The Pilot PHOTO GRAPHIC MARKER™
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At last, an extra-fine marker that allows you to autograph perfectly on your glossy photos and record albums. That’s because it not only writes on them but stays on them. Permanently! There’s no smudging, no fading. No fooling!

If you’re a photographer, film editor or cinematographer, you can use our Photographic Marker on anything from print negatives and slides to glass or plastic bottles and trays. As a matter of fact, the Pilot Photographic Marker will write on most anything a conventional pen can not.

One more point. The Pilot Photographic Marker has an extra-fine point that will last and last. Because its unique metal “collar” helps protect it from flattening out.

We think our marker is a star: And, isn’t it grand, the stars think so, too. But don’t take our word for it, just send us your autograph (written or printed) and we’ll send you a free Pilot Photographic Marker.

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Trumbull, CT 06611
(203) 377-8800

www.americanradiohistory.com

On April 7th 1986, Rosemary Clooney will host the First Annual Singer's Salute to the Song Writer at the Dorothy Chandler Pavilion in Los Angeles. All proceeds will go to the Betty Clooney Foundation for the brain injured. We at Pilot Pen are proud to be a sponsor of this important event.
INSIDERS REPORT ON PROMO POTENTIAL
(Continued from page 23)

• Morning show promos: These are original daily skits. The morning host and his or her sidekick record a quick bit (20-40) either teasing something in the following day’s show, or just something funny (with a punch line that works well). For examples of how this concept fails miserably, watch “Saturday Night Live”). A memorable bed should open and close it.

When Al Casey programmed KGO, the radio magazine, he used the Muppets’, “Manamana,” which sounded excellent.

Use of clips comes over well into morning show promos.

• Image promos: These provide a station with personality. They can reinforce your call letters and positioning statement in a unique and entertaining way. As and they’re pre-produced, there is every opportunity for greatness.

Image promos are an opportunity to really go off the deep end... no holds barred. When you play a promo you’ve produced for a non-radio person. If it doesn’t evoke some emotional response (and I don’t mean a yawn), it didn’t work.

Several of George John’s “Class” stations have utilized our “My Class Celebrity Promo Package” for image promos. This is where you have 50 celebrities that their definition of the word “class” is. Their responses are packaged in 30- to 60-second promos which reinforce the “class” positioning statement.

Who is the funniest, or most charismatic person you personally know? Bring this person into your production studio. Now, here is where you get to play the role of “director.” Tell them the name of your movie (rock’n’roll, love songs, “waking up, the morning’s not easy without your morning show,” etc.). Let them spontaneously freeassociate, cheering them on when they go off in areas you can work into a promo.

When you hear Clift Robertson’s voice, you think T&T. When you hear Ernie Anderson, you know he’s telling you about one of your favorite (or loathed) ABC programs. And, Don Pardo’s voice is synonymous with millions of Americans with “Saturday Night Live.”

More radio stations are utilizing one promo as the “promo voice.” At WBNC, we are fortunate to have two great voices for our promos: national voice-over extraordinary Larry Kenny, and WBNC’s operations/programming director Dale Parsons. Every hour on WBNC, you’ll hear one of these people telling you about a contest, weekend special, Imus, Soupy, a sports event, etc.

I am fortunate to have all of the prerequisites for creating exceptional promos. Those include creative freedom allotted to me by my program director, exceptional studios, a talented, veteran engineer, and talent galore.

It has never ceased to amaze me how dreadfully boring and dry most syndicated radio promos (and often programs) are. Often, they send you the show’s host reading copy that sounds like he’s reading, not really feeling, under a music bed and into a jingle.

Your radio station is competing for listeners in an environment where network and cable television are constantly touting their own horns, and grabbing at your audience. Highly produced radio promos will peak interest in your station, reinforce your call and market position. Most of all, great promos will invite listeners to stay with you for your personalities, events, contests, guests, music, and overall mood.

FEATURED PROGRAMMING

THERE’S A WHOLE LOT of number crunching going on at the network level these days...just as the 1986 RADAR reports came out recently. Compiled by Statistical Research Inc. of Westfield, N.J., the RADAR reports serve as a sales tool to networks, in much the same way Arbitron and Birch results assist stations in selling themselves.

The RADAR reports are compiled by tracking quarter-hour listening habits over a 24-week period in a body of households. Those figures are merged with clearance data from RADAR’s subscribing networks. The clearance data from nets include information on airtimes and dates for specific programs in each market.

The results reflect listening from November, 1984 through October, 1985 and represent the processing of about two million network clearance records on over 5,000 network-affiliated stations.


Overall results from RADAR indicate that 75% of persons 12-plus listen to or hear one or more network radio commercials in the course of a week. On a projected basis, that translates to about 145 million persons, the RADAR report says. In the course of a week, the report continues, combined commercial audiences to the subscribing radio networks include 76% of adult men, 72% of adult women and 81% of all teens.

SOME MORE NUMBERS to crunch come from the Radio Network Assn. of New York, which recently issued its member revenue stats for January. In what is traditionally the weakest month of the year, RNN’s six member nets collectively pulled a 21% increase in revenues over January, 1985 to arrive at a grand billing of $21,301,351.

“The 14% year-to-year increase turned in by Network Radio for 1985 was the strongest performance of any major medium,” reports RNN president Robert Lodbell. “And, these latest figures show we still have the momentum evidenced throughout 1985. This strong January gives us a running start against our objective of another 14% annual gain in 1986.”

The RNN is comprised of Capital Cities/ABC, CBS, NBC, Satellite Music, Transist, United Stations, (Continued on next page)
FEATURED PROGRAMMING
(Continued from page 26)

Westwood One, Mutual, and the Sheridan Broadcasting Corp.

Barnett-Robbins, of Encino, Calif., is preparing to launch a two-hour, weekly show for adult contemporary outlets. Dubbed "The Great Starship," the series will spotlight three major AC acts with music and exclusive interviews. Included in the show are features like "Between The Grooves," a bit on the writers and producers of the hits involved; "Flashback," a look at the past and present of today's super acts; and "Starbeat," with newly compiled features that cover current news in the entertainment industry.

A debut date for "The Great Starship" has yet to be set, but Julian Lennon, Paul McCartney, and Heart are slated to appear.

Also new at Barnett-Robbins is Barbara Nadler, who joins the firm's affiliate relations department. She was a production assistant at the Cable News Network and is a former NBC news assistant.

Congratulations to husband-and-wife radio comedians, (Ron) Stevens & (Joy) Grdnic, who passed a milestone lately in producing their 1,000th bit of radio comedy. These bits have been carried by 300 U.S. outlets and are syndicated by Grand Hills, Calif-based Allstar Radio.

The couple has a sheet of testi monials from the likes of KIIS Los Angeles' Rick Dees, WHTZ New York's Scott Shannon, WRBQ Tampa's Cleveland Wheeler, and KKBQ Houston's John Lander.

The United stations appoint Joseph Connolly managing editor of news for its networks. He was assistant director of news and programming at WTOP Washington, D.C.

Westwood One lends its weight to the public awareness campaign surrounding the plight of missing children. In association with California Assemblyman Gary Davis, WWI has produced a series of 30-second PSAs which will run all of its long-form shows. The campaign will run for three weeks, starting March 24.

Celebrities who voiced the spots include actor Philip Michael Thomas and author George Plimpton, plus musicians Martha Davis, Rob Hy man, Steve Ferris, and Randy Owen.

Kim Freeman

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

March 14, John Lennon Live in New York City, Showtime simul cast, Westwood One, one hour.
March 14-15, Pete Townshend: The Legends of Rock, NBC Radio Entertainment, two hours.
March 14-16, Rod & the Gang, Pointer Sisters, Street Beat, Barnett-Robbins Enterprises, two hours.
March 14-16, George Strait, Weekly Country Music Countdown, United Stations, three hours.
March 14-16, The Beatles, the Kinks, the Rolling Stones, Top 30 USA, CBS Radiodio, three hours.
March 14-16, Jackie Wilson, Dick Clark's Rock Roll & Remember, United Stations, four hours.
March 14-16, Loverboy, Countdown America, United Stations, four hours.
March 14-16, Daryl Hall & John Oates, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.
March 14-16, Andrews Sisters, The Great Sounds, United Stations, four hours.
March 14-16, Glenn Frey, Superstar Portraits, Barnett-Robbins Enterprises, two hours.
March 14-20, Larry Gatlin, Country Today, MJJ Broadcasting, one hour.
March 15-20, A-Ha, On the Radio, NSBA, one hour.
March 15-16, Golden Oldies of the '60s, Gary Owens Supertraks, Creative Radio Network, three hours.
March 15-16, Moon Songs, Sinatra Special of the Week, Creative Radio Network, one hour.
March 15-16, Steve Kindler, Musical Starstreams, Musical Starstreams, two hours.
March 17-19, ZZ Top, Rockline, Global Satellite Network/ABC, 90 minutes.
March 17-20, Steve Nichols (Part II), Innerview, Innerview Radio Network, one hour.
March 17-20, Roger Daltry, Off the Record Specials with Mary Turner, Westwood One, one hour.
March 21-23, Dionne Warwick, Street Beat, Barnett-Robbins Enterprises, two hours.
March 21-23, Whitney Houston, Countdown America, United Stations, four hours.
March 21-23, Lee Greenwood, Weekly Country Music Countdown, United Stations, three hours.
March 21-23, Dire Straits, Survivor, Rock of the World, Barnett-Robbins Enterprises, two hours.
March 21-23, Duke Ellington, The Great Sounds, United Stations, four hours.
March 21-23, Oak Ridge Boys, American Country Portraits, Barnett-Robbins Enterprises, two hours.
March 21-23, Herb Alpert, Dick Clark's Rock Roll & Remember, United Stations, four hours.
March 21-23, Stevie Wonder, Superstar Portraits, Barnett-Robbins Enterprises, two hours.
March 22-23, Golden Oldies of the '70s, Gary Owens Supertacks, Creative Radio Network, three hours.
March 22-23, Broadway Songs, Sinatra Special of the Week, Creative Radio Network, one hour.
March 22-23, Starship, On the Radio, NSBA, one hour.
March 24-30, Stevie Ray Vaughan, Fabulous Thunderbirds, In Concert, Westwood One, 90 minutes.
March 24-30, Stevie Nicks (Part II), Interview, Innerview Radio Network, one hour.
March 24-30, Ozzy Osbourne, Off the Record Specials with Mary Turner, Westwood One, one hour.
March 24-30, Anne Murray, Pop Concert Series, Westwood One, one hour.
March 24-30, Herbie Hancock, The Concert Hour, Westwood One, one hour.
March 24-30, the Temptations (Part II), Special Edition, Westwood One, one hour.
March 24-30, Sade, Special Edition, Westwood One, one hour.
March 26-30, Bryan Adams, Profile '86, NBC Radio Entertainment, 90 minutes.
March 28-30, Four Freshman, The Great Sounds, United Stations, four hours.
March 28-30, ABC, Countdown America, United Stations, four hours.
March 28-30, Loverboy, Superstar Concert Series, Westwood One, 90 minutes.
March 28-30, Ozzy Osbourne, the Firm, Rock Chronicles, Westwood One, one hour.
March 28-30, Herman's Hermits, Dick Clark's Rock Roll & Remember, United Stations, four hours.
March 29-30, Ronnie McDowell, Weekly Country Music Countdown, United Stations, three hours.
March 31, Julian Lennon, Rockline, Global Satellite Network/ABC, 90 minutes.
March 31-April 6, Sade, Special Edition, Westwood One, one hour.
March 31-April 6, Stevie Ray Vaughan, Fabulous Thunderbirds, In Concert, Westwood One, one hour. 
Chains Move Slowly on Stocking Stereos for Summer

THE COMPETITION IS PRETTY STIFF

BY EDWARD MORRIS

NASHVILLE Chains are still sifting through personal stereo samples to decide the brands to stock and at what price—for what they hope will be a profitable summer. Not all the buyers, though, are convinced that record stores can find a place in the market between the budget units sold by discount stores and the quality items electronic specialty outlets offer.

Kirk Brandenberger, who buys for Wax Works, says he hasn’t started ordering 1986 stereos yet. His company now stocks units by Sanyo and Hitachi. Brandenberger says that he’s seen the per-unit price rise steadily past the $100 mark on some models. Wax Works’ Disk Jockey stores now carry some stereos with a $149 price tag.

As Brandenberger analyzes the market, many customers are not ready to buy their second personal stereo. But those who are are willing to pay more for quality. He says that since audio stores routinely price their product higher than Disc Jockey’s top-priced units, “we’re somewhere in the middle.”

Portatile CD players loom as a profit builder for retailers, Brandenberger says. Wax Works is “test selling” the Hitachi DA5000 portable in six stores at $199.95. “We’ve made no commitments,” says Record Bar’s Paul Fussell of this summer’s audio lineup. “We’re still planning, but we’ll probably make our choices within 45 days.” Record Bar, he says, hopes to stock four to six models in the $80-and-under range.

Mike Stephenson of Camelot Music says price control is one of his biggest considerations in choosing personal stereo offerings. “We’ll try to keep price points under $100. Above that, sales taper off. We haven’t made any moves yet, but we’ve still got a little time until the weather breaks.”

Competing effectively with high- and low-end stores, Stephenson says, is still a problem. “The excitement of ’85 and ’84 has stabilized, and we’ve cut our total.”

At Music City Record Distributors, Mike Wise says management has decided to stay out of the personal stereo business altogether. “The competition is pretty stiff,” he says. “The name brands are priced so high and the quality of the budget units is so low.” Another consideration for keeping away from the product, Wise adds, is that his company’s Cat’s Record & Tapes stores are freestanding, and so they don’t have the traffic benefits a mall location does.

In spite of the size of the units, the chains have suffered relatively little loss. Says Record Bar’s Fussell: “When we got into the electronics business in ’84, we displayed [the units] in the glass case from the floor up; we’re now putting them in a security counter.” Record Bar has now moved to a sensor security device.

“Once a consumer can be introduced into people’s hands, we saw an increase in sales,” Fussell reports.

Camelot stores display their stock on mounted shelving and show some bulk display of goods. Stephenson says, “but they are few and far between.” He says the units are ordered beside 4- by 5-inch “Feature Cards” that list the prices and the special features of each item.

“Pilferage is not a major problem for us,” Brandenberger says. To keep it that way, his stores have the units stacked on a slat wall near the counter.

At Western Merchandisers’ stores, the stereos are kept in a locked display case. He strate the units to potential customers.

John Reid, accessories buyer for Music Merchandisers, says the “stickering with Sony products.” The highest-priced model, he says, retails for $99.95. Some locations, he notes, suffer from a lack of speciality store pricing. In these cases, it is left to the individual store manager to decide if the item is marked up or down or when to replace the product.

Reid says his company had a particularly successful Christmas promotion. A customer bought a $995 piece in a major market that offered a $5-off coupon on a $99.95 stereo.

With all due respect to Bruce, Ma-

PORTABLE CD players loom as a profit builder for retailers, Brandenberger says. Wax Works is “test selling” the Hitachi DA5000 portable in six stores at $199.95. “We’ve made no commitments,” says Record Bar’s Paul Fussell of this summer’s audio lineup. “We’re still planning, but we’ll probably make our choices within 45 days.” Record Bar, he says, hopes to stock four to six models in the $80-and-under range.

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**CD Sales Fueling Conn. Operation**

NEW YORK  Compact Discs now represent half of the dollar volume at Al Franklin’s two-store Music World operation in Connecticut. Franklin, who has one unit at the Hartford Civic Center and the other in Greenwich, says the tide turned during the three-month period that started last December.

‘The hit pop CDs are gone in 2 days’

“At last count, we did about 49% of dollar volume on CDs, with LPs and cassettes now running neck and neck.”

Franklin, who opened his retailing operation a decade ago after much experience in record wholesaling, says the problems of adequate fill and escalating prices are the chief growth pains of the configuration.

“On the hit pop product, we get some of it and then it’s gone in two days,” says Franklin. Each store has about 6,000 CDs, which until recently sold for $15.98 each shelf price, with occasional $2 or $3 off during sale periods. Franklin says that he’s been forced to go to $16.98 shelf, however, because of label price hikes.

Classical CD sales are running at a particularly heavy rate. “I’m ordering between $30,000 and $40,000 worth of PolyGram’s each month, and we’ve got a 12-time turn on Telarc,” Franklin reports.

Has the CD surge meant a major re-fixturing at the stores? No, says Franklin, because of “elastic browsers that adapt to any configuration, from a one-inch to an 18-inch recording, if need be.”

At the Hartford location, records and tapes are given 5,000 square feet, with 3,000 going to audio/video hardware. The breakdown in Greenwich is 4,000 square feet and 2,000 square feet, respectively.

IRV LICHTMAN
Retailing

Autographs Shows its Customers the Handwriting on the Wall

BY JIM BESSMAN

NEW YORK: By coupling a unique thematic concept with a shrewd market assessment, Autographs Records & Tapes has already distinguished itself after only half a year in business. The store had its grand opening in Kansas City, Mo., last September.

The jujube-shaped corner space in Hallmark's Crown Center Shops mall has been cited as the town's best music store by local city magazine The Square. And owner Connie Vitale reports that the plexiglass "autograph" back wall, which gave the store its name, is now more than half filled with recorded artists' signatures.

Vitale had actually intended to call the art deco-styled store Rock Signatures Shop, but Crown's management convinced her that such designation would limit its identity to one musical taste. The chosen generic title, in fact, better represents its full-line product inventory, which is augmented by a broad selection of music-related lifestyle goods targeting the upscale consumer.

"The Center required a record boutique instead of a big warehouse-type store for customers with money," says Vitale. She goes on to note that Crown Center—which is made up of three floors of small "high end" food, fashion, gift, and entertainment establishments—is attached to the Westin Crown Center hotel, situated alongside Hallmark's Hall's clothing store. Across the street from the headquarters of the greeting card and gift shop supply giant, Autographs is positioned to take advantage of hotel traffic, Hallmark and mall staffers, and the workers from surrounding offices. Another advantage for Autographs, according to Vitale, is that unlike other area malls, Crown Center was without a record shop until she came along. Then there's the fact that Kansas City's downtown redevelopment hasn't yet reached the point where the lunch hour shoppers have alternatives to the Center.

Despite these advantages, with mall space being "expensive, of course and her own space limited by its 1,800-square-foot size, Vitale figures something "eye-catching and entertaining" to draw outside traffic in. So, as an art deco fan, she partnered with the entire store in a fusion of space-age and art deco motifs using steel gray formica and hard plastic fixtures, and a peach and turquoise neon-lighted color scheme to head the individual music sections and highlight the displays.

Most striking, however, is the store front, which is mainly an orange neon-coupled entranceway in the shape of a huge Wurlitzer jukebox. The cash-wrap island is then centered up front, with neon-lined cassette cases suspended from the ceiling within easy reach of the clerks standing below.

On the surrounding cash-wrap counter, and in the glass cases below, are his found personally within the gift items. Says Vitale, "Older people, particularly women, are really getting on the mugs, stationery items, Nipper (the RCA logo) dogs in all sizes, music note candles and vases, and collector statues and plates of Elvis [Frazier] and Marilyn Monroe holding a record."

Record product, adds Vitale, is merchandised in all configurations in custom-made display racks, the ones against the wall containing the collection of signatures will be auctioned off for charity.

LOS ANGELES: If manager Chet Davis'figuring proves correct, approximately 50% of the Almas Hi-Fi Stereo stores' 1986 predicted gross of $7.5 million will be from Compact Disc hardware and software sales.

The three greater Detroit area hi-fi specialty stores expect to do 20% to 25% of their yearly volume in CD software—if order fill improves, that is. Davis says he's getting 30% fill on the average, terming it the worst he's seen since the laser read disk was introduced in October 1982.

Hardware, he feels, will contribute 30% of the total take. He's stocking 22 different units of Yamaha, JVC, Revox, McIntosh, NAD, Nakamichi, Adcom, dbx, and Tandberg, ranging in price from $250 to players for $1,000 for consoles. He expects his first portables within 90 days, and he hopes to have 90 different units on hand by year's end. He might handle CD car installation "if manufacturers make it possible." Almas stores already handle stereo car installation.

"If hardware continues to deliver and sell as expected, the prospect of such shortages in software for CD is scary, it's real iff," says Davis, "so we therefore will find customers reticent to buy. We'll be in a real bog."

Almas is a pioneer name in hi-fi. Stanley Almas, the stores' founder, started KLA Laboratories in the early Depression years. The firm constructed and repaired radio station equipment, primarily in the Michigan area.

After selling KLA Labs in 1951, Almas opened Hi-Fi Studios, an early specialty audio store, in a 1,500-square-foot store front in Detroit.

He changed the name to Almas Hi-Fi Stereo in 1967, moving more deeply into stereo hardware and audiophile recordings. In 1962, he moved into an 8,000-square-foot location in Dearborn, Mich., a southern suburb of the Detroit Area.


The combination hardware/software outlets have carried CD only since May 1985, when they sold off all their audiophile LPs and cassette in a half-off discount sale that lasted for 90 days. The Almas software inventory contains more than 1,800 CD titles, priced from $12.95 to $17.95 for single disks.

Davis has created oak plywood wall arrangements with pegboards to display CDs. There are also browsers, reconstructed with a center divider, to hold facing rows of CDs. The stores handle the growing array of CD accessories, which Davis complains are hard to get because they come from difficult-to-locate manufacturers. He carries a variety of merchandise, from CD cleaning preparations at $12 to $25 to interconnect cables that cost $70 to $80 per meter.

Davis sees no new Almas stores in 1986, but predicts a general strengthening of the three now in existence in the next 12 months.
There's no business like showbusiness:
Make space for your great show
It goes CD-wards

Merchandising and storage systems for Compact Disc, cassettes and Video

Display 2 - 336
Display 2 - 472

LIFT
systems w.th future
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

HUSKER DU
Candy Apple Grey
LP Warner Bros.: 1-25385/WEA $8.98
CA 1-25385: $8.98

LYALL DEBORA
Strange Language
LP SoundScan/WEST: CBS no list
CA 8074028: no list

JUDAS PRIEST
Turbo
LP Columbia OC: 40196/CBS: no list
CA OC 40196: no list

NAKED PREY
Under The Blue Marin
LP Warner Bros.: LP/1-3498
CA (1-3498) $18.98

PRINCE AND THE REVOLUTION
Parade
LP Warner Bros.: 1-25390/WEA: $9.98
CA 4-25390/59.98

ROLLING STONES
Dirty Work
LP Columbia OC: 40250/CBS: no list
CA OC 40250: no list

VAN HALEN
5150
LP Warner Bros.: 1-25394/WEA: $8.98
CA 4-25394/58.98

VIRTUE
LP No Parking EP/001: Important: $5.98
CA EP/001: $5.98

BLACK
WILSON, NANCY
Keep You Satisfied
LP Columbia FC: 40330/CBS: no list
CA 4-25391: no list

COUNTRY

ATKINS, CHET
Street Dreams
LP Columbia FC: 40256/CBS/no list
CA FC 40256: no list

SOUNDTRACK

ANDERSON, LAURIE
Home Of The Brave
Original Soundtrack
LP Warner Bros.: 1-25400/WEA: $9.98
CA 4-25400: $9.98

MANNHEIM STEAMROLLER
Saving The Wildlife
From The PBS Television Special Soundtrack
LP American Gramaphone AG: 2086/no list
CA AGC 2086: no list

VARIOUS ARTISTS
Just Between Friends
Original Soundtrack, Music by Earl Klugh
LP Warner Bros.: 1-25395/WEA: $9.98
CA 4-25395: $9.98

JAZZ

MAYS, LYLE
LP Columbia: 4-2497: WEA: $9.98
CA 4-2497: $9.98

CLASSICAL

BACH, J.S.
St. John Passion
Highlights
LP CIC Melobieme: 5W: 39654/no list
CA 5W 39654: no list

CHOPIN
Preludes, Op. 28
Vladimir Feltsman
LP CIC Melobieme: W: 39660/no list
CA W: 39660: no list

JOLIVET/TOMASSI
Trumpet Concertos
Ynten Marsalis, Philharmonia Orchestra,
Esa-Pekka Salonen
LP CIC Melobieme: W: 39716: no list
CA W: 39716: no list

MAHLER
Symphony No. 7
Wiener Philharmoniker, Lorin Maazel
LP CIC Melobieme: LM: 39960: no list
CA LM 39960: no list

(Continued on page 35)
Inside and Outside Views Offer Satisfying Design Perspectives

BY MOIRA MCCORMICK

CHICAGO  Most retail chains look to their own staffs when designing new stores or reconfiguring existing ones. In-house designers with company familiarity on their side have an intrinsic idea of what works and what doesn’t, a perspective difficult for an outsider to appropriate.

Some jobs, though, call for the objective eye of someone concerned primarily with maximizing sales potential rather than with concealing an appealing surface. In such instances, retail chains often contact outside design consultants.

As yet, the 178-unit Camelot chain has not felt the necessity to hire an outside consultant for design problems. Fixtures, security, and traffic flow undergo a continual series of revisions— all handled in-house. On the other hand, the 150-unit Record Bar chain found that a retail design consultant aided them considerably in establishing a new store layout which enhanced sales potential.

And at newcomer Music’s International, both methods fit—its flagship store was planned and put together completely by an in-house staff—but one with an extensive background in interior design.

At Canton, Ohio-based Camelot, Larry Mundorf, vice president of retail operations, says, “All our store designing is done in-house. Five years ago we tried to work with a consultant, but found it futile. The results were beautiful, but not functional. We decided our operation was best suited to its own needs, and so did some shifting around to shore up our in-house staff.”

Mundorf credits Ray Samples, vice president for real estate, and Phil Shannon, director of store design, with keeping the chain’s layout innovative and efficient. “Dollar’s worth per foot is paramount,” he stresses. “With escalating mall rents and limited space, everything—security, traffic flow, and product visibility—must be as effective as possible.”

The Record Bar, based in Durham, N.C., had never experienced the need for an outside consultant until it came to its attention that a strong retail design—as opposed to merely an attractive appearance—might be a logical project to attempt in prototype.

One of Record Bar’s executives had attended a specialty store conference several years ago, and had been impressed by the presentation of keynote speaker Jack McGowan, president of Selling Machine, a retail design consultancy firm in Framingham, Mass.

McGowan stressed that many specialty stores do not place enough (Continued on page 34)
For Creative Dealers, the Walls Have Tiers
Space Crunch Forces Space-Age Approaches

BY FRED GOODMAN

NEW YORK—Record retailers moving into video and Compact Discs have been exploring ways to juggle inventory and limited display space for maximum results. Imaginative and experimental use of wall facings are proving a partial solution. Among the most aggressive mass merchandisers seeking to bring video rental into mall locations is the 175-store Camelot Music chain. Though Camelot is handling the problem of expanded product lines and inventory by moving to larger outlets wherever feasible, the chain is also tackling video in smaller locations.

Some of Camelot's most imaginative solutions to the space problem stem from the design of the 1,700-square-foot Chapel Hill Mall outlet, which opened last summer in Akron, Ohio. The full-line record and audio cassette outlet boasts a 1,000-piece video inventory.

"Shortcuts is the name of the game," says Larry Mundorf, vice president of operations, in describing the chain's refiguring and display scheme. Inventory is stored in the back room, with hot titles kept under the check-out counter.

Yet the real key to the new design's success is the development of a trapezoidal display column built out from the walls. Measuring eight feet high, three feet deep and two feet across, the build-outs increase linear space footing by an estimated 40%, according to Mundorf.

"The Chapel Hill store was our lab," he says. "Now we're using it in other stores as well. It's also portable and useful for sectioning video off. We'll continue to place it in our existing stores and startups.

The columns offer their greatest value through provision of new-found height and compact display space. In the future, the chain will be experimenting with open display of titles in an attempt to move away from the library system.

While Camelot experiments with new wall facings, the Durham, N.C.-based Record Bar is returning to more traditional wall display methods for its skein of 149 shops. Chip Capelletti, director of store planning for Record Bar, says the chain has backed off its wall unit experimenting.

"We've discarded most of the an- gently stuff for flexibility and cost reasons," he says. "Instead, we're going up with our facings and moving above eye level.

Installing store-length projected softflats that run from seven to 10-1/2 feet above floor level have proven a useful way to get customers to look higher than they normally would on a wall. Additionally, the step-out makes it easier for store personnel to change displays at that height.

Another factor in Record Bar's wall displays is the expanded use of low-wattage track lighting. Aside from improving display visibility, Capelletti credits the lighting with giving off less heat, cutting down significantly on air conditioning bills, and costing less to use in the long term.

The 50-watt MR16 bulb has virtually replaced all 120-watt bulbs in the chain. "Even if the wall is well lit by fluorescent lights, this will punch a hole through it and hit the wall," he says.

(Continued on next page)

FOR WEEK ENDING MARCH 15, 1986

Billboard TOP COMPUTER SOFTWARE

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<td>THE BARD'S TALE</td>
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<td>BATTLE OF ANTITAN</td>
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<td>RAMBO: FIRST BLOOD PART II</td>
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<td>ALTER EGO</td>
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(Continued from page 28)

An art deco motif dominates Autographs' innovative design, where an eye-catching check-out center stands in the center of the store's floor space. Autographs sells and rents music video. "Since there's already a movie rental store in this mall, we agreed to carry only things that didn't show on the big screen while they agreed to carry only those that did," explains Vitale, who has just set up Autographs Music Video Club allowing two-day free borrowings of one title at a time for members who pay the $25 annual fee.

Autographs is Vitale's second record store. Her 2,000-square-foot Love Records & Tapes used-product store moved last November from its 15-year-old Main Street location to a better one on Broadway. As to her thoughts on further expansion, Vitale says, "I have a lot to do being just one person, and it would take more than me to do more. But I'm getting offers from other shopping centers who feel that Autographs is a beautiful store."
middle of any display,” he says. “With the older track lighting system, we had no contrast. Through the bulb type, we can control the spread of the beam.” He notes that the MR16 is so tiny that it can be turned to face bins and endcaps without blinding customers.

Another form of lighting employed by Record Bar is neon, a fixture and design mode popularized by Tower Records. Custom-made neon is being used to lure customers into the rear of Record Bars where video is displayed, and another neon, flashing “Now Playing,” hangs above the front check-out counter.

For video and special projects, Record Bar is relying on freestanding slatwall fixtures with plexiglass shelving. Capelletti says the fixtures give the chain a hedge against the changing product mix.

“We’re paying extra now for slatwall because we don’t know what the future will bring,” he says. “The product lines are changing before the fixtures wear out.”

New audio as well as video products are posing wall display problems for retailers. Cassettes have never overcome the problem of proper graphic display, and now CDs offer only a partial remedy in their 6-by-12-inch package.

And even that doesn’t please a lot of retailers, especially when dealing with titles in the clear, clamshell pack. One specialty dealer, Minneapolis’ CD Establishment, feels that the jewel box is the best way to display the product. With a bin display system for putting out boxes with booklets but no disks, CD Establishment has even developed a way to display jewel boxes on their walls.

“We use an L-shaped lip with an empty jewel box,” says the store’s Rob Simonds. He adds with a laugh that his store manager “decided to get into the ‘80s with velcro,” attaching strips to both the wall and the back of empty jewel boxes. “He just pulls the boxes down and changes the booklets when he wants to display different titles,” says Simonds.

And even though CD Establishment removes disks from the outer packaging, they don’t dispose of them. Empty 6-by-12 cardboard boxes are used for wall montages. “It actually makes the store look pretty exciting,” he says.
emphasize on themselves as retailers. Record stores, for instance, often consider the core of their business as “music first, and retail second,” in McGowan’s words. Record Bar subsequently hired Selling Machine to design a store in Colorado Springs, Colo.

“We wanted to try to optimize our product presentation,” says Chip Cappelletti, Record Bar director of store planning, “and minimize our overhead. So we felt that bringing in an experienced retail person was a good move.”

“We didn’t bring in [McGowan] for décor consultation—we already had a graphics package, the store front was designed, and so forth. He was brought in as a retail design consultant.”

McGowan capitalized on the in-and-out shopping habits of record-buying baby boomers in planning the Colorado Springs Record Bar. Inventory was departmentalized via a series of “shops” set against the walls and separated by chrome fixtures, labeled “rock,” “jazz,” “classical,” etc. Bins were fashioned from clear lucite instead of traditional wood, the better to see entire album jackets.

Wall space was used for LP and CD display (instead of for point-of-purchase materials), using lucite “face-out baskets” with adjustable separators. A “fast lane” was created through the center of the store, lined with high-profit-margin accessories. The standard Record Bar stained glass and wood look was replaced by a contemporary chrome-and-black décor, “which fits this generation of shoppers,” says McGowan.

Record Bar’s Cappelletti deems the chain’s experience with an outside consultant “successful,” but doesn’t expect it to duplicate the Colorado Springs store in every detail due to cost.

When Music’s International in Raleigh, N.C., opened its doors last August, it exhibited a radical upscale design custom-made by an interior design expert—who also happens to be the store owner.

Hap Willard intended Music’s International as a prototype for a chain. “We’re offering a franchise package to secondary markets,” he says, “such as Greenville, S.C., and Charlotte, N.C.—areas of real economic growth.”

Willard, a 12-year veteran in the advertising and marketing fields, owns his own Phoenix Group ad agency, had pursued interior design as a “sideline,” becoming interested in the art deco and post-modern movements.

His Music’s International employs both styles in an attempt to “bridge the gap between mall and discount stores, and to appeal to an upscale crowd.” A pair of curved glass-brick walls frame the store’s entrance. Once inside, the eye is caught by a 1937 Wurlitzer jukebox built into the front counter. On either side of the black-and-white tiled counter are waterfall fixtures filled with new releases and Billboard’s top 50 LPs.

CDs are displayed in mini-waterfalls which allow swift access to inventory.

Deco sconces accent the walls. Lighting is dramatic, with certain areas (such as the counter) highlighted by spots. A black-and-white tile pad and a pair of art deco chairs mark a listening area in the rear of the store.

Because of Music’s International’s normally upscale clientele, “we weren’t overly concerned with the idea of theft when we designed the store,” Willard says, adding that all points inside are clearly visible from the front desk. Shoplifting hasn’t been a problem so far, “except maybe a little at Christmas, when the store was packed.”

Willard says, “In our future stores, we probably won’t use exactly the same design—except for the counter antique jukebox. Some stores may not even have the deco elements or tiling. I’d like to do a ‘50s store, for example.’

In any case, assures Willard, he intends, with his proposed franchise, to “make the experience of shopping for music as pleasurable as is listening.”
Eugster Sees Electrifying Results of Bar Code Use
Musicland Switches on to Computers

BY EARL PAIGE

LOS ANGELES: If any one subject fuels discussion at conventions and seminars of the National Assn. of Recording Merchandisers (NARM), it’s computerization—specifically, bar coding.

Jack Eugster, president of Musicland Group and president of NARM, is one retail executive enthusiastic about this subject. He shows his excitement in citing a recent example of how effective this technology can be.

“Ozzy Osbourne’s ‘The Ultimate Sin’ came out on a Monday,” he says, “by sitting out there [at the computer terminal] for five to ten minutes, I could tell where it would be breaking around the country on Tuesday, Wednesday, and Thursday.”

Musicland’s headquarters in Minneapolis is a NASA-like array of computers to track activity in 458 stores. In an interview with Billboard, Eugster cites the many advantages computerized inventory yields for the chain’s stores.

BB: Before getting into bar coding turnkey inventory maintenance and replenishment, can you review where you are in terms of automatic returns handling? It seems every time someone visits your facility you’re sorting at a faster pace. 

JE: The laser scanning system—we call it a computer-integrated returns sorter—is dramatically increasing our ability to cost-effectively recycle merchandise, rather than return it to vendors.

BB: Yes, in early August 1985 the rate was 3,000 units [LPs or cassettes] per hour. Yet, during a convention two weeks later, you said it was much more rapid and you no longer had manual dumping of returned albums.

JE: Yes, we found we could merchandise the initial loading; a hu

NEW RELEASES
(Continued from page 30)

NIELSEN Symphony No. 4 “The Inextinguishable”; Helios Overture Swedish Radio Symphony Orchestra, Es- Preski Salonen LP CBS Masterworks: M 51319/00

VARIOUS ARTISTS The Glenn Gould Legacy, Vol. 3 LP CBS Masterworks: M 32515/01

To get your company’s new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Thank you.

BLOODY TRAIL
Paul Harper, Nick Richardson, Hagen Smith
Masterworks MCA Home Video: 42093/559.95

THE CONCORDE: AIRPORT '79
Alan Deton, Susan Blakely, Robert Wagner
Vanguard Video: 4007/549.95

DENNIS THE MENACE: CED
Jackie Coogan, Virginia Field, Scott Kolden
Vanguard Video: 7512/569.95

THE DOOMSDAY FLIGHT
Jack Lord, Edmond O’Brien, Katherine Crawford
Vanguard Video: 7513/569.95

THE FIRST EASTER
The New Media Bible
Vanguard Video: 4001/49.95

THE FIRST EASTER Companion Series To The New Media Bible
Vanguard Video: 4001/299.95

JESUS THEN AND NOW: VOLUME 5: THE NEW TESTAMENT
Dr. B. Hagen
Wea: 11474/WEA/579.95

THE LAST CONTRACT
Jack Palance, Rod Steiger, Richard Roundtree
Academy Home Entertainment: 1026/559.95

NAUGHTY KNIGHTS
Jack Palance, Rod Steiger
Academy Home Entertainment: 1027/559.95

PRIMAL IMPULSE
Klaus Kinski
Vanguard Video: 7516/569.95

PSYCHOPATH
Klaus Kinski, George Martin, Ingrid Schoeller
Vanguard Video: 7514/569.95

SATAN’S SUPPER
Cameron Mitchell, Merc Lawrence
Academy Home Entertainment: 1029/559.95

SEASAME STREET PRESENTS: FOLLOW THAT BIRD
Warner Home Video 11522/AEA/789.95

SHE
Sandahl Bergman, Quin Kessler, David Goss
Vanguard Video: 7515/579.95

SHARKUS & CO. Animated
VCI Home Video: VC 101/929.95

SON OF SINBAD
cavalcade, Vincent Price, Sally Forrest
Saban Home Video: 109/319.95

SUMMERDEL John Ganga, Elizabeth Eisenman
Lightning Video: 956/559.95

A TEST OF LOVE
Dina Spyth, Tina Arendt
VCI Home Video: B016/569.95

THUNDERCATS: SPLEETMAGE VOL. 3
Academy Home Entertainment: E 114/514.95

THUNDERCATS: TROUBLE WITH TIME VOL. 4
Academy Home Entertainment: E 115/514.95

TIP TOP WITH SUPY PUDDEN AGES 3-6
Warner Home Video: 22001/AEA/519.95

TIP TOP WITH SUPY PUDDEN AGES 7 AND OVER
Warner Home Video: 22002/AEA/519.95

Lobert Dale, Ebbie Rod
Vanguard Video: 7517/569.95
Hang Your Best Salespeople by "The Ears"

Now, Allsop 3 subpacks adapt to any display in your store; pegboard, slotboard, or on the counter. The secret is our unique plastic "Ears." But there’s a hook. In fact, there’s two hooks that grab tight to your display walls. And grab the attention of your customers.

"Allsop Ears" turn our new display/subpacks into your hottest silent salespeople. Our bright packaging pops off the shelf to draw interest to the world's best audio and video cleaners.

What's more, they don't take coffee breaks. "Allsop Ears" are another example that we really listen to you. So hook-up with your Allsop rep today for wall-to-wall sales.

Stretch profits by using specially designed "Allsop Ears" to hold up our new subpack/display packages.

EUGSTER'S COMPUTER
(Continued from preceding page)

man can't handle product that quickly. I think we're now at something like 5,000 units an hour [al¬
bums being sorted into 60 funnels feeding boxes].
BB: The system works by laser reading of your own UPC bar code applied tickets. Will this work on
videocassettes too?
JE: Yes, and that's another rea¬
son for vendors to go ahead with bar coding. Until bar coding is in place on a total basis, no one can use it. One label says 25 key items are bar coded. It has to be every title for it to be used in a system.
BB: The lag by vendors in bar
coding audio product was the most controversial topic at NARM's retail/manufacturer advisory semi¬
nar last fall in San Diego. Where does it stand?
JE: The labels can do it. We can't operate with 25 bar coded items when there's 1,000 inventory items.
BB: If it's a matter of labels want¬ing their own proprietary codes, you have the capacity to give them that, just so you have your pricing, prod¬
uct identification, and so on, right?
JE: We've tried their data. It works very well. The industry has just dropped the ball.
BB: In terms of your inventory maintenance and replenishment system (RIM), at Musicland's con¬
vention last summer you said that a four-year-old effort was completed. Can you offer some examples of ap¬
plications?
JE: Computerization has done two things: it's helped lower our cost and it's allowed us to be an ex¬
pert on every piece of product in ev¬
ey store.
BB: We understand that you can look at product from many perspec¬
tives—by genre, locations, titles, and so on.
JE: I can sit right outside my of¬
"Miami Vice" calendars we have in that store, how many we sold yesterday, how many are on hand and what we expect to sell on the item.
Up-Front Safeguards & Legal Support Give Help in the Battle
Non-Return of Rentals Is a Giant Problem

BY JIM BESSMAN
NEW YORK Responding to the ever-present risk of losses from non-returns and bad debt, video dealers have instituted numerous safeguards to minimize problems at both ends of the videocassette rental transaction. Methods vary from such upfront measures as requiring deposits or credit card numbers to the threat of prosecution for criminal theft when scoundrels ignore repeated demands for unreturned product.

While dealers agree that no strategy can completely eradicate this costly business annoyance, most are satisfied that it can at least be contained. That costs can become huge if left unattended is foremost in the mind of Will Pleasant, executive director of the loss prevention division of the Washington, D.C.-based Erol's Inc., the 86-store Mid-Atlantic video hardware/software chain.

"People can become lazy because it's a small thing to return a casette," says Pleasant, "but say 10% of your club members don't return their tapes. We have 400,000 members, and if each one takes out three or four titles, that's a lot of money in lost tapes—not to mention lost rentals, recovery, or replacement costs. Unfortunately, with any club there will be bad members, but luckily 99.9% of ours are good."

Armed with one of the most ambitious programs for combating the twin problems of non returns and bad debt, Erol's has a 50-person loss prevention division, which is charged also with controlling in-store theft and training store personnel in precautionary procedures.

(Continued on page 39)

FOR WEEK ENDING MARCH 15, 1986

Compiled from a national sample of retail store sales reports.

<table>
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(Continued on page 40)
Don’t miss the first international trade “marketplace” exclusively for producers, publishers and distributors of home video products! Plus video buyers from the growing channels of retail distribution—from book stores to catalog houses to mass merchandisers—all with direct access to consumers. This show’s got it all—booth after booth of program sources for the greatest potential growth areas in the marketplace—special interest videos—and the latest in entertainment videos, too. Plus the opportunity to do business directly with their buyers and sellers, here and abroad.

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  - Entering the U.S. Home Video Market
  - Marketing Your Home Video Properties Worldwide
  - Bringing Children’s Programs to Market
  - Marketing Special Interest Tapes
  - Publishing and Merchandising a Music Video
  - Creative Co-ventures in Home Video

Sponsored by Bell & Howell/Columbia Pictures/Paramount Video Services and VCA/Technicolor.

★★ ★★ FREE ADMISSION ★★ ★★
with advance registration...plus
PRE-CONVENTION PLANNING KIT

Register now with this coupon and save the $25-at-the-door, trade registration fee.

New York International Home Video Market
Knowledge Industry Publications, Inc.
701 Westchester Avenue, White Plains, NY 10604, USA

Please enter my advance registration for the International Home Video Market to be held in NY on April 17-20, 1986, which entitles me to free admission to the exhibition hall, and send me complete registration and fee information for the seminars. I’ll expect to receive my Admission Ticket and my Pre-convention Planning Kit on or about April 1st.

We may be interested in exhibiting; please send Exhibitor Kit with price information.

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FOR WEEK ENDING MARCH 15, 1986

TOP VIDEOCASSETTES

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<td>Jack Nicholson Kathleen Turner</td>
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<td>MASK ▲</td>
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<td>Cher Sam Elliot</td>
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<td>ST. ELMO’S FIRE</td>
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For information about chart reprints, please call 212/246-4680.

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Non-Return Problem
(Continued from page 31)

To keep rental copy losses at a minimum, the chain is fully computerized and bar coded, so that time, date, store location, and member-ship card numbers are recorded at time of rental, then monitored so that Pleasants’ division is instantly notified when two weeks have lapsed without return of the tape.

Expiration of the grace period triggers a pre-printed “customer service type” letter to the tardy renter, which if necessary, is followed by a phone call within seven days instructing him to either bring it back or check it out again. This two-pronged reminder is repeated, and if the tape is still not returned, the matter is handed to an independent company, which sends out a series of “progressively stronger” notices, once a week. Then, after what has amounted to 90 days of requesting return of the product, a collection agency is enlisted to negotiate settlement.

“We have gone to court, but prefer to let the collection agency take care of that,” says Pleasants, who adds, however, that “customer service” generally eliminates that need. “If you approach customers from the standpoint of giving service, most of them will want to be in good standing. But some people move, or keep tapes out for a long time and run up such a big fee that they decide not to pay it and hope it just goes away.”

At the Turtle’s Records & Tapes chain based in Atlanta, video buyer Gene Price also points to computerization as a big help in mitigating rental losses in his 38 video rental outlets. “The most important thing is that when we give out a computer receipt, we have the customer sign it, which we didn’t do in the past,” says Price. “Before, when someone would say he wasn’t in the store at the time of the rental, we had nothing to go on—but now we have the signature. Or when he says, ‘no way I’d want “Meatballs,”’ we have his 16-year-old son’s signature right there.”

Citing a “really low” percentage of no-returns, Price notes that there are times when the company must “call and remind,” or send “please return” letters from corporate headquarters to “wake them up.” He adds that Turtle’s “never has to go farther, though we do have to mark off some as a loss for one reason or other,” such as “stolen cards getting through, roommates using (Continued on next page)
**NON-RETURN PROBLEM**

(Continued from preceding page)

Both the 200-plus East Coast Network Video licensed-store chain and the 10-store Cincinnati-based the Video Store Inc. are finding success in loss prevention by nipping the problem in the bud. Network's vice president of operations Steve Garvin, estimates that "if we lose may be eight or 10 films a year per store, that's a lot." The key, he says, is "knowing who you're dealing with."

This is accomplished, he adds, by obtaining the customer's driver's license, home address, Master Charge or Visa, or a cash deposit in advance.

The Video Store's president Jack Messer also favors taking either a deposit or credit card number prior to renting. "Lots of people object to making a security deposit," he says, "but you don't want them anyway." With a deposit, he adds, rental losses "aren't really the big problem. It's bad checks, he says, though those amounting to "a couple hundred dollars" are taken to small claims court.

Network's Garvin is also not averse to taking legal action when all else fails and "it becomes a criminal matter."

Ron Davis, president of the 9,000-tape Video Box Office store in Milford, Conn., goes so far as to alert customers of the law via a small, "unobtrusive" notice on the checkout counter which says, "Please note that the intentional non-return of rented items in the State of Connecticut is considered theft of property—Video Box Office will file a search warrant if required."

Explains Davis, "We let them know upfront that if they rent and don't bring back, they're criminals because it's a problem for everyone."

Davis, who estimates his annual tape losses at 2.8%, says that although "it's not a tremendous problem, it's irritating on a regular basis and we have to deal with it or lose a lot of money." He goes through the friendly phone call and letter routine, which usually does the trick, but if it doesn't, he sends out a postcard notice informing the delinquent customer that someone else is waiting for the missing title.

"After we've made contact on several occasions without response, we get a little hot," continues Davis. "After two weeks we go to the police department and file an arrest warrant for stolen property, which is a real pain for everybody."

Davis has found that about 25% of those who precipitate such legal action, "rent the tape to a neighbor who lends it to somebody who's in Florida on vacation, or who had it stolen out of his car or house. He has no control, but doesn't want to admit it or pay for it."

For these problem customers, the late charge is so high that "it becomes time to negotiate, or they'll just drop it in the return slot and never stop in again."

In such instances, Davis concludes, "There's no real answer, just the hope that we can persuade people to do what they've contracted to do—and to make them think that as long as we do our best, why won't they?"
IN MAY, JVC (Elmwood Park, N.J.) will put on the market its tiny VHS VideoMovie GR-C7 camera/recorder. Weighing only 2.9 pounds, the device uses compact VHS cassettes which are slipped into special sleeves for playback on regular VCRs. The GR-C7 offers a full hour of continuous recording, has a 6:1 power zoom, and features automatic focus and full-auto color-tracking white balance. It also has playback capability.

Suggested retail price for the GR-C7, along with a full package of auxiliary equipment, is $1,485.

To feed this new camera/recorder JVC has added a Super PRO line to its series of VHS compact cassettes. It will become available in June, but starting in April, JVC’s Super HG compacts will be available in 10-pack cartons that are imprinted with a picture of the GR-C7.

Ventures On Video (Belleville, Ill.) is producing videocassettes about business opportunities to appeal directly to potential investors who own VCRs. The company is associated with a video production house and will assist companies to polish current sales presentations or to produce new ones.

Maxell (Moonachie, N.J.) has launched a “Take A Look At The New Maxell” videotape promotion. The drive promises free tapes, $5 off the consumer’s cable bill and a free 13-week subscription to TV Guide. Running for the next three months, the promotion will be supported by 20 million freestanding newspaper and magazine inserts and extensive point-of-purchase material.

At one stage of the project, consumers are asked to match the tricolor bar shown on the insert with a similar logo on Maxell’s new packaging. A match earns the winner a free HGX videotape. Consumers can also get a $5 check against their cable TV bill from Maxell or the free TV Guide subscription by buying five Maxell videocassettes and mailing in a certificate from the in-store display, proof-of-purchase, a cash register receipt, and a copy of a paid cable or pay-TV bill.

Non-cable users are eligible for the free 13-week subscription by following all the above rules that are applicable.

Maxell has also introduced the EX videocassette which, the company says, uses a base film that is 10% stronger than ordinary videotapes. Promoted as being “cost competitive with other standard tapes, the EX is said to have greater than normal resistance to edge damage, improved surface smoothness and higher video signal level.

Fuji (New York) will be offering six of its Super HG videocassettes for the price of five through the rest of the (Continued on next page)
Ont. Stickering Delayed

TORONTO The provincial government here has agreed, following widespread criticism and complaints from the industry, to re-examine the ratings system under which video retailers were to stick er tapes rented or sold in Ontario. In a letter to the Video Retailers Assn. of Canada, the deputy minister of consumer and commercial relations says that "an in-depth study and reassessment of the entire videocassette program will be undertaken with the assistance of a mutually acceptable consultant." Video outlets were to have started using a stickering system Feb. 1, following an agreement last year among Ontario, Manitoba, and Saskatchewan to classify and sticker videos. Essentially, the program was designed to prevent minors from renting or buying restricted and adult videos. (Continued on next page)

Omni Takes Note of Larger Chains

BY EDWARD MORRIS

NASHVILLE Michael Windom says he's kept his Omni Video & Electronics store on a profitable course by monitoring the successes and failures of others. Located in a Merritt Island, Fla., mall, Omni has a mix of video and audio hardware, videocassettes for sale and rent and a CD section that occupies half of its 1,700 square feet. Windom says he originally patterned Omni's operations on those of a large video chain. But he says he switched models after seeing how the chain faltered by pushing its low-profit hardware and virtually ignoring the high-profit software side.

From this realization of where the earnings lay, Windom says he began stocking and promoting Compact Discs, a line that now accounts for 10%-25% of his total sales income—depending upon how well he can keep his shelves stocked with the scarce item.

On the video sales and rental side, Windom stocks about 1,500 VHS titles. (He dropped Beta two years ago). His rental rates are $2.99 per video overnight, except for Saturdays, Wednesdays, and Thursdays, when the price drops to $9.99—excluding his new releases.

Although he says he expects to abandon the membership dues for his video club within the next few months, Windom still charges $19.99 for a lifetime club fee. Rates were originally $39.99. There are approximately 3,000 videocassette club members, he estimates.

Omni is open from 10 a.m. to 9 p.m. daily, except Sundays when the hours are noon to 5 p.m.

To stress that all his prerecorded videos are for sale, Windom puts large stickers with the manufacturer's list price on his rental units as well. "Since we're in a mall, people associate us with sales," he notes.

Almost all of Omni's advertising is on radio—a preference Windom says goes back to his 12 years in the retail record business. The focus of his commercials is Omni's large selection and the fact that it is always adding new titles.

Windom tried print ads last year, he reports, but didn't find them cost effective enough to continue.

Videocassettes are displayed behind the counter, a location Windom says encourages interaction between the clerk and the customer. Besides, he adds, the ordinary browsing generated by mall traffic "would put 10 years of wear on the boxes for one year of use."

Windom says he's kept his video shoppers' interest spill over into CDs as their repeat store business makes them more curious about and familiar with the product. Besides the CDs, themselves, Omni sells players by Pioneer, JVC, Toshiba, Technics, Teac, and Fisher. It also offers VCRs in these brands, as well as the Quasar unit.

There is also a thriving CD club with 700 members. Dues here are $9.99. Club members get an automatic $2 off the list price of a CD. Members also can buy any new release for $12.99, and each month CDs by eight artists are featured for card holders at $12.99 each.

Eight months ago, Omni opened a video store at Patrick Air Force Base in Satellite Beach after winning a contract solicited by the base over other bidders. Because the base exchange sells video hardware, Omni is limited in its newest location to rentals. The 400-square-foot outlet is one of the mini-malls that military bases are developing for civilian tenants, and it stocks about 800 titles.

Windom says the base store is only five miles from the Merritt Island operation.

Watch for BILLBOARD SPOTLIGHTS in April and May

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VIVA PUERTO RICO
RECORD MERCHANDISING
AUDIO BOOKS
DIGITAL AUDIO RECORDING

BILLBOARD COVERS IT ALL!

VIDEO PLUS

(Continued from preceding page)

mainder of March. And the package contains the free Fuji Videocassette User Handbook. Additionally, consumers who purchase the introductory 5-1 pack or the new five-pack through April 30 qualify to receive a free VCR dustcover.

From Bretford Manufacturing (Schiller Park, Ill.) comes two equipment stands adaptable for video uses. The BB54 wide-body stand, which retails for $166, is made of steel and features two upper shelves and a third oversize base shelf for stability. Designed for carrying TV sets and VCRs, the device has 4" casters, two with locking brakes. The BB44 is available with an electrical assembly that has two grounded outlets, a 20-foot three-wire extension cord with grounded plug, and a built-in cord winder.

The MP54DX mobile equipment table has four shelves that can simultaneously accommodate a TV monitor and up to four VCRs. It is mounted on casters, finished in putty beige with black legs, and is available with electrical assembly. Retail price: $184.

JVC's GR-C7 VHS Videomovie, loaded with features, is the company's latest offering in the minicamera/ recorder arena.
Japanese VCR Production Up, Exports Soar

TOKYO Production of VCRs in Japan last year totaled more than 28.5 million units, up 5.2% on 1984, of which almost 25.5 million were exports, up 15.4%, according to statistics released by the Electronic Industries Assn. of Japan.

These figures do not include camcorders, which are included in the organization's official figures for camera production.

Of the VCR exports total, 15.92 million units went to the U.S. (up 33.8% on 1984), 3.25 million to EEC countries (down 13.4%), and 6.29 million to other countries (down 1.8%).

Total Japanese production of color television sets in 1985 was 16.87 million units (up 16.6%), with exports of 8.88 million units (up 48%).

ELROY UPS ACTIVITY
(Continued from page 37)

he says. "For one thing, we now have a rental formula that works." He says he is further encouraged by discussions with fellow board members at the National Assn. of Recording Merchandisers (NARM), especially Camelot Enterprises founder/ chairman Paul David.

Imber says that the success of the 175-store Camelot skein in mall sites has alerted him to such potential customers as the employees at other mall stores.

The ElRoy chief says that the chain is experimenting with larger store layouts, more innovative display fixtures, and article surveillance systems, which he says he's reconsidering for use in his units. Those refinements make expansion into video that much more promising, Imber adds.

STICKERING DELAYED
(Continued from preceding page)

But the scheme quickly went awry. Retailers complained that the system would be too costly and time-consuming. Distributors and producers agreed that the process might delay some videos from reaching the market for weeks. The government tried to soothe those concerns, but in recent weeks it became evident that the deadline of Feb. 1 was not going to be met.

Jan Rush, executive director of the ministry's business practices branch, says the sticker program is not on hold, even though a consultant is being appointed to review it.

But she did say that the consultant would meet with representatives of the industry to find an appropriate start-up date and an effective and efficient system. However, since the government has not set a deadline for compliance under the system, retailers have no legal obligation to sticker videos.

KIRK LAPOINTE

...and on May 28th we'll have you grinning from ear to ear, again.

WALT DISNEY HOME VIDEO

Get ready for a great summer.

Now you can have the future just where you want it... in your store. Steven Spielberg presents the smash hit movie Back to the Future starring Michael J. Fox. That's right, 1985's biggest hit movie is available on video from MCA. So don't wait for tomorrow, guarantee your future by calling your MCA distributor today.

**Street Date:** May 22, 1986

**Universal Pictures, Inc. 1986**

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**THE FUTURE IS HERE...**

**NOW AVAILABLE ON VIDEOCASSETTE**

42 global store Tower Records/Tower video, Sacramento, and Terry Worrell, president of B3 unit Sound Warehouse, Dallas, represented combo stores as well.

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**NAPM's love affair with video burst full bloom last year in Florida. A panel composed of representatives from chains capping the video frontier stirred spirited discussion; especially after Lou Kwiker, president and CEO of Wherehouse, another host chair this year, sketched the likely investment in huge “combo” type stores.**

**We're house, with video rental in 93 of its 156**

---

**Continuing topic: NARM has a committee headed by Kwiker. “We want to have this (anti-theft tag) installed...**
1985 was our best sales year ever.
It was the year we became the leader in combined audio, video tape and floppy disk sales.
And there's only one thing to do when you have a year like that. Top it. And that's just what we're going to do. With exciting new packaging for our video products. And a product line that includes the new EX quality grade and the popular 8mm video format.

There is new consumer advertising, promotions and incentive programs for distributors and dealers. Plus new product displays.

Best of all you can be part of the Maxell success story. Just call your Maxell representative and ask about our full line of audio and video tape, floppy disks and batteries and how to be part of the best year ever.
Smart Artists Realize That Retail Is Where Music Pays Off

By ETHLIE ANN VARE

"In-store people have really done more for our career than anyone, save possibly radio programmers. It's the guy in the store who decides, 'Sure, I'll give them rack space.' We can no longer do in-stores, but we do have a reception after every gig and get these people from the stores in there. We try to let them know we're for real, and not some fly-by-night thing. I'm a people person; I like to meet these people, remember their names. So the next time I'm in Cleveland or Baltimore or Spokane, this guy'll be backstage again and I'll say 'Hi, Joe, howya doin'? And he'll say he's got a big display for us and put us front and center.

Rik Emmett of Triumph

"Buying records is not like going to the grocery store originally because you need bread or cheese. If you're not at the front of the rack, or if your display isn't as seductive as the next guy's, when a customer only has seven or eight dollars to spend on a record, you're going to lose a sale. You have to get to the people who might be having second thoughts about which artist they're going to buy that week."

"Retailers can be very creative, and can affect sales in a big way. In Japan, there's a competition among retailers, to see who can come up with the best display for us. It's become an Air Supply institution. And it's a result of having the best possible relationship with the retailer and with the record company—in this case, they're the middleman. You can't just finish up in the studio and sit back and say 'There, that's done.' I think one reason we've had a continued success over 10 years is by not leaving anything to chance. Having a good relationship with the stores is as important as the relationship between any of the other people involved in your business."

Russell Hitchcock of Air Supply

"In the cast of Spyro Gyra, retailers are extremely important, in that much of our initial success—as well as follow-through—was derived from a close relationship with retail. Our very first deal, in fact, was with a retailer: a guy named Lenny Silver, who owns Transcendent Records. Our first record was self-produced, self-recorded and released on our own record label, with Lenny as the initial distributor. And one of the things he was able to do for us was to get a lot of in-store play for us in his chain of stores. That translated absolutely, positively and magnificently into sales."

"Maybe because we made music that's good but didn't have an outlet—the music we play is not necessarily geared to pop radio—that when people got to hear it at this last point in the chain, they liked it. In-store play was an alternative way of reaching the people. Also, we insist on good-looking record covers and displays. I've always been conscious of having a striking album cover, because we know it's important to catch people's eyes in the bins.

"We play a kind of music that doesn't allow us the easy routes. We have to try a little harder, and we've worked really hard on whatever path there is open to us. In our case, retail has been far kinder to us than radio or press, than media in general."

Jay Beckenstein of Spyro Gyra

"I trust the retailer to proceed in a professional manner based on the pulse of a given market region, and will stock, advertise and sell accordingly. I believe that they will, on their own, monitor product and nearby performances by an artist to maximize sales, pure and simple. It's called capitalism, I believe. But I have been, nonetheless, very active in cultivating my relationships on the retail level throughout my career. As early as 1968, with the Amboy Dukes, I have always made myself available for in-stores and contests, and have always pushed for promotional tools such as displays, posters, banners, cut-outs, etc.

"From 1975, when I started my onslaught with Epic Records, I played in excess of 200 concerts a year, and in excess of 50% of those cities I was active at the retail level, doing autograph sessions, in-stores, conducting contests. It's a fun place to be, mingling with your supporters; I think I met a couple of my future ex-wives in those places."

"In-stores themselves I have seen have both positive and consequential effects on sales. I don't believe in the simple conclusion that, if you're in-dex, it'll be productive. I've got to think, though, that it'll be more productive than not being there."

Ted Nugent

"It's pretty cut-and-dried: you can't sustain, you can't survive without retailers. That's the name of the game. They're moving the mountain, they're part of the team. To make records that come from them would be narrow-minded of us; they're part of the machine we're a cog in. We need them as much as they need us.

"We often go out and do our own 'in-store.' Just to get out of the hotel, we'll walk around malls and drop in at stores and say 'Hi.' Which is fun, because it's spontaneous and a surprise. People come in for an autograph and end up buying records—not just ours. And the retailers say 'Thanks, guys!'"

David Glen Eisley of Giuffria

(Continued on page N-21)
Sparked By Strong Holiday Season, Record Chain Video Vitality Soars

By TONY SEIDEMAN

A powerhouse holiday season whose strong numbers have continued into the first quarter has left major record chains convinced that video is an essential part of the product mix they should offer.

Video And CD Enjoy Warm Welcome To Widening World Of Racks

By GEOFF MAYFIELD

Emergence of CDs and video, vinyl’s setbacks cause little concern for rack executives. Instead, they see 1986 as a year of great potential.

For Lieberman, the CD configuration stands out as a particularly bright light.

"I think video really started to catch on," says Okinow. "Retailers have had them going for about a year, but for us it really started with a vengeance at Christmas."

Okinow cites one key account that rang 14% of its volume in CD sales, while another account’s disk sales jumped to an 11% take.

"With the Compact Disc, you see a new type of consumer," says Okinow. "There’s a new exciting reaction to the quality of sound. With the cassette, it was portability that really got things going with the Walkmans and the portable players and car players. But the CD has brought the importance of sound quality back home.

"For years and years, Pioneer and Magnavox, Harman/Kardon—you name it—have been selling high ticket, high quality sound systems. All you needed was the Compact Disc playback system to truly utilize the potential of this technology. It opens a whole new group of people buying prerecorded music product." I think [our accounts] are excited about Compact Discs," agrees Handlerman’s Schaefer. "For retailers, it will make a greater commitment toward the format through 1986."

Like Lieberman, Sonny Gee also saw CDs start to kick in during the holidays, and Edwards terms the configuration “very strong.” He adds: "We’re still expressing some doubt about CD’s long term acceptance with retail to see how it does."

Okinow says that disk merchandising is “handled differently” among accounts, with some stores selling in music departments and others displaying them in audio tech areas.

(Continued on page N-16)

Broad Accessory Market Looms As Major Connection

By EDWARD MORRIS

The high-profit margin and quick turnover of many accessories will cause record retailers to increase the space allotted to these peripheral products in 1986. In some cases, the increase will take the form simply of better space planning and in others an actual increase in floor and wall allotments.

"The trend is definitely toward increasing space," says Mike Wise, Music City Record Distributors. Kirk Bradenberger, accessory buyer for Wax Works, reports that the wall space given over to accessories in the Disc Jockey stores has increased from 10 to 12 linear feet a year or so ago to 20 feet now. And, he adds, "the [eight-feet-high] walls are completely filled up now."

At Camelot, Mike Stephenson says the trend is toward moving accessories displays from the walls into counter and dump displays—as benefits their sales importance. Paul Fussell, at Record Bar, estimates that his stores are carrying 50 to 60 fewer accessories...
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Indie Retailers Find Strength In Individuality, Specialization

By FRED GOODMAN

If the success of fast food franchises is any indication, predictability is the most sought-after ingredient in the American diet. And depending upon your point of view, it’s either to the record industry’s credit or shame that the field of specialty retailers is dominated by a handful of chains who are more alike than dissimilar.

Yet despite the coming of purposefully predictable malls and the sprouting of seemingly endless, cookie-cutter strips of drive-through restaurants, those who long for a less predictable cup of coffee can still find a corner coffee shop, and those looking for a record shop with the personal touch can still turn to the independent mom and pop stores.

“The major thing that an independent retailer still has going for himself is personal service,” says Rene Baum, who learned the business while working for Discount Records and now operates her own Rebop Records in Ithaca, N.Y. “The stores, less than the size of her former Discount outlet up the block, plays off its careful product mix individual personality in order to compete.

“We’re more interested in working with customers,” she says. “When I hire someone, I’m not just looking for a person who can run a register and do paperwork. My husband and I have traveled all across the country, and it seems that’s true about independent stores in most places.”

Playing against the chain store concept, which stresses uniformity of design and layout, Baum and many other independent dealers emphasize their singularity.

“We avoid the high pressure look,” she says. “We’d rather have a class, clean image than have 40 ‘sale’ signs hanging from the ceiling.’ Long hours are part of the formula as well. ‘We keep late hours for people who can only shop in the evening.’

Baum readily concedes that many of the amenities offered by the mom and pop stores are a result of their inability to compete on price points. ‘It seems our biggest problem is with CDs,’ she says. ‘The chains get first crack at what’s available, and it’s virtually impossible for a store like ours to get direct service or deals. Their sale prices are roughly equal to out wholesale price.’

Despite the problems of supply and pricing, other independent retailers see the Compact Disc as providing a new set of rules and opportunities for them.

Don Rose, who along with partner Fred Jeffery, has opened the CD-only Boston Compact Disc in Cambridge, Mass., says he is in a parallel position, rather than competition, with established chains and retailers.

“We’ve focused into a niche that is not the main body of the record buying demographic,” says Rose. “I look at what we’re doing as an alternative rather than competing business for the major chains. The crucial philosophical departure point for us is realizing that the CD consumer is not necessarily yesterday’s LP consumer. The long and short of it is that we have a long-term belief that the industry will expand and that we are on the growing end of it.”

(Continued on page N-8)

Radio Rates Under Fire, As Retailers Turn To TV, Print For Cost-Effective Ads

By ELISABETH STAGG

Radio, still the industry’s dominant advertising medium, may see a significant drop in income this year as many retailers turn to more cost-effective tele- vision and print ads.

Calling rates in the metropolitan Washington D.C. area “ridiculously out of line,” Kemp Mills vice president Howard Appelbaum will cut radio advertising for his 26-store chain by 20%.

Those dollars will be divided between TV and print, with TV getting around 15% of his total budget and print as much as 25%, Appelbaum says. At 60%, radio is still getting most of his ad dollars, but the trend is elsewhere.

“With TV, for less than a radio ad, we can target a shopper and give him both audio and video as well,” he says. With print, Appelbaum says he can best reach the older demographic for Compact Discs.

“Most everybody who is going to be buying CDs reads the (Washington) Post, so naturally print will be up,” he says. While he anticipates a boom in CD business, Appelbaum cautions that recent price increases have confused consumers. “When people buy a CD player, they’re being assured that CD prices are coming down,” he says. “In fact, they’ve gone up. Manufacturers are creating a real image problem.”

Once availability is up, Appelbaum says he hopes manufacturers will take the approach of (Continued on page N-21)
They’re back!

The legends live on in The Big Bands, an incredible collection of videocassettes featuring the greatest big bands of all time, from B to Z (Basie to Zentner).

Now they’re ready to perform nightly in the living rooms of America on video, rekindling moonlit memories, bedazzling a whole new generation of swooners and swayers.

11 Video volumes. 33 Bands. 237 Selections. VHS or Beta. Available now from Kartes Video Communications.

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“People ask us how we attract customers away from established retailers,” he continues. “That’s not our task. There are people who are new to the marketplace, who haven’t been in a record store, and that’s who we are after.”

Not surprisingly, Rose says the physical presentation of his store is more “adult oriented. We’re not playing Mantovani,” he says, “but there are no Motley Crue posters on the walls, either.” While Rose likes his independence, he adds he is presently formulating a program for franchising his operation.

For the independent looking to expand beyond a single store, price point frequently replaces specialized service and selection as the major attraction. Mississippi’s five-store Be-Bop Records chain claims to be that state’s largest indie retailer, and made their mark in the mid-’70s with low prices.

Although co-owner Kathy Womack says the chain’s first store sported an inventory worth just $2,500, an aggressive pricing policy put them on the map.

“We began discounting records 20%, and that went over well,” she says. “The word about Be-Bop spread, and business gradually improved. We all worked hard and put all of the profits back into the business. After about a year we had already started looking to expand.”

Although Be-Bop found that discounting is limited in application to smaller markets—shops in McComb and Brookhaven had to be closed when they couldn’t generate the volume needed to make their gameplan feasible—but Womack says they’ve just continued to “concentrate on making the remaining stores the best they could be.”
Musicmasters congratulates

MR. BENNY GOODMAN

on his receiving the 1986 NARM Presidential Award

and takes great pride in the immediate release of Live Benny: Let's Dance

(records, cassettes and compact disks)

Distributed by Intercon Music Corp.
An array of new point-of-sale devices offer both independent dealers and retail chains dramatic improvements in day-to-day operations.

These developments translate into reduced time for ringing customer sales, improved inventory management, quicker and more accurate information regarding sales trends, and perhaps most important, actual dollar savings.

From point of sale registers to hand-held computer terminals, from wands that can scan bar codes to data capture terminals that read credit cards, the check out process can benefit greatly from new technology. Therefore, when Tower Records began referring to the checkout counters as "processing centers" at its new video-only store in New York, it wasn't simply a matter of clever semantics; it's an accurate description of checkout innovations.

Many of these innovations were on display Jan. 12-15 at a National Retail Merchants Assn. (NRMMA) trade show in New York, a sprawling exhibition that required floor space from two major hotels. While other services and goods—including security devices, dis-

(Continued on page N-22)


Rapidly Changing Product Mix, New Consumer Profile Already Reshaping Store Of The Future

From All-Natural to All-New

THIS YEAR'S LOOK IN
NEW STORE DESIGN

By ELISABETH STAGG

Whether in a suburban mall or the heart of the city, the look for this year's new record and tape store is undeniably uptown.

Custom colors, chrome, neon, mirrors and more neon are part of the movement from all-natural to all-new.

"We've updated our 1986 model," says Larry Mundorf of the 180-store Camelot chain, which will add 13 mall locations and one or two (Continued on page N-18)

Telxon's handheld PTC-701 identifies bar-coded retail tags at Camelot Music.

Interior view, Tower Records, Broadway.
An Open Letter
To Retailers and Wholesalers of Sound Recordings

When a customer slips one of your pre-recorded cassettes into his pocket and walks out the door, you get angry. That single instance of shoplifting won't put you out of business, but it is lost profit. If enough people do it, the survival of your business can be jeopardized.

Musicians, artists, songwriters, publishers and record companies likewise are angered when people acquire their music by taping instead of buying. It is akin to shoplifting, since it takes the investment and profit out of the pockets of the creators and rights owners, putting the music business at risk.

You sell audio blank tapes for a profit. But music, not blank tape, provides the basic roots of your customer patronage, volume, profit, and growth. What's the worth of a silent blank tape without pre-recorded music to make it come alive and have value to you and your customers?

Legislation called the Home Audio Recording Act — H.R. 2911 and S. 1739 — is now pending in Congress. It would require blank audio tape and taping equipment manufacturers and importers to pay a reasonable royalty to compensate the rights owners and creators of music that is taped. Japanese and a few domestic manufacturers/importers are spending a fortune to convince you to oppose this needed legislation. They disguise their self-interest as a “consumer” issue, and seek to use your stores to generate mail opposing the legislation. And Dual-Cassette “personal piracy” machines are making them more zealous than ever.

So... you have a decision to make. Will you side with the home taping interests... or those who invest their talent and money to make the music that fuels your own business?

The “Coalition to SAVE AMERICA'S MUSIC” hopes that you will join the rest of the music community in supporting the Home Audio Recording Act. You are the link between the music community and the public. By supporting the Home Audio Recording Act, your stores can help save, not sabotage, America's music.

COALITION TO SAVE AMERICA'S MUSIC
25 Organizations with 2,500,000 Members To Protect Recorded Music from the Harm of Home Taping

For information:
Coalition to SAVE AMERICA'S MUSIC, 1200 New Hampshire Ave., N.W., (Suite 480), Washington, D.C. 20036; Tel: 202/872-3665
A pilfer-proof cassette may become a reality long before the packaging debate for the configuration ends. While retailers remain at odds on packaging, they appear unified in support of current efforts to develop a universal security system.

The packaging debate could be sidestepped entirely by the proposed security system, which is now under investigation by a joint committee of NARM and VSDA. Manufacturers would apply a universal security strip, or target, directly to product, making packaging strictly a merchandising issue. Retailers would then provide the hardware in their stores to complete the security system.

A survey of retailers indicates support for this approach to security, but vehement disagreement on uniform cardboard packaging for cassettes.

While he opposes a standard 4X12 cardboard box for cassettes, Kemp Mills’ Howard Appelbaum is eager to see the issue resolved. “Our stores are all going through a metamorphosis of fixturing and merchandising in response to CDs,” says Appelbaum, who is vice president of the 26-store Washington D.C. chain. “Let’s refixture the stores and do it one time.”

The graphic appeal of the 4X12 is great, “but that doesn’t outweigh our space considerations,” he says. “We’ve already got a space problem trying to work in CDs—something’s got to be sacrificed.”

Kemp Mills rejected spaghetti boxes as a security aid for cassettes after getting less than half the inventory in the same space using them. Tapes are now locked up in some stores; open behind the counter where customers can request them in other.

“It’s not ideal,” says Appelbaum, “but if we left tapes open in some stores we’d be out of business in six months.”

Firmly opposed to alternative cassette packaging is 36-store Tower Records. “We can’t use any package that can be developed,” says Tower founder Russ Solomon. “Space is the whole issue. When you’ve got 30,000 tapes in 1,500 square feet, you can’t put in a box that takes up three times the space the cassette does.”

Tower can get the visual impact it wants with the existing package by “creating a massive display,” says Solomon. “We’re in favor of nothing.”

Tower’s cassettes are now segregated in mini-stores where they are protected by electronic anti-theft systems. The proposed universal security system “may be a pipedream, but it would be the ideal,” says Solomon. “Hopefully the committee, which we serve on, will come up with a solution everyone can agree to.” The cost of the system, which at least one retailer has questions, “wouldn’t be any big deal,” says Solomon. “It wouldn’t cost more than a couple of pennies.”

Adamant supporters of the 4X12 box are mall-oriented retailers Camelot and Record Bar. Both chains display cassettes in the open, placing them in a long plastic security box that holds two tapes.

“Every release we’ve had in the 4X12 format has sold better,” says Lew Garrett, Camelot’s director of purchasing. “We’ve displayed the same release in a 4X12 next to our own generic long box, and the 4X12 has sold much sooner. The graphics are much more appealing. Customers are drawn to the package.”

When questioned about arguments against the 4X12, Garrett maintains, “there are none that are valid. The 4X12 just sells so much more.”

Record Bar has been an ardent supporter of the 4X12, although purchasing vice president Steve Bennett says its pluses are in merchandising and higher sales, not security.

“I’m not sure there are any advantages in terms of security,” says Bennett. “It’s simple to slit open and slide the cassette out. We once used a cardboard package to box two cassettes at Christmas and had that problem. But we think the trade-off in sales is far greater than the shrinkage.”

Although neither Record Bar nor Camelot has figures on the total cost for their plastic security boxes, both say the system is expensive. Record Bar’s Bennett says the boxes cost around 40¢ each, and while they are reused, “they do eventually get weakened and break. Loading a thousand cassettes into the boxes takes two employees literally hours to do.”

Security aside, cassette packaging is a display issue, says Bennett. “Retailers need to get those cassettes off the wall and out so consumers can see them.” To keep a dominant sales item hidden is “very wrong,” he says. “I can’t think of any other product where people would do that.”

Because the current packaging is too small to create any visual impact, the new system is in place throughout the store.

By EARL PAIGE

Articles Surveillance. The very term, and others describing anti-theft systems, revolve around what is now nearly a science known as store security, designed to make shoplifters nervous. But it makes shopkeepers nervous, too. From top management down on the line.

Even ex-thieves are into this in a big way. In fact, Mike McCaffrey, whose company, To Catch A Thief, pretty much sums it up, regularly relays retailer conventions on the fine art that won him time in the slammer. Music Plus, the 42-unit Los Angeles-based chain, employs McCaffrey as a consultant, as do other chains. Also, because people move from chain to chain, more often at the store manager and lower levels where security is most critical, the familiar tricks of this trade become known quickly. That also worries the security professionals.

An example is an anecdote McCaffrey used at the most recent VSDA national convention. His point is a code message store staff employ for shoplifters at work. He supplies an innocuous interview message. The code trigger is a suburban city where all staff know the chain has a store: “Attention, Rick, Downey wants to know if the Streisand shipment is on the way over.” The alert quoted is that the shoplifter is near the Barbra Streisand display—Downey is the key word. The whole scenario can send the wizened booster straight for the door and that’s just fine. Amateurs get caught right there with “Funny Girl” or “Cage Aux Folles.”

The unfunny part is that so many staff at chains other than Music Plus know the ploy and work it, or disregard it as possibly no longer state-of-the-art. Many know a security practice, security people become especially wary.

One basic trend in today’s home entertainment retail store.

Attention Shoppers...

OUR SECURITY CAMERAS ARE FAMILY-ORIENTED!
outlets.

Bazzle-Cole is most enthusiastic about videocassette rental, saying, “Video rental is hot. It’s bringing people into the store. Every store that we’re opening up in the future will have a video rental club.”

Traffic generation is a key reason for Spec’s new concentration on video, Bazzle-Cole says: “We’ve decided to put video rental in all of them because it pulls the customers in.” When a customer is a habitual renter, “They’re in there on a very frequent basis. They’re there to rent movies one, two, three times a week.”

Such regular repeat business has sharply increased record sales, Bazzle-Cole claims, with consumers coming to the company’s 23 outlets far more frequently to pick up and return cassettes than they used to come to pick up records.

Record retailers agree that categorizing home video is a very good idea.

“We have it all categorized in every one of our stores,” says Bazzle-Cole, with the some of the categories Spec’s has set up including “new release, children’s, drama, foreign, classic, ballet, music, and comedies.”

Tower is even more specific about its categorization, says Medwick. He predicts the end result of his company’s categorization will be video stores with product as sharply segmented as record outlets.

In one of Tower’s New York outlets, product is split up not only into categories, but into manufacturers for two best-moving companies, Medwick says: “There are two companies that we just sell so much of their product, especially in New York, that we give them their own sections,” he says.

“We’re basically trying to compartmentalize everything” is how Medwick describes the campaign. Besides the standard-issue program categories Bazzle-Cole describes, Tower also has sections for new product, how-to, and even specific artists such as Woody Allen or James Bond if the market demands it.

“All of our new stores are going to have these sections,” says Medwick. “The sharply divided sections to show that we have catalog, that we like to carry deep catalog.”

One of the specific tools Tower is using to help identify its sections is color. “We’re trying to color coordinate them, in fact, put the racks on a certain color for sale and a certain color for rental,” Medwick says. “Eventually, it’s going to be very similar to the record stores.”

Caddies and cleaning products.

Promotions for accessories seem to be more routine than imaginative, owing perhaps to fact that many of the items have traditionally sold well on their own. But some have moved better than others. Fussell says that Record Bar enjoyed “outstanding” sales results with a Maxell four-pack “brick” of UD5290 tapes. “We’re bringing it back,” he adds. Other packages worth noting, he says, are the Maxell video two-pack and the TDK SA90 audiotape four-pack. “All these have sold tremendously,” Fussell reports.
"First of all, it's a great way to meet your fans. But it's also a good chance to meet the retailers, the store managers, the clerks—the people who work to sell your albums.

"I just feel certain that in-store appearances have played a part in increasing my sales. For instance, in New Boston, Ohio I heard that over 1,100 of my albums were sold within four days around my in-store."

Earl Thomas Conley

"In stores have an incredible impact on sales. They get kids into the stores who might not normally go into the record store, and they also encourage the store to bring in more of your product. I'm sure the stores we did in stores in last year will be stocking our product this year.

"The personal touch is important: you have to show these people that you know they're important to your career. Let them know you appreciate them, with phone calls and Christmas cards and like that. If the people in the stores don't care about you, they're not going to support you with displays and reorders.

"Hard rock bands in general are people's bands; they come from the street, they don't forget the street, and they appreciate the people who made them what they are. Pop acts appreciate the machine; we appreciate the people."

Ron Keel of Keel

"I don't personally call up the local Wherehouse and go 'Hi, it's Stan. How's my record doing? Thought I'd just come down and have lunch with you.' That would be out of place and probably sound very false. I mean, I've got a job and they've got a job. But if it's not a false thing, it's great to meet the people who sell the records. It's really interesting, and I get a charge out of it. It's just that there's a lot of contrivance that can go on, a lot of ungenerous feeling, and I try to keep that aspect to a minimum."

Stan Ridgway of Wall Of Voodoo

"Starting our fresh, I do believe that in-stores play a very important part for our group. It reassures the fans that we're actually out there and that we have something to offer, and it reassures retailers that they can actually sell our records. It gives a boost for everybody all around.

"I think we've done more in-stores here than we've had to do back in Britain, because it's a bigger market and there's more work to do. But the business of

Our 5,000 plus titles turn c

Ingram Video—the fastest growing distributor of prerecorded video cassettes—has the largest selection of video titles in the industry! We offer you more so you can offer your customers more—more major new movie releases, more classics, more exercise, family-oriented, self-help, music, and children's video cassettes. And the more we offer, the more our competitors are turning green.

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RACKS
(Continued from page N-4)
electronics departments—a strategy aimed at building CD hardware sales.
Sonny Gee’s Edwards is also pleased that the industry has moved to uniform packaging.
“The standardization of CD packaging helped,” says Edwards. “The boxes are much easier to merchandise; we had difficulty working with the old plastic packaging. My problem right now is finding a display vehicle that can cut down of the pilferage problem. To put them behind lock and key does not work, so we need a vehicle that works well for merchandising purposes, without inviting shoplifters to rob us blind.”
And Lieberman’s Okinow is confident that the penetration of CD hardware will follow the cycle of videocassette recorders and other electronics products—a cycle which will constantly add to his CD customer base.
“First it will be the electronics enthusiast. Then his friends will say ‘You’ve got one, so now I’ve got to get one.’ We’ve seen that happen enough in this country to know that it will also happen with Compact Discs.”
Prerecorded video also portends growth opportunity for racks, although its ultimate potential is somewhat limited. Some rack accounts prefer to buy video direct from suppliers or video distributors, and low-priced public domain titles are readily available from many sources. Also the high ticket still attached to many movies further limits selling power. Still, Handlenman’s Schaefer is enthused about the movement of “sale-priced video,” with a wholesale price of “under $20.”
“We’ve had far greater success with video up to now than we’ve had with Compact Discs because there’s a far heavier base of homes with video recorders,” says Schaefer.
Lieberman’s Okinow is also enthusiastic about video’s wider sales base: “We see virtually every account that we currently service adding video product. 600 out of our 2,200 accounts already sell video, and we feel that almost every account will have a video sales department. That combined with the Compact Disc has very exciting growth potential for us.”
Says Schaefer, “I think video will be there in 1986. Both rack-jobbers and retailers will experience great success with sale-priced video. And in 1987, it will be the year for Compact Discs.”
REPORTS
(Continued from page N-6)

starting to burn.”

WKZL Winston-Salem, N.C. program director Chuck Finney draws a similar connection between radio and retail. Sales reports are “extremely important in finding out trends we might not notice otherwise,” Finney says. A good, recent example, he continues, was the Bangles, whose “Manic Monday” had not been picked up by other stations in WKZL’s market. “If it hadn’t shown up so strongly in sales, we wouldn’t have known it was happening.”

Programmers make frequent references for accurate retail tallies and place a heavy emphasis on developing healthy rapport with their reporters. “We’ve found ways to detect ‘hyped’ reports,” says WBZZ’s Bazoo. “The key,” he says, “is that we take good care of our reporters. We give them spiffs as often as possible... T-shirts, concert tickets, etc.”

Developing rapport with reporters also enables programmers to get information beyond the sales numbers, such as who is buying what records. “If you take time to get to know the kids behind the counter,” notes WDTX’s Harper, “you can find out which cut people are buying an album for.” WKZL’s Finney puts more emphasis on determining what demo is buying the records. Retail is especially helpful in catching “adult surprises,” Finney notes. “Arcadia is obviously going to teens,” he continues. “But, there were a lot of adults buying the Bangles, for example. We didn’t expect that.”

“At some stores, the staff takes great pride in helping us,” says WBZZ’s Bazoo. “At others, it’s like pulling teeth. That’s kind of sad, because we’re all in this together. But, I can’t blame them. Each report takes between 20 and 25 minutes of a store’s time. I know it isn’t easy, especially during holidays.”

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“Merk”
MCA Home Video
NEW STORE
(Continued from page N-10)

freestanders by the end of the year. "I hate to use the term, but it's a more high-tech look," says Mundorf.

Camelot's new color scheme replaces earthen tones with gray, red and black, and wood with lots of mirrors, chrome and clear plexiglass.

"We're mall animals so we have to be broad in appeal, both in decor and product mix, but we wanted to upgrade our look and make it more contemporary," says Mundorf. "We recognized the need to be more competitive with the fashion outlets."

"We're using more neon, but we're not going overboard," says Chip Cappelletti, director of store planning, Record Bar, which will open seven new stores this year. The 149-store chain's current design reflects the fine-tuning of its Colorado Springs, Colo., prototype store for the '80s, which opened in 1984.

Video's widespread appeal has led to Record Bar's current layout, which places the video department in the rear of the store. "We're using it as a draw and monitoring the results," says Cappelletti. "We know it's good at getting everyone from kids to their parents to move through the entire store."

Video will also be used in the rear of the chain's two freestanding stores, which feature a new circular ceramic tile walkway. This "ractrack" is designed to lead customers by each department of the stores, which will be between 4,000 square feet and 5,000 square feet. Targeted for Tidewater, Va., the stores will be called Tracks Records & Tapes to capitalize on the high profile of two existing Tracks in the area.

Record Bar's goal in designing fixtures for its new stores has been flexibility, says Cappelletti. "We've opted for putting extra dollars in slatwall fixtures that offer maximum flexibility," he explains. "If a new package or software comes out we can simply change plexi-holders. That's much cheaper than completely refurbing."

The combination of store design, product and location, all selected with an over-25 consumer in mind, has resulted in "tremendous customer response," says Hap Willard of Music's in Raleigh, N.C. The flagship of Music International's planned record chain and franchise operation opened last summer in a new shopping center in affluent north Raleigh.

The centerpiece of the store's oval checkout counter is an original 1947 Wurlitzer jukebox, which Willard and partner Bill Weber plan to feature in every store. The store does around 42% of its business in CDs, thanks in part, the owners say, to a piler-proof display system developed by Minneapolis CD wholesale Eastside Digital.

Inspired by a similar European system, the display holds Compact Disc artwork in a reusable plexiglass package, which customers are free to handle. The discs are under the bin.

"It allows us to display a lot of CDs in a small area, and our customers can go through our selection extremely fast," says Willard. "And it's 100% pilfer-proof."

Two more Music's are planned this year in the Raleigh-Durham-Chapel Hill area, says Willard. "Business, particularly in CDs, gets better every day."

For Tower Records, probably the biggest trendsetter in new store design, "the bottom line is that we're moving toward designs that create a nice environment," says founder Russ Solomon.

Leading that movement is the New York architectural firm of Buttrick White & Burts, which has done all of Tower's East Coast designs as well as a Torrance, Calif., outlet and its second London store, now under construction.

"We want to entertain people," says architect Harry Buttrick. "We take an analytical approach to come up with an architectural program that meets the specific needs of our client—including traffic, product, security and visual displays that will excite the consumer."

The firm uses only custom colors. "We find the standard color palettes don't give us what we need," says Buttrick. "Our reds need to be redder, hotter, than the standard red."

Tower's first Boston outlet, scheduled to open by the end of the year, will feature "a first—four escalators taking customers between the 'hot' first floor of rock and pop to a more appropriately colored second floor of classics, jazz and show tunes," says Buttrick.

The new London store at No. 1 Piccadilly Circus is "on the outside more British than the British and on the inside more American than the Americans," he says. Yet it won't look anything like the Tower's outlets on this side of the Atlantic.

"It's very tailored to the British customer," Buttrick says. "We don't do cookie cutters. Each of our stores is designed to reflect its own market and production."

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MALLS JUST WANT TO HAVE FUN

As NARM convenes for the 28th time in 1986, home entertainment software chains are looking more cautiously and critically at mall sites.

This is certainly a reflection of Musicland, the nation's No. 1 retail chain with around an 85% occupancy in malls for its 458 stores. By no means totally skeptical on malls, Jack Eugster, Musicland president, offers three more or less broad areas of concern.

BB: In your remarks at Musicland's convention this past August, you seem to express expansion in malls somewhat conditionally. You said, the Musicland Group will open 'some' mall stores. Was your hesitation based on the relative drop off in new malls?

JE: There's not a lot of new malls opening. We're over-storing and over-mailing America. But closely related to this is the number of record/tape stores in malls.

BB: The number is going up?

JE: There's too many. It's gone from 1.25 then 1.5 to something like 2.1. A few malls have three record/tape stores. No mall should have more than two in my opinion.

BB: What about lease hold expenses going up, too?

JE: That's certainly true and important. That's one of the reasons we have some hesitance. We pass on some deals.

ByPass

(Continued from page N-12)

BB: How do you view the new mall's emphasis on entertainment, since you view shopping as America's No. 1 form of entertainment?

JE: Shopping is the No. 1 entertainment activity in America. It's the first thing girls 16 years old want to do, go to the mall. Do you know why shopping is entertainment? The No. 1 company in popcorn sales is General Cinema. No. 2 is K-Mart. I could never prove this but I believe it. And when you're buying popcorn you're being entertained.

BB: Talk specifically about Horton Plaza in San Diego where you have a totally innovative unit called 'Sam Goody's Musicland.'

JE: Horton is unique and likely not to be repeated anywhere else. San Diego is the largest city in America without major department stores downtown. Horton allowed this. There's plenty of freeway access to downtown. There's no reason why Horton wasn't the answer to attracting major department stores. But basically, there's a lot of downtown malls around the country.

BB: Horton, however, is innovative as being both a museum and a mall, isn't it?

JE: Oh, yes. It has tremendous architecture, also not apt to be repeated.

EARL PAIGE

Cassettes at the Touch of a Button

Fischer C Boxes are high-tech and handsome cassette storage/access cases that let audio and videophiles keep their favorite performances close at hand. When they press a C Box button, a spring-loaded drawer presents their tape choice—clean, wound, and ready to play. Cassettes receive unequaled protection from dirt, dust, heat, and impact. Their owners enjoy unequaled quality, styling, and convenience.

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In addition to an extensive line of audio and video C Boxes to protect and organize tapes for home use, there's a C Box made for every domestic and imported car, either in a custom or universal model. They install in a minute, with no tools. Call us today for all the information you need on pushbutton profits and increased customer loyalty.
DISPLAY (Continued from page N-12)

comes a problem of premium importance.

Initial projections for the penetration of the Compact Disc have proven far too conservative, suggesting that even the most highly educated guesses concerning product mix and the store of the future remain guesses no matter what. V.W. Hansen, president of Holland, Ohio fixture manufacturer Crown Store Equipment Co., says most of his business is in video fixtures these days. And he estimates that the average home entertainment merchant devotes less than one-third of his floor space to records these days.

Of course, selling what people want to buy is what retailing is all about; but no one is willing to throw away custom built display units as quickly as the changing marketplace would seem to suggest.

Fortunately, trends in packaging for the smaller-sized configurations has tended towards accommodating display in already existing LP bins. The nearly 6X12 cardboard and blister packs agreed upon as the industry standard for CD's means shoulder-to-shoulder display in album browsers is a quick solution. But there are others who feel that there are more economical and aesthetic presentations suggested by the CD.

Rob Simonds, who owns and operates two CD-only stores in the Minneapolis/St. Paul market under the CD Establishment logo, displays 700 CD jewel boxes in a six-row, custom built browser that's only 40 inches wide. Discarding the outer packaging, Simonds removes the disks from the box, displaying just the box and the booklet. Disks are kept behind the check-out counter, creating a system that allows customers to hear a CD before they purchase it.

"It's a very efficient system," says Simonds, who says the only disadvantage is that it's labor intensive. "But we do a lot of volume," he adds, "and that's not a real factor. Besides, I'd rather trade that for not having to worry about pilferage. Plus, people react well to the system and it gives us a space-saving way to show the packages without presenting them spine out."

Simonds says he drew up the plans for the bin after seeing a similar one in Europe, and had the design built by a local carpenter. Since then, the bin has been picked up by other retailers including Boston Compact Disc in Cambridge, Mass. and Music's International in Raleigh, N.C., an independent franchisor who says his store design is skewed towards attracting an older clientele.

CDs account for over 40% of Music's International's sales according to co-manager Al Wodarski, making proper display and easy demonstration all the more important for the outlet.

Chances are you may have ditched your old 8-track tape display bins a long time ago. But if they're still sitting in your basement, they can be dusted off and used for CDs. The locking, sloped front glass and wood display cases with cut-out holes for examining but not removing merchandise can hold hundreds of Compact Discs, displayed spine-out in book case style once they've been removed from the outer 6X12.

The advent of home video has created its own software display problems. In the rental store, space quickly becomes one of the greatest issues despite the predominance of empty sleeve displays and backroom storage of inventory.

One solution being attempted is to adapt video sleeve art to LP cover dimensions, displaying them in record browsers instead of on shelved face-out racks.

Sony Video Software has begun manufacturing these 12X12 video flats, after seeing it in use at Steve Savage's New Video stores in Manhattan. Savage simply cut existing video sleeves in half and mounted them on plain white album jackets.

The video flat is called an idea that will "help revolutionize the way that video titles are merchandised in both record and video software stores" by Andy Schofer, director of marketing for Sony Software.

The obvious advantage is that it allows dealers with limited floor space to display an exceptionally large inventory of titles in a comparatively small space.
ADVERTISING
(Continued from page N-6)

lowering prices.

Radio advertising for 20,000 square foot Texas Tapes & Records is limited to "something really special," says president David Brichler. "Rates are outrage-
ous!"

Alloting just 10% of his adver-
sising budget for radio in the coming year, Brichler will spend around 30% on TV, and the ma-

jority on print. "We can be on TV for a week where 60 seconds of radio would cost," says Brichler.

Much of his print budget goes to the store's Texas Tapes & Records Headbangers newsletter, which has 10,000 subscri-
bers in the 12-25 year old demo-
graphic. Published every two months, the free newsletter in-
cludes articles of interest, con-
tests, promotions, and massive specials on "hard rock and heavy metal, which is our store's forte by demographic, if not by choice," says Brichler.

Customers get a Headbangers membership card by signing up for the mailing list, which dou-
bled last year. Brichler hopes to add another 5,000 names in 1986.

Video sales and rentals, which Brichler describes as "very
healthy over the past four years," have required a mini-

mum advertising. "We run a small ad in a local TV guide that we'll meet or beat anyone's ad-
vanced price," he says.

The 75-store Sound Warehouse chain, based in Dallas, will divvy ad dollars among radio (50%), print (40%) and TV (10%), with a heavier ratio of TV (60%) to print (40%) for video.

Director of advertising Barbara Burrows says Compact Discs are included "whenever and wherever possible in the print ads."

Burrows, who uses cable, net-
work and independent TV, would like to up her TV budget. In the Houston and Dallas markets "TV can cover a high number of stores," she says. "It would be nice to increase it."

No major changes in strategy are planned this year by the 180-store Camelot chain, says marketing supervisor Paul Bur-
nett. Camelot will continue tar-
getting radio for hot product and to support new store openings and chainwide promotion, he said. Four to six promotions, which include all product types, are planned this year.

Burrant says the bulk of Cam-
eto's ad budget goes to print, in-
cluding both newspapers and di-
rect mail. Movie clubs in about half the chain's stores provide mailing lists that are used to keep members informed of new releases and specials. "We've found video to be a very pleasant part of our business," says Bun-
nett.

Pleased with the results of last year's promotions, Camelot "has just done a little finetuning for 1986," says Burrant.

The 63-store Record World chain has updated its image with a new advertising jingle and TV donut. Director of advertising

Phyliss Purpuro says the TV do-

nut features a generic disk that can be either an LP or a CD. The jingle is "a little more funky" than the broadbased MOR sound Record World used in the past, she says.

"Ninety percent of our radio and TV ads are for rock, so we wanted something to appeal to those consumers," says Pur-
porto. "There is also a MOR ver-
sion we can use when we need it." Earmarking 60% of her bud-
get to print, 30% to radio and around 10% to TV, Purpuro says her print budget will include more direct mail.

A 20-page catalog of Compact Discs is planned as a supple-
ment to last summer's 48-page CD catalog. "This one will fea-
ture what's new and available," says Purpuro. "Mainly we want to build recognition as a source for CDs. Then when fill gets bet-
ter, consumers will remember us."

CD SURGE
(Continued from page N-3)

Compact Disc packaging is also undergoing further refine-
ment, this time without the un-
precedented success that marked last year's failed experi-
ments in all-board containers to replace the existing plastic jewel box developed for the configura-
tion at its inception. A hybrid board and plastic case innovation, the Digi-Pak by Symon Graphics, Inc., its developer, has been used by the audiophile-oriented American Gramaphone label, and more recently has been given a broader, mass market test by Is-
land Records, which has eight ti-
tles planned in the Digi-Pak package, several already in the marketplace. If the retail and consumer juries are still out as of this writing, it's clear that the new design isn't generating the hostile response that greeted WEAs two trial projects for an all-board CD sleeve fabricated by Ivy Hill last year.

More pertinent to dealers is the general consensus already in place for outer CD packaging, now split between plastic blister packs and printed board outer boxes, but effectively standard-
ized with respect to package di-

mensions and space require-
ments. Although broader ac-
ceptance for the Digi-Pak could allow the swing toward a more compact outer box, for now, at least, dealers no longer face the disruptive mix of jewel-
ly only, blistered and boxed goods that characterized CD stock in its early months.

Dealers and distributors can also look to a rising swell of pro-

motional momentum for the format as radio stations increase their use of Compact Disc pro-
duct over the air. Major market stations are now actively sup-
porting the CD medium not only through through specific CD program seg-
mants but also through advertis-
ing and promotion touting their use of the format. Classical radio stations have been aggressive CD supporters virtually from the inception of the format, but now even secondary market outlets and non-commercial radio sta-

tions are getting into the digital act.

Meanwhile, the array of avail-
able CD players continues to evolve rapidly in price and per-
formance, insuring a steep growth curve for the installed base of CD users. Home players are now dipping toward the $100 level, although most vend-
dors say the bulk of sales remain at slightly higher price points, and add that the market for high-end machines at $1,000 or more remains lucrative. Portable and personal CD units, including both boom box-type combina-

tion players and Walkman-type personal sets, are likewise boom-
ing, attracting a younger con-
sumer. Likewise, single-brand component rack systems now roll out their CD players as part of the package, and at least one major brand, Pioneer, has in-
trouced rack systems that offer record-playing gear as an option

but specify CD playback as stand-
ard—a sign of the times, in-
deed.

Mobile Compact Disc hard-
ware is also gaining rapid accep-
tance, suggesting that the CD, like the audio cassette before it, will roll up new sales as it rolls down the road. In addition to the growing number of after-market CD and CD/radio players on the market, Sony has unveiled the first automotive CD changer sys-

tem, an innovative design that places player and disks in the ve-

hicle's trunk for optimum safety. At least as significant are indica-
tions that the CD format will soon be offered as factory equip-
ment by car manufacturers. Ford has already confirmed plans to make a CD player an available option for its Lincoln Town Car, presumably as the (Continued on page N-22)
This system also prohibits a customer from charging over ones personal credit line, a prac- tice which stymies retailer’s creativity over the checkout process.

Use of the system also yields Tower three more key benefits: a cheaper bank card rate over conventional processing; next-day access to charge funds; and the elimination of mailing expenses.

Also consider that the average cost of processing a manually phoned charge authorization can cost as much as $50, while depending on a dealer’s service and charges, an electronically transmitted approval costs as little as 2c.

At Camelot, Telon’s portable computer terminal provided immediate improvement in inventory management of deep cata- log titles. The unit’s attached scanning wand allows store personnel to read detachable bar-coded tickets from recycled product, allowing for quicker turn around/return of product; a Telon benefit also being utilized by other music retailers.

As Camelot continues to de- velop use of Telon it will realize other time-saving measures, in- cluding the ability to transmit payroll information to its home office—a measure that eliminates paperwork, speeds pro- cessing and reduces mailing costs.

Wherehouse’s well-publicized Merlin system speeds the rental checkout process for its video and music departments, Merlin quickly clears authorized charges, and also keeps accurate record of which tapes are being rented to which customers, a prime securi- ty benefit. Like Telon’s data capture terminals, Merlin provides another important securi- ty measure—it gently calls attention to customers who carry tapes away from the video section without checking them through the store’s rental system.

These are just three examples of how modernized checkout procedures can improve a music retailer’s customer service while bettering the bottom line.

Product Mix

span for new technologies could be considerably shorter than they have been in the past all conspire to make home enter- tainment retailing a riskier and more unpredictable venture than ever.

Clearly, being able to move with trends is more important than ever. And the systems being designed today may have to out- live the product lines they were built to house. “We’re paying ex- tra now for slatwalls because we don’t know what the future will bring,” says Chip Capelletti, di- rector of store planning for Re- cord Bar. “The product lines are changing before the fixtures wear out.”

Cost remains the other major variable in planning for layout. The use of space—both for prod- uct display and creating ambi- ance and identity—is of ultimate importance.

That identity, which provides a chain or even single outlet with so much of its consumer recog- nition, may also require changes either subtle or great depending upon the shift in the market. When video games briefly ruled the roost, several chains rushed to design a high tech look that would appeal to the post- baby boomers. For the first time in recent memory, record retail- ers were looking toward another demographic in trying to cement their place in the market.

Now, as the Compact Disc draws in older customers who haven’t set foot in a record store in years, the question of decorat- ing and design may be one of the hottest topics in the retail sector. Record businesses have long thrived on an older clientele who just won’t visit the youngher-oriented record shops. Clearly, after years of being denied that mon- etary, the record-turned-CD retailer has no desire to lose him again.

Yet retailers still must hew close to the center, unless they have the space of a Tower, or captured market of an independent.

The shift in configurations on the shelves also requires a change in display and comple- mentary presentation. As long as the record and packaging remains up in the air, retailers will continue to develop their own solutions. Unfortunately, that means more and more re- tailers are already committed to a particular style of display, whether it’s Tower’s open elec- tronic surveillance system presentation, Camelot and Record Bar’s plastic shoes, or a racked lock and key arrangement—meaning it programmed, or for checking retailing to fixture down for a common packaging. With video, the issue of floor display is compounded by the problem of empty sleeves and li- brary storage. But perhaps more than anything, it is retailers making the jump to video is the labor intensive nature of vid- eo rentals. Hopefully, the con- tinuing evolution of the electron- ic check-out center—with its computerized inventory and membership capabilities, elec- tronic transaction, inventory and card swipe capabilities—are the counter-measure required to free personnel to handle the new business.

CD Surge

prelude to similar options on other models. And when Ford goes, of course, General Motors, Chrysler and their competitors are very likely to follow.

As for the Compact Disc’s multi-media capability, that too, appears ready to advance. This week witnesses the First Interna- tional Conference on CD-ROM, sponsored by Seattle by Micro- soft Corp., and while press time this paper went to press, ex- pected attendance confirmed the summit’s primary orientation toward business and computer use, efforts to re- solve the universal file standard issue are expected to be a cen- tral topic of the event. With three different groups al- ready working toward standard proposals, computer trade sources claim a standard could be in place by the end of the year. We would re- present the vital first step toward developing sophisticated new entertainment products using the CD in exciting new ways.

Security

security scene is that systems al- ready in use need to be custom de- signed and the personality of the particular chain.

“Articles surveillance,” says John Farr of the classic trade jargon term, “has a very weird connotation for us.” Farr is director of Jetco, the internal software supplier to the 220 Minneapolis- based Target department stores. “We’re very family oriented,” he says, indicating that Target doesn’t want to approach store security that directly. “We’re not into Sensormatic,” he says of the prominent anti-theft devices manufac- turer. “We have put in some cameras in test stores, things like that,” ending as do most chain executives by noting how totally propriety security practices are.

Yet another, perhaps more dramatic, trend is the need felt for some standardization, even to the extent of companion terminal equipment schemes have for their “own way of doing it.” For the first time, NARM has appointed a working committee on store security de- vices. Committee head is Lou Kwieker, president and CEO, Wherehouse. VSDA is also repre- sented on the committee and four vendors recently made pre- sentations.

The onrushing tide of putting less and less merchandise under glass and key, starting with pre- recorded audio cassettes, and the more recent success of both video and Compact Disc, has spurred the search for universal “strip”—i.e., some sensory triggering mechanism that can be hopefully installed by the software vendor.

Articles surveillance ven- dors, Sensormatic, KnoGo, 3M and Check-Mate—all four show- ing their bag of tricks to the NARM/VSDA committee Jan. 15—report various chains running different kinds of tests.

Chain management must weigh many factors, not the least the cost and maintenance of sys- tems. Kwieker says the tags them- selves cut into profit margins. Many chains just want more time to the point of they have no system is one way to go. “I have stores with cassettes under lock that sell more than where I have more open display,” says Roy Irmer, president, Elroy En- tertainment.

Wary, Irmer nevertheless just signed off on a contract to test one of the Big Four systems. “We wanted a store with a long track record. This we can compare to a similar store. We were doing this sort of thing five-six years ago.”

For six months, we took the doors off the cassette display sette recorders or Compact Disc players, might explore Distribu- tion Management Systems’ (DMS) Register Express. It too offers many enhanced register options, including the ability to check available inventory at the point-of-purchase.

For instance, if a customer wishes to buy a VCR that is not in stock, this system can prompt the salesperson immediate stock in- formation about alternate video recorders that may fit the cus- tomer’s needs. This allows the dealer to make a substitute sale, rather than lose a sale.

Today, possibilities are limitless for the music store checkout counter. With a wide scope of services and technolog- ical devices offered by a vast number of vendors, both large and small retailers should be con- sidering the advantages an im- proved checkout procedure, tailored specifically for the dealer’s individual needs.

CHECKOUT

Continued from page N-10)

play mechanisms, and consulta- tion services—were featured at that show, a good number of the vendors on hand were targeted specifically for improving the checkout process.

While it appears that record retailers have been slow to em- brace some of these new de- vices, they are very much in evi- dence in other retail sectors, including mass merchants, res- taurants and locally owned hardware stores. Still, there is some evidence that music dealer- ers are ready to test these wa- ters.

Specific cases in point include:

- Secure Records’ use of the GTE Data Terminal
- Camelot Music’s chain-wide use of Telon’s hand-held terminal
- Wherehouse’s video rental wiz- ard Merlin

Tower’s use of data capture terminals speeds credit card purchases. By passing—or "swiping"—a card through the terminal’s slot the system’s net- work approves authorized charges in seconds, avoiding the need for salespeople to check stolen card records and the need to phone in authorization for charges over a card’s floor limit.

N-22

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BILLBOARD  MARCH 15, 1986
HOMETOWN CHARITY. Executives from Vestron Video give a gift of a new VCR and a selection from sublabel Children’s Video Library to Stamford, Conn.’s St. Joseph’s Hospital. Standing, from left, are St. Joseph’s nursing supervisor Nancy Lewis, and Vestron’s administration vice president Marilyn DiGirolamo and marketing and sales vice president Michael Olivier. The Stamford-based company also donated VCRs and tapes to Stamford Hospital and Yale-New Haven.

Kartes Granted Exclusivity On Paramount, MCA Oldies

BY TONY SEIDEMAN
NEW YORK In an unprecedented move, Paramount Home Video and MCA Home Video have just licensed a total of 26 catalog titles to low-priced product specialist Kartes Video Communications.

MCA provided six feature films with a number of its major stars, including “Par Country” with James Stewart, “Lover Come Back” with Rock Hudson and Doris Day, Clark Gable and Carole Lombard in “No Man Of Her Own,” and W.C. Fields in “Never Give A Sucker An Even Break.”


The product will be coming out soon, says Kartes president Jim Kartes. “We’re going to try for release in April. As early as April as we can. We’re just waiting for the packaging to get done.”

All the titles will be released under KVC’s Video Film Classic logo, with the film company copyright on the back of the package. These movies from Paramount and MCA, Kartes says, “are older films—from the ‘40s, ‘50s and ‘60s—that they may or may not have tried to bring onto the market.”

Of his company’s decision to go for the deals, Kartes says, “Based on the number of titles we did in public domain we thought we could do well with proprietary product.

I hope they entered the deal because they feel we can do a job at it and make some money on it,” says Kartes. “I’ve carved my niche, and I think in my market I’m going to do pretty well with this stuff, especially at the price point.”

According to Kartes, in his knowledgeable film companies normally don’t do deals like this with their product. “On videocassette,” he says, “they’ve never said ‘O.K., we’re going to give you a master tape and allow you to mass duplicate, package, and market the product. That’s exactly what we’re going to do.”

Negotiations between KVC and Paramount and MCA have been going on for a couple of years, says Kartes, but nothing ever got serious until a few months ago. I think becoming a Scripp-Howard company helped a lot.” KVC was purchased by Scripps-Howard in late 1985.

The company has long been a specialist in marketing low-priced product, and virtually established the public domain business when it began putting out titles at $19.95 in alternative locations such as bookstores and other non-traditional video outlets.

Kartes sees the license with Paramount and MCA titles as essential in giving company a competitive edge in the often brutal public domain marketplace. Since Kartes has sole release rights to the films, “All these people can’t come in and cut the prices the way they did on public domain.”

This product exclusivity will be a tremendous marketing boost, says Kartes, claiming: “I’m going to do two or three times better with this product because I have proprietary use on it.

“We can’t afford not to make such deals,” he comments. “For example, he says, “If I had had proprietary use on it’s ‘A Wonderful Life’, I would have sold half a million units.”

KVC’s business was never primarily PD oriented, says Kartes. “(Continued on page 18)

MCA Bets on ‘Future’ With Huge Promotion Movie Campaign Will Include TV and Print Ads

BY JIM MCCULLAUGH
LOS ANGELES “Back To The Future,” which has already put more than $20 million into Universal Studio’s coffers, making it one of the biggest grossing films of all time, will be the focus of MCA Home Video’s largest promotion ever.

The September video version introduced and Robert Zemeckis-directed film has a street date of May 22 and a suggested list of $19.95. There had been some industry speculation that “Future” would be MCA’s first street-priced cassette. But Jerry Sharrell, senior vice president of marketing for MCA, says, “We didn’t feel the timing was right for a lower price. The rental market is still very strong and our viewpoint is echoed by such industry peers as Paramount, who opted to price ‘Wit ness’ at $19.95.”

Distributors officially received word of the promotion at MCA’s recently concluded national sales meeting in Scottsdale, Ariz.

Sharrell says that there was no resistance to the price point. Rather, he says, the amazing scope of the MCA backing campaign was met with enthusiasm.

Push capitalizes on ‘strong market’

Elements of the multimillion-dollar advertising and sales support campaign include these:

• A 30-second television spot set for MTV on a national basis, as well as eleven major national spots, slated for May and early June.

• Massive print advertising in general interest, consumer, buff, and trade magazines such as People, TV Guide, Life, Sports Illustrated and US. MCA estimates that the push will reach 96% of all VCR owners seven times, with more than 290 million impressions. Trade advertising spans March and April, with consumer print ad running during the May/June period.

• An extensive in-store, point-of-purchase assortment of countercards, mobiles, posters, full-color sign-up sheets, mirrored mylar stickers, 22-by-35-inch silk-screened cloth banners, and other material.

• A multidimensional five-foot-high floor display and a motorized display featuring a moving replica of the VHS cassette’s box against a background of enlarged theatrical main art, available to qualified retailers.

Distributors will also receive a special kit containing a cassette cover, a gatefold promotional piece containing marketing, advertising, and p-o-p material; an ad slick folder, and a special digital watch with flashing “Back To The Future” graphics.

FOR WEEK ENDING MARCH 15, 1986

TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td>THE VIRGIN TOUR-MADONNA LIVE</td>
<td>Sire Records Warner Music Video 3-38105</td>
<td>Madonna</td>
<td>1985</td>
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<tr>
<td>3</td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER</td>
<td>Motown Pictures Co. MUM/Life Home Video 300302</td>
<td>Various Artists</td>
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<td>D</td>
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<td>4</td>
<td>NO JACKET REQUIRED</td>
<td>Atlantic Records Inc. Atlantic Video 50104</td>
<td>Phil Collins</td>
<td>1985</td>
<td>SF</td>
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<td>JOHN LENNON LIVE IN NEW YORK</td>
<td>Picture Music Inst. Sony Video Video 9650128.00212</td>
<td>John Lennon</td>
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<td>THE BEATLES LIVE: READY STEADY GO</td>
<td>EMI Records Ltd. Sony Video Video 97990192</td>
<td>The Beatles</td>
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<td>SF</td>
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<td>FRANK SINATRA-PORTRAIT OF AN ALBUM</td>
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<td>Frank Sinatra</td>
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<td>Peter Townsend</td>
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<td>Prince &amp; The Revolution</td>
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<td>11</td>
<td>SCENES FROM THE BIG CHAIR</td>
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<td>Tears For Fears</td>
<td>1985</td>
<td>LF</td>
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<td>Maroon 5</td>
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<td>14</td>
<td>ARENA</td>
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<td>Patti LaBelle/Toni Braxton</td>
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KARTES GETS PARAMOUNT, MCA OLDIES
(Continued from page 47)
don't think, 'We're selling public domain'; I think, 'We're selling old movies'—and I think there's a pretty good market for old movies right now.'

He wants his company to concentrate on 'movies that people don't get to see when they go into the video store.'

Kartes maintains that even though Prism Entertainment has released licensed product at $12.95 and below, 'There's just no way you can be priced below $19.95 and pay the kind of royalties that are necessary.'

Regarding the newly licensed titles, he says, 'I'm under restrictive use of these films. I can't take these films and cut them down to fit certain lengths like the public domain people did. We've got to maintain quality on it.' According to Kartes, 'Both MCA and Paramount have the right to inspect the labs where we are doing our duplication work,' so they can be further satisfied the product is undergoing no alteration. Too low a price can even damage a product's potential strength on the market, Kartes claims, saying 'I was the first guy that put product on the market for $9.95, and I just raised my prices from $9.95 to $14.95.'

The reason his company did this was that 'we just found out in several markets that the $14.95 outsold the $9.95,' sometimes by a four-to-one ratio. Says Kartes: 'The consumer basically feels you're going to get what you pay for and they perceive $9.95 as low-quality product.'

At the same time, he admits, price is crucial for some kinds of material: 'I can tell you certain products won't sell if you charge too much—no matter what the subject is.'

As for where the movies will be sold, says Kartes, 'We're going to be marketing very strongly, of course, in the traditional markets that we've been in—bookstores and some video stores.' In addition, 'We expect to be in several thousand supermarkets with the product.'

Alternative outlets which have scored some success with public domain product are beginning to get nervous, Kartes says. 'Several of

them have told me that they're pretty concerned about what will happen when they run out of the public domain product. What are they going to sell?' Kartes' license deals will provide a solution, he says.

KVC will continue to use the vacuum formed, selling its classics in the 'clamshell' cassette cases it has used since the introduction of the Video Film Classics line.

What will change is the art on the boxes. Instead of the line-wide art similar to that used on PD film product, he says, 'We're going to the old movie poster look.' Kartes says the company will be using 'the type of poster that was used when the movie came out. If the type was a certain way in the '60s, that's the way it's going to be used on that jacket.'

The selection of films was arrived at by "a combination of my working with Paramount and MCA," says Kartes. "I worked personally with the two studios. The choices were the subject of major conversations."

As for the overall importance of the deal, he says, 'I think it shows that the studios have a little bit more confidence in our abilities right now.'

CANADA'S VCR PENETRATION GROWS RAPIDLY

TORONTO Video cassette recorder penetration in Canada has reached 31% of all households, according to recent figures from the A.C. Nielsen Co. of Canada Ltd.

The information, compiled last November, shows a 7% increase during the seven months from March to September 1986. The figures don't even take into account what retailers reported as brisk Christmas-season VCR sales.

The national average is consistent throughout the country. Quebec has the highest penetration rate, at 32%; British Columbia and the prairie provinces in the west have a 31% rate; and Ontario and the Atlantic region have a 30% penetration rate.

Some of the larger increases on a market basis include a 15% hike in the Chiecoutimi-Jonquiere region of Quebec (42%, from 27% in March); Prince George, British Columbia (42%, from 31%); Thunder Bay, Ontario (39%, from 30%); Calgary-Lethbridge, Alberta (39%, from 30%); Sudbury-Timmins-North Bay, Ontario (39%, from 24%); Windsor, Ontario (36%, from 25%); Dawson Creek, Yukon (37%, from 27%); Montreal, Quebec (35%, from 26%); and Kingston, Ontario (35%, from 21%).

A First in Home Video
Leo Buscaglia Politics of Love

- Recorded Live in Chicago
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- An Attractive Gift Box
- Advertised Through Media
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- Holds Six Programs and Displays Two Facings
- FREE with Purchase of Six Leo Videos

*Attention retailers: *desiring further information on any of our products; contact: Ron Grabel, Anne Callahan or Nanette Crossin at the phone number listed below. If you are not a retailer, call or write us for a list of retailers in your area.

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Turkey Talk
Leads to New Antipiracy Law

NEW YORK Home video rights holders have just gained a major new market, with Turkey establishing its first laws regulating the pre-recorded cassette business.

Turkey represents one of the world's most important video marketplaces, with 2.5 million machines in consumers' hands and a penetration level of close to 45%.

While in the U.S. such technologically complex devices as Macrovision (Billboard, Mar. 1) are now the key weapons in the war against piracy, the battle in Turkey was far more basic—one to establish fundamental laws making it possible to punish those selling unlicensed copies, and thus make it possible for rights holders to sell product at a profit.

One of the key tools being used in overseas markets to fight piracy is the tax label, say Motion Picture Assn. of America (MPAA) executives. Tax labels, which certify product legitimacy and generate revenue, are in use in Spain, Portugal, Sweden, and Brazil and are at the heart of Turkey's new legislation, says MPAA executive Jim Bouras.

"It's a revenue source for the government. But in the long run, although the industry has to pay up front for the certificates, it saves you money through increased revenue.

MPAA executive William Nix estimates that the organization's member companies "lose 500 million in potential" revenue a year due to overseas piracy.

"You can't get into the video business in Turkey without some sort of a framework law setting up the rules and regulations," says Bouras. For some time his organization and the Motion Picture Export Assn. (MPEA) have been "trying to get a law passed in Turkey that would set up a regulatory framework under which a home video industry could exist."

Just recently, they succeeded.

The move is an important one for American video rights owners. Not only is Turkey a large market in and of itself, comparable in size at least to France, but its opening up as a video market allows for the possibility of other marketplaces where piracy is prevalent going straight.

There are many pirate markets in the world, says Nix. "In the theatrical area there are 80-100 markets that are currently bearing fruit, in the video market we are in the 30s." Turning such areas "straight" will have a major impact on the international revenue picture for almost all U.S. home video companies.

According to Jack Valenti, president of the MPAA, the situation in Turkey was that "the market was owned by thieves and pirates, and the legitimate rights owners couldn't get in." Turkey was the only one of the top 15 video markets where the situation was this extreme, MPAA executives say.

"One of the reasons that this is a particular breakthrough is that, with one or two exceptions, there is
no means of protecting product in Middle Eastern countries," says Nix. "We hope this will have some-what of a denouement effect."

Getting the law passed wasn't easy, executives from the MPAA and the MPEA say. Says Valenti: "Suffice it to say that it was a full court press by the MPEA, in doing the kind of informational work, the kind of lobbying work, the kind of opening-doors work so that their message could be heard by the Turkish government."

"This is a major political issue in Turkey. It was front page news on the papers every day," says Bouras. "It was an open political brouhaha to the thing passed."

Nix estimates that Middle Eastern piracy is at the 100%-level, with "attempts by a couple of companies" to introduce legitimate product there only just beginning. Nix says the level of piracy in European markets is declining dramatically, and adds that "in North America things remain relatively clean. The Far East is "readying for some advances," he says.

The film industry is "also seeing Latin America coming under control," Nix says. "Where we've been operating for a while and can get the laws in place and the marketing structures in place we seem to be making some progress," Nix says.

"The Law Relating To Movie, Video, And Music Works" was passed on Jan. 29, 1986, and published on Feb. 7. Although technically it is in effect now, the implementing regulations enforcing the law probably won't be enacted until May. Once they are, video retailers will have six months to replace their unlicensed product with legal goods.

"All authorized videocassettes will have to carry a special tax certificate attesting to their legitimacy," says Bouras. "If they catch you mucking around, you're not only out of business, but you're in deep trouble criminally."

The law applies to audio as well as video. "As originally proposed and lobbied for it was strictly for films and video, and when the record industry heard about it they said, 'Me too,'" says Valenti.

Once the laws are in force, Bouras says, "All video importers, manufacturers and retailers will have to be registered by the government, licensed by the government and authorized to conduct business in Turkey."

Anybody having a casse-ette "must prove a chain of title to the rights owner through valid doc-uments that can't be forged."

In order to keep track of what's legitimate and what's not, every videocassette will have to have "a certificate of legitimacy for which you're paying a fee," Bouras says. In addition, "all retailers have to be licensed by the city in which they operate." In addition to requiring licensing of prerecorded video product, the "bill also dramatically increases the piracy penalties in Turkey," with fines "as high as 6 million Turkish lira," or $12,000, says Bouras. And that's just at the federal level, he adds; municipal fines are also possi-ble.

TROY SEIDEMAN
ITA Seminar

Expected to Hit
Attendance High

LOS ANGELES Pertinent industry issues—like 8mm video, mass merchandisers selling prerecorded cassettes, new developments in Compact Disc manufacturing, digital audio tape, high speed duplication of all video and audio formats, and optical disk and CD-ROM updates—are drawing more than 500 people to the Americana Canyon Hotel in Palm Springs this week for the International Tape/Disc Assn.'s 16th annual seminar for the audio/video/data industry.

Another major lure is the presence of Sony Corp. chairman and chief executive officer Akio Morita, who will deliver the keynote speech, "Creativity In Our World Of Electronics." Morita will also be available for informal discussion at the opening night's reception. The seminar begins Wednesday (12) and ends Saturday (15). The expected attendance is a record high for ITA.

After Morita's talk on Saturday morning, Kodak's John Osterhout and Sony's Michael Metz will discuss their company's plans for 8mm. Then the Fairfield Group will present a recent consumer study on how the general public perceives 8mm.

The rest of the first day will be devoted to video duplication (real time on cassette, real time on pancakes, high speed, and the Sony Sprinter technology), followed by a study on "Turning Video Renters Into Buyers - A Consumer Survey," presented by Video Marketing Newsletter's Tim Baskerville.

The next morning will feature a two-pronged presentation consisting of program suppliers—including Gary Khammer, RCA/Columbia Home Video; Len Levy, IVE, and Court Shannon, Karl-Lorimar—discussing the mass merchant's role in home video. That will be followed by a group of merchandisers addressing the same topic.

Rounding out the program will be a discussion of electronic publishing, covering CD ROM and optical disk technology, an outlook of the blank audio and videotape consumer and industrial markets; the market for non-music audio cassettes; and the future of television imagery.

Of particular interest to the record industry will be "New Developments In Compact Disk Manufacturing," in which representatives of DAD, 3M, Capitol, Laser Video, Philips/Dupont, and Shape will be on hand to discuss what their companies are doing, when new companies will be on line, and what variations in manufacturing technology there are.

Japan's Matsushita Technology Center's general manager will also be on hand for a digital audio tape update.

Concurrent with the mainstream seminars will be a series of technical seminars. JIM MCCULLOUGH
Classic Features with Theatre Quality Reproduction

Encore Video proudly presents “Classic Features with Theatre Quality Reproduction.” Encore Video introduces a unique collection of Golden Reel classic films and Silver Reel exclusive titles to the video market. Golden Reels have brought back some of Hollywood’s true classic films. “It’s a Wonderful Life,” “Sabotage,” “Perils of Pauline,” “The Divorce of Lady X,” just to name a few.

Encore Video Silver Reel feature exclusive titles only distributed by Swire Magnetics Company. These are videos that were produced by the Emmy Award winning CEL Communications, Inc. “Legends of Baseball,” “Backstage at the White House,” “Great Romances of the Century” and many more entertaining titles in the field of sports, history and childrens programming.

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Companies Join In Producing Children’s Series

CHICAGO Panatrope Inc., an Evanston, Ill.-based film and videotape production company, has teamed up with children’s book publisher School Zone Publishing of Grand Haven, Mich., to produce its first home video line.

Each of the nine videocassettes in the series will be packaged with a corresponding School Zone book. The programs are targeted at preschool children.

The teamwork between Panatrope and School Zone will extend beyond just production, says Craig Witty, president of the video firm.

The teamwork between the firms will extend beyond just production

and producer/writer for the series. “All the retail outlets in which School Zone markets their books” will also carry the 20-minute, $19.95 cassettes, he says. These include Toys “R” Us and Childworld. Sears Roebuck and J.C. Penney will also carry the titles in their catalogs.

School Zone will market its video line through a print ad campaign. Television advertising is also being considered.

Witty claims the cassettes are “based around an educational curriculum” and combine “animation, puppets, and live action” with “original stories, music, and characters.”

The first three titles have just been released, with the next three to follow April 1, and the last three “by midsummer.” The first six titles are “Nimble Numbers,” “Alphabet Soup,” “Little Letters On The Loose,” “Crazy About Colors,” “All About Animals,” and “Shipshape Shapes.”

The books packaged with each tape fall into either the workbook or storybook category, says Witty, and are designed to complement the material on the videotape.

Witty says Panatrope and School Zone are looking at a possible collaboration on a proposed “story series,” featuring a constant cast of characters, although no concrete plans have been made yet. “Our relationship with School Zone is open-ended,” he says.

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**TOP VIDEOCASSETTES**

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

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<tr>
<th>#</th>
<th>Last Week</th>
<th>This Week</th>
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<th>Principal Performers</th>
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<td>JANE FONDA'S NEW WORKOUT</td>
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**NEW**

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<td>PRIZE'S HONOR</td>
<td>ABC Motion Pictures Veton 5 1144</td>
<td>Jack Nicholson Kathleen Turner</td>
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<td>GONE WITH THE WIND</td>
<td>MGM/UA Home Video 900224</td>
<td>Clark Gable Vivien Leigh</td>
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**NEW on Video**

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<td>Mel Gibson Tina Turner</td>
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**RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA)**

- **GOLD** - Home video sales of 50,000 units or more.
- **PLATINUM** - Home video sales of 100,000 units or more.
- **TRIPLATINUM** - Home video sales of 200,000 units or more.

*Note: The above data includes sales of only those titles that have been certified by the RIAA as 'gold' or 'platinum.'*
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Also Available: Into The Gap Live-$29.95*

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Ray Davies directed this suspenseful synthesis of rock, video and cinema. A brilliant film with music featuring eight new songs by members of the Kinks.

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Pure, high octane rock from the band Ritchie Blackmore built into an international phenomenon. 11 explosive songs make up this program of conceptual and concert videos.

The Statlers
BROTHERS IN SONG
With two or three top hits every year, they have established themselves as one of country music's main attractions. Here are six of their best conceptual videos.

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GRACE UNDER PRESSURE TOUR
A spectacular mixture of live performance and dazzling film effects. This is Rush's third videocassette release, and a must for their many devoted fans. Includes the never-before-seen, full-length premiere of "THE BIG MONEY" plus eight songs and two medleys by one of home video's best-selling acts.

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EXIT...STAGE LEFT-$29.95*

Also Available: Into The Gap Live-$29.95*

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Mail Orders Won’t Let Relax Take it Easy

NEW YORK Relax Video, a small New York home video manufacturer, is doing its best to show that a company doesn’t have to be a giant to survive in the home video business.

The company has carved a niche for itself in the home video marketplace, selling a “few hundred copies a month” thanks to a holiday-season boost that extended through February, says company head Jacob Podburh. Almost all of the units moved “through mail order.”

Right now the company’s videocassettes are in a few New York City retail outlets, including a Harvey Electronics store and an American Video Express.

Relax Video’s programs have no plot; they are “environmental” in nature, designed to be as soothing and undemanding as possible. The two tapes the company currently has on the market are “Aquarium TV” and “Fireplace TV.” List price on the programs is $24.95 each; running time is about 60 minutes.

According to Podburh, the Sun Belt has proven the strongest market for “Fireplace.” “People in the Southwest who might find having a real fireplace unreasonable find this a perfect alternative,” he says.

“Right now it’s borderline,” he continues. Relax is making some profits and is growing slowly, but the pace is not up to the firm’s potential, or so says Podburh. “I would love to have some outside capitalization to make the company grow faster. That’s why it hasn’t grown that fast. But right now I’m taking it one step at a time.”

Providing much of the fuel for Relax’s growth has been the attention the company has gotten in the media. “I am amazed at how well I’ve been received as far as press,” Podburh says.

In terms of the homegrown publicity campaign he developed, Podburh says, “Basically I sent out press releases and contacted them, and a lot of people heard me on the radio and contacted me. I was in some classified ads, and Mutual Radio saw me in the classifieds and contacted me.”

Relax Video’s address is Suite 128, 2901 Broadway, New York, N.Y. 10025.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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

AT BOOKSTORES NOW
MVP Fuses Local Campaigns into Nationwide Marketing Coverage

BY JIM BESSMAN
NEW YORK Music Video Promotions, the home video marketing and consulting firm based here, is success­fully experimenting with local music video broadcasts and cable outlets as a means of promoting music video software.

Most recently, the company coordinated a pre-Christmas promotion with 14 local video programs throughout the country in support of Sony's "The Beatles Live - Ready Steady Go!" videocassette. MVP used a Beatles trivia contest to award five copies of the cassette in each market. The campaign followed an earlier one on behalf of "Live" tapes, which was designed as a tie-in with the singer's fall U.S. tour.

Bill Melo, MVP's manager of promotions and acquisitions, says the company focuses on local music outlets because "a number of these shows draw better in their markets than the national competition." Another advantage, he points out, is that smaller programs can regionally exploit an artist's tour schedule.

The Turner promotion, which ran from early September to early December in 20 markets served by local video outlets, was relatively simple. Sony supplied giveaway posters and videocassettes to the stations through MVP.

The idea was to give the stations free materials in producing their own promotional strategies and ad spots. The only stipulation was that the outlets have access to the shows for a certain number of times, and to appropriately position and identify Sony and its Turner titles.

For the Beatles promotion, however, a 900 phone number was set up in an attempt to pinpoint the effects of the promotion.

Smaller programs can exploit a tour

Tina Turner's "Private Dancer" and "Live" tapes, which were designated as a tie-in with the singer's Fall U.S. tour.

The promotion, which was designed as a tie-in with the singer's fall U.S. tour, was relatively simple. Sony supplied giveaway posters and videocassettes to the stations through MVP.

The idea was to give the stations free materials in producing their own promotional strategies and ad spots. The only stipulation was that the outlets have access to the shows for a certain number of times, and to appropriately position and identify Sony and its Turner titles.

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Computer Data Base Offers Details on Works in Progress Film/TV Info Service into Music Coverage

BY JIM McCULLAUGH
LOS ANGELES A new on-line information tool for the music video community will become available next month through Baseline, a New York company whose entertainment data base already includes a computer equivalent of more than 155,000 pages of facts.

According to president Jim Monaco, every music video ever made and presented on TV and in the motion picture industry will be included in the data base, which is continually updated.

That service is being added to the "Impro" section of Baseline, which already contains credits, production companies, and the status of nearly 1,000 films and television shows in production.

"If a record company video executive," he says, "is interested in finding out who was the director for Don Henley's 'The Boys Of Summer,' what additional credits the person has, and how that person can be reached, it will all be in the data base."

Initially, Baseline will be used by Leon and Kailkow's "New On The Charts" for source material. Eventually, Baseline hopes to have additional music-oriented material, such as a current and historical "greatest hits" list.

"We have a great deal of music information on the data base already," says Monaco, "from film and TV data, including longform music videos."

Though the service was originally designed for the film and TV industries, Monaco notes that "due to the nature of the data, it will be used by everyone." The service will include information on the production of a film or TV show, the director and cast and crew, the production company and the financial backers.

Any edge in information can be critical

Disney Pictures, CBS-TV, NBC-TV, "Entertainment Tonight," HBO, and Time Inc.

Downstream, Monaco even foresees potential future for home video retailers to access information and perhaps even for ordering. In the future, the data base will contain information on the films and TV shows.

"The home video industry has become so active," Monaco says, "that any information giving manufacturers an edge for a particular consumer is critical. Some have full-time staff people tracking the kinds of information through the Hollywood trade papers and hundreds of phone calls. Naturally, the service can also help in providing the precise film credits and information for packaging needs."

To date, the privately funded company has spent $2 million assembling Baseline. The data base has been available to field offices for a test basis for just the last year. The project, begun in 1983, is preparing for a major expansion — expecting to increase its subscribers from 100 to 700 — making the service profitable, Monaco feels.

Baseline can be accessed via phone, through a personal computer or a terminal which the company will rent for $35 per month. Sign-up includes 60 free minutes, costs $87; afterwards, the charge is 75 cents per minute on-line and $1.75 per minute over the phone to Baseline's research staff, which consists of 20 editors and researchers.

Baseline provides information on more than 200,000 industry professionals and 35,000 film and TV shows.

The company's basic services cover titles; names; Cinemascop, the information service that charts operational next moves; reaction to feature films; projects in production; a special column by Hollywood Reporter's business editor Martin Grove; the status of available literary properties, news; and a calendar of entertainment industry events.

Monaco is head of Baseline and Zoetrope, a specialty book publish­er of film and entertainment titles. A noted critic on film and the entertainment business, he's also written several works in that field.

Melo, who again observed higher chart performance of a video cassette after a promotion, will say only that the number of tapes "worked well," as determined by immediate purchaser calls. "We now want to do a couple more like this so we can perfect a formula where we can document everything. Then, we'll be able to go to other companies."
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This week 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, 1151 Broadway, New York, N.Y. 10003.

**PATTY BRARD**
Red Light
Red Light/Stevie Ray Vaughan

**JIM FOSTER**
"Kiss Me"/RCA
Power Lives/RCA

**EARL THOMAS CONLEY**
Once In A Blue Moon/Southern Pacific
Stephen Beechum, Lee Lacy & Associates

**MOVELAND**
Postcard To New York/MCA
Stephen Beechum, Lee Lacy & Associates

**ALABAMA**
She And I/Great N. MCA

**BAXT"ER'S"**
"My Heart's Got A Mind Of Its Own"/MCA

**WAX**
Right Between The Eyes/MCA

**BOURJEOIS TAGG**
Mutual Surrender/Southern Pacific

**VARIOUS ARTISTS**
Stop The Madness/MCA

**CHARLIE SEXTON**
Impressed/Platinum Records/NMC

**TALK TALK**
Living In Another World/Chrysalis

**KLMAYX**
The Man All Right/MCA

**PATTIE LABELLE & MICHAEL McDONALD**
On My Own/Atlantic

**CHARLES B.**
The One To Watch...Kissing The Pink/"One Step"
### 12 Inch Singles Sales

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<td>HOW WILL I KNOW (REMIX)</td>
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<td>PRINCE &amp; THE REVOLUTION</td>
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<td>NEW ORDER</td>
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</table>
Making Movies. Pausing on the set of the shoot for RCA act Moveland’s “Postcard To New York” clip are (from left) band members Davey Sacks and Richard Lewis and Annette Cirillo of RCA Video Productions.

VIDEO TRACK

(Continued from page 50)

Also— retarded—is captured in the clip, with ears and clothing reminiscent of that era. It was lensed on Hollywood Boulevard and Highland Ave. Beth Broyd and Fay Cummins produced for N. Lee Lacy/Greenbriar Productions.

OTHER CITIES

DIRECTOR ROBERT QUARTLY and producer Allan Weintraub have been busy creating Jim Foster’s video for “X-Ray Eyes,” the first single from his RCA solo debut album “Power Lines.” It was produced by Champagne Pictures.

Video clips feature the following artists:

Disney & Dance 12”

U.S. & IMPORTS

US & CANADIAN 12”

(In Stores Now—Tapes)

Midnight Lover—P. F. Lip Up

Chair of Choice—P. F. Lip Up

Two Much Too Late—M. Stevens

Petty-Gin—Susan Silver

Yum Yum—Rita & The Boys

Work That You So—J. B. Jones

Driving In LA—Tony Goss

Caught in the Middle—Lea Sunshine

Release Thomas—J. Groove

Peter West Dance—J. Groove

Love Honey—Main Friday

These Are My Beats—Honey D. Poppin In My Pocket—1, 2, 3, 4

Pet That Rocket—J. Groove

Boys—Robert David

Home from Dark—Yamendu

Denim—Sir James

Miss Daines—Quest

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Landmark Distributors, Inc.
36-39 22nd Street,
Long Island City, N.Y. 11106

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<td>HOW WILL I KNOW</td>
<td>WHITNEY HOUSTON</td>
<td>44 FUNKY LITTLE BEAT (Kapmore, BMI)</td>
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<td>DO ME BABY</td>
<td>MELITA MORGAN</td>
<td>97 GO HOME (ASAP/Rockhead, ASCAP)</td>
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<td>CHERELLE WITH ALEXANDER O'NEAL</td>
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<td>SMOKOBY MINNIE</td>
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<td>DANNA DANE</td>
<td>91 CAN’T WAIT (Browne, BMI)</td>
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<td>GOING IN CIRCLES</td>
<td>THE GAP BAND</td>
<td>55 I’LL BE ALL YOU EVER NEED (Gibbons, BMI)</td>
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<td>TEDDY PENDERGRASS</td>
<td>56 I’LL GONNA LET YOU GET THE BETTER OF ME (MC Alliance, BMI)</td>
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<td>INSATISSABE WOMAN</td>
<td>ISLEY/JASPER/ISLEY</td>
<td>92 IN THE MORNING TIME (Lyons, BMI)</td>
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<td>KISS</td>
<td>PRINCE &amp; THE REVOLUTION</td>
<td>73 I’LL BE RIGHT HERE (Browne, BMI)</td>
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<td>SECRET LOVERS</td>
<td>DONNA BROWN</td>
<td>95 YOU DON’T HAVE TO BE SINCERE (Lease, BMI)</td>
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<td>COMPUTER LOVE</td>
<td>EUGENE WILDE</td>
<td>57 THE END (Browne, BMI)</td>
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<td>AFTER YOU</td>
<td>BERNARD WRIGHT</td>
<td>153 THE END OF THE ROAD (Browne, BMI)</td>
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<td>SUGAR FREE</td>
<td>JULIE YOUNG</td>
<td>149 I’LL BE ME ONE (Elmore, BMI/ASCAP)</td>
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<td>I CAN’T WAIT</td>
<td>NU SHOOZ</td>
<td>133 I’M NOT SORRY (Browne, BMI)</td>
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BLACK SINGLES A-Z
### Top Black Albums

**FOR WEEK ENDING MARCH 15, 1986**

#### ARTIST / LABEL / MFG. OR STORE

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<td>WHITNEY HOUSTON</td>
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<td>L.L. COOL J</td>
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<td>13</td>
<td>STEVIE WONDER</td>
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**FOR WEEK ENDING MARCH 12, 1986**

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Would like to thank MCA Records and The Jets for their "Curiosity," written, played and produced by Jerry Knight and Aaron Zigman for AARONIGHT MUSIC CO.

Congratulations and Continued Success

We've got a "Crush on You," written, played and produced by Jerry Knight and Aaron Zigman for AARONIGHT MUSIC CO.
Cassette Loaders to Share the Spotlight at ITA Meet
King, Recortec, Electro Sound, Others Will Display

BY KEN JOY
NEW YORK  Many of the audio cassette and videocassette loaders set to be shown at this week’s (12-15) International Tape/Disc Assn. (ITA) meet in Palm Springs, Calif., are marked by significant improvements over previous models, especially in the areas of operating speed and microprocessor automation.

King Instruments of Westboro, Mass., will display its Speed King loaders, which it says are two and a half times faster than any other audio cassette loader previously manufactured by the firm. The Model 790 boasts a microprocessor-based control system, with an LED diagnostic readout to aid the operator during production. The company says one operator can handle three loaders, producing 2,500 C-60s per loader in an eight-hour shift. The Model 790 is priced at $34,000.

Faster still is the Model 793, which features a two-pancake reel that permits the loader to run a full shift without stopping for a reel change. The unit’s improved servodrive system reduces the possibility of tape damage during rewind and will accept cassettes in either direction, eliminating the need for presetting. A single operator with four 793s can produce 14,000 cassettes per eight-hour shift. Suggested retail price of the Model 793 is $26,000.

On the video side, King’s Model 590 videocassette loader winds both VHS and Beta cassettes as well as performing hub-to-hub winding, with format changes accomplished in less than 10 minutes. According to a company spokesman, the unit’s improved microprocessor controllers are designed to ensure quality splicing.

8mm Duplication ‘Is Catching on
BY TONY SEIDEMAN
NEW YORK  A survey of major video duplicators indicates that most are either gearing up for 8mm duplication or already have systems in place. The consensus is that 8mm is here for the long run, provided that hardware manufacturers do their part in promoting the new format.

“The future looks promising in 8mm,” says senior vice president Bill Pollet of VCA/Technicolor, regarded as the nation’s top duplicating house. VCA/Technicolor has 120 8mm slaves up and running; it has 12,000 slaves devoted to half-inch, VHS, and Beta duplication. Eight millimeter “appears to be catching on, but its growth will be directly related to the ability of Sony and Kodak and others to sell the 8mm hardware,” Pollet says.

VCA/Technicolor appears to be the company most deeply involved in this drive. In addition to the other two duplicators, Bell & Howell/ Columbia Pictures, is looking to move into the format “soon,” says an executive there. As yet, however, there are no specific plans. “We’re not resisting it,” the executive says, “just waiting for demand to grow.”

Visiting is also what another company, this one with an operable 8mm production line, is doing. “It’s a fourth-quarter potential,” says Ed Pessar, vice president and general manager of Creative Video Services (CVS). “As far as duplicators are concerned, they should think about starting to get orders in the fourth quarter.”

Pessara predicts the “whole industry will be very small in volume as regards the 8mm for the rest of the year.” Even so, he says, “8mm is for real. It’s alive.” A spokesman for NBC Entertainment Group’s international arm of CVS, agrees, saying that children’s product and general release titles will be out from the company soon.

Audio Track
Sound in Santa Monica. Reggie Calloway produced, Traivee Moten engineered and Terri Greene and Janine Girillo assisted. Also, Capitol’s Missing Persons was in mixing its new album with producer Bernard Edwards, engineer Josh Abbey and assistant Sabrina Buchanan. Finally, MCA act Network was in to mix the single, “You Are the One.” Vincent Bratcher and Rick Timas produced, Mote engineered.

Motown’s Rockwell was at Muscle Grinder tracking and producing his new album along with producer Kenny Ashby. Gary Skardina and Robert Fiest engineered. Also, PolyGram artist Lita Ford was in tracking vocals for her new project with producer Chaz Sanford. And, Hit’s Nancy Wilson was in producing local act Maurice & the Chiches with Fiest at the deck.
THE NEWEST INCARNATION of Santana has been working at The Plant in Sausalito, Calif. Carlos Santana and Chester Thompson are producing the new album; Maureen Droney and Wayne Lewis cut the tracks, and Lewis and Jim Gaines engineered the mix. Also there, Buddy Miles is wrapping his comeback album with Gaines mixing, assisted by Robert Missbach.

Syracuse, N.Y.-based band the Cause is in at ECA Recording in Utica, N.Y., recording their debut single with producer Ed Hamel.

Philadelphia's Kajem Recording is quite busy. Newly signed A&M act Bricklin has been recording its new album with recent Grammy winner Neil ("Brothers In Arms") Dorfman at the controls. Jim Campbell is assisting. And, local act Cinderella recently recorded an album for PolyGram with producer/engineer Andy Jons, assisted by Joe Hauserman.

Marchhena, Texas-based Reel-sound Recording's remote truck recently handled audio production for the Anheuser-Busch Music Fest in Houston. The show, hosted by Lou Rawls, featured the Mary Jane Girls, Patti LaBelle, the O.J.'s and Kool & the Gang. Engineering duties were shared by David Huff, Malcolm Harper and Mason Harlow, assisted by Gordon Garrison, Billy Myers, and Brent Campbell.

BBC America act Touch was in at Tone Zone Recording in Chicago laying tracks for their new single with producers Nat Meadows and Emmett Garner.

CBS International artist Jose Luis Rodriguez has been mixing a new 12-inch dance record at New River Studios in Ft. Lauderdale, Fla. Producer is Pablo Flores, engineer is Eric Schilling assisted by Teresa Verplanck. Also there, Glenn Frey recently cut his vocal tracks for the much-discussed Pepsi commercial the former Eagle made with "Miami Vice" star Don Johnson.

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

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the Billboard Classified.
Call toll free (800) 223-7524, NY residents dial (212) 764-7388.

Jan Hammer, composer and producer of the music for television's MIAMI VICE and the hit album MIAMI VICE, masters his music on AGFA PEM 469.

"When I go into the studio I know instinctively how my music should sound. The tape I use has to have a complete dynamic range in order to capture that sound perfectly. That's why AGFA 469 is my #1 choice. I know that what I hear in the studio is what I'm recording on my master."

Agfa understands the creative agony artists and producers endure. Jan Hammer demands the best—so should you.

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It gives you what you want...and more.

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Mr. Hammer accepts no compensation for his endorsement.
CASSETTE LOADERS
(Continued from page 68)

$7,675 with stamper.
Elk Grove, Ill.-based Audio Inc.
has added the useful feature of
automatic tape length verification
with its line of audio/video loaders.
The firm's Model 200-9 Timer/
Rewinder/Exerciser allows audio
cassette tape lengths to be deter-
mined rapidly with a sensing de-
vice that distinguishes between
tape and leader and also provides
accurate real-time readout in min-
utes and seconds of playing time.
C-60s are timed in less than 20
seconds. The unit can also be operated
as a high-speed rewinder, with a
maximum output of 400 C-60s per
hour. The suggested retail price is
$850. To determine exact U-matic,
VHS, and Beta videotape lengths,
the user can add a timer to either
the 619R Video Rewinder ($1,975
w/timer) or the System III loading
system ($7,275 w/timer).

With the Audio System III,
plug-in modules allow users to
change easily among formats on
the same unit, even allowing the
System III to load audio cassettes in
standard, Type-A Broadcast and
8-track carts, and Nagra reels. The
System III also offers a conve-
nient reload option that replaces
used tape with new in videocassette housings without hav-
ing to take them apart.

Recor-tec Inc., another denizen
of Sunnyvale, Calif., will show its
Asynchronous Cassette Duplica-
tor (ACD), which operates at a 64:1
ratio using a 7.5 ips master. Using
a single bi-directional master, says
Recor-tec, the ACD will duplicate
one cassette per slave/loader in
both forward and reverse passes,
with beginning and ending splice
operations handled automatically
by the slave/loader.

A single operator using an ACD
with three slave/loaders can dupli-
cate and load 2,000 C-60s per eigh-
thour shift. Each slave/loader has
its own record and bias electronics
that do not require the master for
alignment or testing and will han-
dle oxide or metal tape in quarter-
inches or half-inch formats.

A system featuring the ACD and
one slave/loader starts at
$38,000; additional slave/loaders
may be had at $18,500.

For videotape, Recor-tec is dis-
playing the VCL-500, a stand-alone
unit for loading magnetic tape into
pre-leaded U-matic, VHS, or
Beta cassettes. Leader cutting,
opening, and ending splices, and
loading to predetermined tape
length, plus or minus one foot, is
automatic. Recor-tec says the VCL-
500 utilizes a patented vacuum
chamber to keep tape tension con-
tant at all reel sizes and tape
speeds, and to eliminate stretch
and edge damage. The unit loads a
one-hour cassette in less than one
minute and costs $19,000.

ACTIONMART
The results are fast. The
reach is vast. And the call is
free! To place a Billboard
Classified ad, call Jeff Serette
at (800) 223-7524.
Nickel Plating Process Created By Hal Chemical

CHICAGO Hal Ellison, president of Hal Chemicals here, has pioneered a new record plating process he claims significantly increases the dynamic range and frequency response of vinyl disks.

According to Ellison, it took Hal Chemicals’ research and development department four years to come up with a system for nickel coating the master acetate disk—replacing the usual silver compound.

“The silver compound made the lacquer conductive, so that it could then be plated with nickel,” says Ellison. “But silver and nickel is not a good marriage, and when the silver’s removed, some fidelity is lost.”

Ellison’s new system, which he is patenting under the name “Ni-Fi,” “makes a world of difference” in vinyl disk fidelity, he says.

Several companies are testing Hal Chemical’s plating process, among them Nashville’s Ingram Records and MFP Inc. According to Michael Simpkins, general manager of the MFP electroforming shop, which services three pressing plants in Nashville. “We’re experimenting with Ni-Fi, and the improvement in sound quality is something that is noticed right off.”

“We’ve been working with silver nitrate for 15 years,” Simpkins notes, “so we’re reluctant to change too quickly. But Ni-Fi has very strong potential.”

Soundcraft Inks Deal With JBL For U.S., Mexico

NEW YORK JBL Professional and Soundcraft Electronics have pact ed an exclusive distribution deal that will see the Northridge, Calif.-based pro audio manufacturer—JBL—handling the U.K. company’s products in the U.S. and Mexico.

The newly formed division, Soundcraft, U.S.A., will be a separate entity under the direction of Ron Means, president of JBL Professional. Soundcraft Ltd. previously maintained an American arm in Santa Monica, and that office will continue to serve as operations center, with Wayne Freeman remaining director of sales and marketing.

Betty Bennett, president of Soundcraft in Santa Monica, is retiring but will stay on as a consultant.

According to a spokesman for JBL, the agreement was made with Soundcraft in an effort to “strengthen the U.K. firm’s position in the U.S. and Mexican markets.” JBL Pro was appointed distributor because of the company’s “knowledge of marketing complimentary products to all areas of the pro sound industry.”

Soundcraft’s product lines include audio consoles, tape machines, and power amplifiers, all manufactured at facilities in Borehamwood and Wood Green, London.
Your best buyers depend on...

Billboard's 1986 AUDIO/VIDEO/TAPE INTERNATIONAL SOURCEBOOK
THE ONLY COMPREHENSIVE DIRECTORY IN THE INDUSTRY!

Publication: MAY
Advertising deadline: APRIL 14

Year-round reference with most complete listings of:
- Manufacturers of audio and video tape products.
- Professional audio and video tape equipment manufacturers.
- Video program suppliers/buyers.
- Video music producers/production facilities.
- Professional services and supplies (from plating, processing and pressing plants to professional tape supplies and accessories).

CONTACT: Norm Berkowitz, Manager, Billboard Directories: (212) 764-7330 or any Billboard Sales Office Worldwide.

www.americanradiohistory.com
WHEN SOME EMPLOYEES TAKE TIME OFF THEY MAKE NEWS.

They’re rescuing American citizens on the tiny island of Grenada.

They’re relieving the regular crew on the USS New Jersey stationed off Lebanon so they can come home for Christmas.

They’re patrolling the East Coast’s air corridor to keep it clear of intruders.

That’s how they make news as volunteers in the National Guard and Reserve.

One weekend a month and at least two weeks a year, they take time off from their family lives and jobs to train. But they need more than time off.

They need your assurance they won’t lose out on promotions and raises. They need all the support you can give them.

But then, they deserve nothing less. The Guard and Reserve makes up a full one third of our nation’s defense, which means without them, we’d be substantially weaker.

If you want to find out what some of your employees do with their time off, now you know at least one place to look. The newspaper.

Protect their future while they protect yours.

For more information, write Employer Support, Arlington, VA 22209. Or call 1-800-336-4590.
The new math.

480 ips bin-loop speed. 7.5 ips master speed. 64:1 duplication speed.

With these numbers, Otari’s new DP-80 duplication system takes prerecorded music out of the 1960’s and into the 80’s.

If you’ve been delivering marginal, 60%-quality cassettes to your customers, it’s time to look at some new numbers for the 80’s. Doubling the master speed means increased frequency response and dynamic range. It also means you can take full advantage of other new tape technologies: Extended range CRO, formulations and the Dolby® HX Pro headroom extension process. Without these, you may soon find your customers looking elsewhere.

The DP-80 system offers other impressive numbers too: 144 C-45 s/hour slave, 2800 C-45 s/hour with a 20 slave maximum. These are real-life figures from a machine built for the real world. You won’t find any unnecessary bells and whistles on the DP-80, just solid features for day-in, day-out production:

- Dual-capstan DC servo drive with vacuum assisted tape guides for reduced tape skew and wear on the master reproducer.
- Switchable equalization and bin loop speed, 240/480 ips, to accommodate existing 3.75 ips masters.
- Fully modular construction.
- Normal and chrome tape capabilities.
- Dolby® HX Pro option.
- Optional Fail-safe detection system.
- GSA scheduled.

Today’s audience demands today’s audio. If you’re not delivering it, you’ll soon be passed by. Contact Industrial Products Division, at (415) 592-8311, Otari Corporation, 2 Davis Drive, Belmont, CA 94002. Telex: 910-376-4890.

Audio Matrix Sets Date for Plant Opening

NEW YORK A new plant providing custom CD and laserdisk electroforming services is set for an April 1 opening by Audio Matrix Inc., manufacturer of the Audiopic electroforming system currently in use by many laser disk and CD manufacturers worldwide.

The facility, located in Hempstead, N.Y., will use Audio Matrix’s Audiopic system in a Class 100 clean room, and will provide services for disk preparation, precision nickel electroforming and matrix finishing.

The firm also plans to gain “valuable on-line experience and data” from the plant to continue its research in electroforming technology.

Audio Matrix, founded in 1947, has been an innovator in electroplating for analog records. It was the first firm to plate all nickel fathers, mothers and stampers; first to use a rotary cathode head, with no brushes or commutators or mercury contact; first to plate nickel matrices on a 45-degree angle anode/cathode; and first to mold and use all-fiberglass tanks for disk electroforming.

The firm’s Audiopic electroforming system is now being used by CBS Technology Center, Philips, Sonopress, Matsushita, Mitsubishi, Hitachi-Maxell, Fujitsu, MPO, and other laser-read disk manufacturers.
Spurred by the Growth of Compact Disc, Cassette Duplication Hardware Firms Seek Better Ways To Better Cassettes

By STEVEN DUPER

When the audio cassette defied even the greatest expectations of its developers by becoming the dominant sound carrier configuration back in 1983, record labels sat back smiling with satisfaction at what high-speed duplication, better tape technologies and the Walkman had wrought.

But the shadow of the Compact Disc has been looming over the cassette in recent years, and both labels and major cassette duplication hardware manufacturers have been hard at work developing new technologies and new equipment to duplicate better cassettes and put the configuration more in line with the sonic capabilities of the CD.

The big news for 1986 is new duplicating systems that use higher speed masters and faster bin loop speeds to produce cassette product which is claimed to have significantly better dynamic range and frequency response, as well as lower distortion and noise than cassettes made with traditional high-speed duplicating systems.

At the Audio Engineering Society convention in New York last fall, a major attraction was the unveiling of some high-speed (64:1) cassette duplication systems which claim to have whipped many of the problems which have prevented the use of seven and a half i.p.s. masters and bin speeds of 480 i.p.s.

The biggest of these problems is a phenomenon called "air film." This pushes the head away from the tape and causes instability at the higher speeds.

Two firms, Otari Corp. and American Multimedia Inc. (AMI), have developed systems which take different approaches to dealing with this problem. Otari's DP-80 uses an ISO loop, or differential capstan design; AMI designed a modified Elec...
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CD's SPARKLING SUCCESS PUTS HUM AND WHIRR IN INDUSTRY FORECAST

The outlook for the custom duplication business in 1986 is a healthy one. Duplicators themselves report significant increases in output; duplicating equipment manufacturers find that business is steady, if not on the rise.

The exploding popularity of the Compact Disc is viewed as the most significant factor in the future of long-range duplicating. Some duplicators see CD's success as forcing rapid quality improvements in cassettes, while others fear CD may eventually obviate the cassette configuration, as well as the LP, altogether.

"We're seeing a tremendous growth over a year ago," says Morris Ballen, president of Diskmakers Inc. of Philadelphia, which presses records and dupes cassettes for a number of independent record labels and publishing companies. "Through an extensive marketing program, we've gone up 30% (in volume) over last year. We'll be tripling our capacity in the next 12 months, buying more slaves and loaders. It's a significant investment for the company—approximately $150,000.

"The cassette has established itself as the dominant format," Ballen continues. "Someone who 10 years ago ordered 2,000 LPs and 300 cassettes would then reorder only LPs at first, and then eventually reorder cassettes. Now, [we see] initial orders where cassettes outnumber records, and they're the first to be reordered." "Business has never looked better," agrees Dick Clark, president of American Multimedia Inc. of Burlington, N.C., which turns out some quarter-million cassettes per week, primarily for independent record companies. (Its associate research and development firm, Concept Design, supplies splicing apparatus for cassette loaders to clients including WEA, CBS and Capitol.)

Small custom duplicators such as Chicago's Clear Cut Cassette, a branch of Acme Recording Studios, are expanding physically to meet cassette demand. "This year, we're doubling our amount of slave units," says studio manager Les McReynolds, "and hopefully tripling our space."

Clear Cut Cassette provides real-time duplication on clear shaped-shell cassette (which allow better head-to-tape alignment) at a rate of about 10,000 per month. Primary clients are local bands and producers, who have discovered the economy and swift turnaround time to cassettes as opposed to vinyl.

"Increases on the duplicating end don't necessarily translate to the equipment manufacturer, according to Bob Barone, president of the Electro Sound Group of Sunnyvale, Calif., and Perry Jambor, customer service director of New York's Audiomatic Corp., Electro Sound's exclusive national sales representative.

"The larger duplicators have reached the saturation point," says Jambor. "There's already enough equipment, and the (major companies) won't be buying more unless innovations are made."

"Audiomatic founder/president, Milt Gelfand, "The industry's fine when you're a global company. Normally, there's at least one geographical spot doing well and compensating."

Electro Sound, says Gelfand, supplies duplicating equipment to seven continents and all major record companies save Capitol/EMI.

Electro Sound president Bob Barone says his company is coming out with "all new digitally-controlled equipment" in an effort to get major label clients to update their gear. "We're going with a three-speed instead of two-speed slave," he says. "And (Continued on page T-10)

Labels Explore New Techniques & Materials

CASSETTES RACE TO KEEP PACE: MARKET LEADERS SHOW NO SLACK IN IMPROVEMENTS

By SAM SUTHERLAND

Significant improvements in mass produced audio cassettes continue apace as major U.S. recording companies explore new techniques and materials for cassette mastering, duplication and packaging.

With the configuration now dominant, label executives back up their claims of improved product quality with advances in blank tape formulations, cassette shell construction, master tape production and quality control procedures in the studio, on the duplicating floor and in the field.

That's a striking contrast to the "business as usual" stance that accompanied the format in earlier years. But yesterday's poor relative to black vinyl is today's market leader, and the sobering experience of the late '70s, when home taping's broad impact on prerecorded sales was first addressed, now spurs a rising concern for cassette quality. Overall, most manufacturers have upgraded production through (Continued on page T-6)
**NEW FORMULAS FOR PROGRESS**

Recent years have brought a wave of significant advances in prerecorded cassette mastering, duplication and packaging, yet for most consumers the single most dramatic issue remains the tape inside the shell. Duplicators will correctly say that the quality of their finished product depends upon a host of factors, yet their customers most often look first at the grade of tape when considering methods for upgrading their cassettes.

That helps explain why recording companies are now considering a variety of newer magnetic particles, and new generations of blank tape formulations, that until recently were deemed the province of premium consumer blank marketing. Chromium dioxide tape has become a high visibility commodity for duplicators, modified cobalt formulations are beginning to impact on production plans, and even metallic particle tape is undergoing extensive testing on high-speed duplication lines.

At the same time, standard ferric tape is considerably beyond the standard once associated with most bulk blank formulations used by the trade. Together with more exotic formulas, today’s ferric compounds are being tweaked toward a theoretical ideal once deemed unattainable for the configuration. Helping to shape new and forthcoming tape formulations is the magnetic media industry’s parallel involvement with video recording, while the advent of digital audio likewise adds new competitive pressure.

At Capitol Magnetic Products, president Ed Khoury sees his division’s long history of involvement with mass duplication by Capitol’s manufacturing arm as the key to Capitol Magnetic’s leadership in market share both domestically and overseas. “The choice of tape is actually a minor part of tape quality,” Khoury cautions. “But it’s easier for a customer to say, ‘I’ll use a better tape, so, I’ll get a better cassette.’”

To Khoury, that response can obscure issues of maintenance and product testing that may be at least as critical to finished product. But he’s also quick to note how tape formulations have advanced. Among the three different grades of duplicating tape now sold, Khoury says the demand for better cassettes has

(Continued on page T-10)

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the use of Capitol's CS-1 tape for selected titles and other measures as features of MCA's approach.

Such refinements will gradually be added to older product lines as MCA's remaining duplicating stations are upgraded.

Within the WEA group, the recent emergence of the sister WEA Manufacturing division as a high-quality cassette duplicator has been augmented with refinements in shell design and tape formulations to maximize finished product standards. Warner Bros. was first to adopt the clear Shape Mark 10 shell, now being used by Elektra/Asylum and Atlantic as well, depending upon availability.

Those labels also continue to experiment with new tape formulations. Earlier runs using Magnetite, Agfa's premium ferric formulation, have led to successive tests for a variety of leading-edge blank compounds through pre-release runs of promotional tapes. In addition to Capitol's new cobalt tape and earlier prototypes of that formulation, Warner Bros. has recently been testing a new metal particle tape that label quality assurance director Ed Outwater claims can rival Compact Disc performance. The latter tape's ability to handle a much higher signal level comes with a substantially higher cost, but Outwater believes sufficient volume commitments could reduce the increase to a viable level.

Raw materials and equipment aren't the only areas that influence product quality, of course. Dave Mishra, vice president of manufacturing and operations at RCA/Ariola International, can list a number of key technical issues addressed in the startup for RCA's Weaverville, N.C., tape facility in 1984, but he says, "Fundamentally, it's the people who make the difference."

Mishra's assertion isn't merely cant. He outlines a personnel evaluation process devised for the Weaverville launch that suggests a different but equally rigorous style of quality control: With 3,000 candidates for jobs, RCA screened applicants to an initial flight of 400 prospective workers, then subjected those personnel to intensive training courses designed to maximize their ability to gauge product quality, including critical listening skills instruction. The regimen also included a day-long session supervised by industrial psychologists, designed to promote team work. Ultimately, just 208 employees were hired.

Mishra also notes that RCA's (Continued on page T-11)
WHAT IS AM+?

AM+ is a cassette duplicating process pioneered by American Multimedia, Inc. We were the first cassette duplicator in the U.S. to use a Professional Digital Format in the preparation of production masters. We now process all the popular digital formats including Sony 1610, JVC, Sony F1, and dbx 700.

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CASSETTES

(Continued from page T-1)

tro Sound ES-8000 bin, which adapts various existing technologies and a complex series of vacuums throughout the bin to overcome air film. Other companies are experimenting with 480 i.p.s. bin speeds and 7.5 i.p.s. masters also.

The Electro Sound Group has hosted two seminars on cassette quality in the past two years. The first garnered about 90 attendees; the second, held last August, was attended by more than triple that number of registrants, a sign that labels and duplicators alike have cassette sound quality very much in mind these days.

At the last conference, the general consensus of attendees was that the industry is ready to accept a 7.5/480 i.p.s. duplication system, but only if it can be proven reliable and effective.

Reliability had been a problem in the past with the Otari DP-80 system, concedes John Carey, the firm's marketing director. However, the equipment has undergone several design changes over the past year that eliminate earlier problems. Carey says that all earlier DP-80 systems can be retrofitted with the new modifications. Three major duplicators are currently running the DP-80 system with 7.5 i.p.s. masters at 480 i.p.s.—Music Annex, Sound Arts and Charlie & Co.

The AMI system—which is really just a prototype based around an Electro Sound ES 8000 bin—incorporates an "ultra high-speed" Harris 2540 computer chip, as well as a specially-designed tape transport designed to eliminate air film and maintain constant contact with the heads even at high speeds. Label execs were visibly impressed by a demonstration of the unit at the Electro Sound meet, but no details about when or if the system will be produced are forthcoming.

An interesting hardware development from AEG Telefunken allows 64:1 quantity with the sonic quality of 32:1 duplicating ratio. The system uses 7.5 i.p.s. masters, but runs them at 240 i.p.s. inside an extremely wide loop bin. AEG's system uses twin slave units to accomplish this goal; thus the amount of tape handling for a pancake with 54 programs is the same, whether recorded at 64.1 or 32.1. Each slave comes with two equalization circuits, allowing the operator to simply flip a switch to change to a different tape source, saving the trouble and time of the usual re-biasing of each slave by a technician. Dolby™HX Pro is available for the system.

Other new hardware developments which do not focus on faster running masters and bin speeds have recently come to light. One of the most notable is Capitol-EMI's experiments with combining optical disk technology and digital audio processing, allowing high-speed duplication from a "tapeless" digital source. The new Capitol system is slated to go on line this month. It replaces conventional analog tape generations at the mastering and duplication stages with seven-inch industrial laserdisks which store the master data in digital form. By making use of industrial disk recorders and reproducers, the Capitol process will keep the program in the digital domain right up to the final duplication stage, where the data is converted back to analog format in order to be transferred to the finished tape copy.

The heart of the system, according to Paul West, director of studio operations for EMI America, is a "digital loop bin." Rather than go from a Sony 1610 digital audio processor to a master tape recorder, the new process takes the digital program directly to an optical disk. Once at Capitol's tape duplication facilities, the disks are then read back at twice real time in an optical reader, and then loaded into a digital storage system prior to the final D/A conversion during high speed duplication.

West will not specify the three companies who are manufacturing the hardware for the new Capitol system. He does, however, note that by early 1987 all the label's prerecorded cassettes are expected to be produced via the new optical disk system.

On the cassette loader side, various manufacturers are offering units with much faster loading times, such as King Instruments model 790 and 793, AEG Telefunken's Tachos-35 automatic loader, Recortec's Asynchronous Cassette Duplicator, and other new systems.

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VIDEO
(Continued from page T-4)

recorded videocassettes produced in 1986 will turn out to be, Follet says. Looking at projections of a 70 million unit year, he says "it's not running at that pace yet." In fact, at the present time "there's significant excess capacity in the industry."

At least one smaller duplicator agrees, saying: "There's lots of duplicators in this town that are not working anywhere near capacity."

The video duplication business is dominated by a very few companies, with VCA/Technicolor leading with about 40% of the business. Bell & Howell/Columbia holding about 30%, and CBS/Fox Video, which does its own and a small amount of outside work, having about a 15% share.

At Creative Video Services, Pessara points to his company's new duplication plant and says: "We sort of planned this facility knowing there was going to be a competitive situation in duplicator land. I do agree with others out there that have been saying there is overcapacity."

One of the greatest pressures on duplicators at all levels has been to lower prices as product moves into mass merchandise outlets.

"We are doing lots of work these days in the shorter length programming for the mass market," says Pessara. Meeting the needs of firms looking to sell to mass merchandisers is often difficult, duplicators agree.

"The jury is out on whether anyone can make money at the $9.95 prices that are being offered in the toy industry, and whether the sheer volume of cassettes that have to be sold in order to get a proper return on investment can be absorbed by the marketplace," says VCA's Follet.

The duplicators look for the market growth to continue unabated, however, and subsequently for video software sales to continue to grow.

At Bell & Howell/Columbia Pictures, Dave Beeching notes that for those who've spent most of their lives in the sales and marketing business, the video rental store is the new and potent outlet, not the mass merchandiser.

"It's my observation that there is a brilliant and wonderful distribution opening up with these rental shops."

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Audio Tape! Can be a Sticky Business.

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Thus, Capitol's basic high output, low noise ferric tape is a dramatically improved product when compared to its ancestor of a decade ago, despite what Khoury claims is virtually no change in price per hundred feet. But keener competitive heat now focuses on Capitol's higher grades, starting with G5-1, its premium ferric, and culminating in CS-1, the ferric cobalt formulation. Capitol has been perfecting through extensive testing both inhouse and through outside customers.

Although favorable reports of CS-1's acoustic performance have circulated in the duplicating field for some time, Khoury candidly notes that Capitol isn't actively marketing existing supplies of the tape, saying the company is planning a formal launch over the next six months. By then, CS-1 will in fact represent the next generation of the product. He views the cobalt product as a successful solution to mid and low range frequency problems sometimes associated with chrome tape, and, as such, a leading-edge tape for audio reproduction.

The leading chrome tape supplier, BASF, meanwhile claims continued refinements to its product that may silence earlier critics, who argued that chrome's superior high frequency signal levels have tended to obscure problems at lower frequencies. "We've modified it so that its maximum output level is improved at those lower frequencies," reports BASF's Terry O'Kelly. "In that sense, it's now acoustically similar to ferro-cobalt."

O'Kelly adds that while chrome is becoming more fam-

ous with BASF, affording a useful market identity, the company is presently focusing equal attention on its premium ferric grades to compete effectively against the new cobalt formulations. He's less concerned about experimental metal particle tape types, saying that present cost still makes them prohibitive for mass market users; O'Kelly also disputes metal particle's supposedly superior sound. Organic based chrome tape, citing modulation noise as a major negative with metal.

Like other suppliers, BASF is also actively stressing the mastering phase of cassette production. "I'd says that a lot of people are now looking more closely at the mastering process," he says, "One of the things we're doing is offering customers our Chrome 320 mastering tape, which is at the completion of its test phase. As far as its acoustics go, people who've heard it are very pleased at what we've done."

The pattern of ongoing reformulation of already competitive cassette duplicating tapes continues at Agfa-Gevaert, where a company spokesperson reports a major research and development program nearing completion. That project's target is the creation of a successor to Agfa's well-received Magnetite ferric formulation, launched in early 1985 as a premium alternative to chrome tapes. While the company still has clients eager to use Magnetite, dissatisfaction over its durability in some applications prompted a new wave of development.

Working with its parent, the massive Bayer AG, Agfa has reportedly created a substantially improved tape while retaining the virtues of the Magnetite particle, touted for its balance of crystallizing high end with stronger performance at mid and low frequencies. Although Magnetite remains available, the new product, expected to go into production by the end of the second quarter, will become its new top line product, with a new, as yet unannounced trade name.

Agfa also reflects the trend toward greater scrutiny of cassette bin masters. Sources there echo other tape suppliers, duplicating equipment manufacturers and label clients in saying that im-}

provements in slave duplicator technology, cassette shell construction and cassette tape formulation now make the bin master the weakest link in the duplicating chain—a perception underscored by recent introduction of high-speed 480 i.p.s. duplicating bins.
smaller, markets. "We've been selling small systems to people who didn't realize their level of production would support our equipment," he says.

Improvements in cassettes themselves, from better head-to-tape contact to proposed digital tape, are advancing by leaps and bounds, in order to keep a pace with the technological marvel that is the Compact Disc.

"The advent of CD has given everyone more motivation to work harder and faster on (higher quality cassettes)," says Audio-Matic's Gelfand. He doesn't see CD replacing the cassette as it is expected to replace the vinyl disk; "they'll exist side by side. But any competition will keep the audio cassette people on their toes."

Diskmakers' Ballen sees little or no threat from CD at all. "It's a high-end product," he says, "and as such will never replace a popularly-priced item such as the cassette."

American Multimedia's Clark isn't so sure. "Record companies have priced cassettes more than they're worth," he says. "I've been in stores where I see $9 cassettes and $11 CDs; there should be more of a margin."

Clark agrees that the advent of CD has had a positive impact on improvements in the duplicating process, and stands by his earlier state of "business... never (being) better."

But the cassette boom could be short-lived, he warns, and probably will last only as long as the current CD software crunch continues. "It's optimistic to say the CD is not a serious threat," Clark says.

"It's taken cassettes a long time to get decent floor space in retail stores; it's taken CD six months."

Compact Disc has also been making inroads in the areas of personal and car stereos, which have until now accounted for much of cassettes' sales base. "Sony has a CD changer unit which holds a dozen CDs stored in the car trunk, isolated from shock and protected from heat," Clark says.

"The car and Walkman have been great for cassettes and will continue to be," he continues. "But what we turn out has to be the best we can make."

In the next couple of years, we'll see big improvements in tape and shells, which could enable cassettes to give CDs a run for their money. And if metal-particule tape were made available to duplicators, it could make a difference."
New Artist Grammy Is a Habit for Epic
Successful Acts ‘All Have Good Physical Image’

BY PAUL GREIN

LOS ANGELES Epic, Portrait, and the Associated labels have been doing something right in the area of artist development. Acts signed to the label group have won the Grammy Award for best new artist for three years running. Culture Club was the champ two years ago, Cyndi Lauper won last year, and Sade was the victor this year.

Dan Beck, the label’s vice president of product development—which encompasses packaging, advertising, video, publicity and tour coordination—says that these three artists are textbook cases of the type of high-profile act that has been successful in the ‘80s.

“These are the type of acts you hope your ad department is going to find,” he says. “They have all the tools to support themselves within the company. They can do interviews, they have good physical images, they can involve themselves with the label from a marketing standpoint, and so on.”

Image has played a significant role in all three careers. These are three artists who have very interesting personal backgrounds, and they have come up with quite distinct strong images, which give an extra dimension to their careers.

Beck acknowledges that an image can turn into a negative if it’s too extreme or cartoonish. “If it becomes too distinct, if it’s too pin-pointed or one-dimensional, it can hurt,” he says. “The most important thing is that there be multiple dimensions to an artist’s image.”

Massive media attention has made Culture Club and Lauper instant household names, but it has also taken them right to the brink of overexposure—if not past it. Beck says both artists have been sensitive to the possibility of overexposure and chose to lower their media profiles. “The high-profile artists Epic is fortunate to have, including Culture Club and Cyndi, reached a point where they selectively moved to the background and went back to work on their music. It gives them a natural breather and allows a new anticipation to grow.”

Beck says that Culture Club’s fourth album, “My Kind of Loveheartache,” is set to ship at the end of March, and that Lauper’s still-un-named second album is due in early summer. Although Culture Club’s third album, “Waking Up With The House On Fire,” was a commercial disappointment in 1984, Beck says he thinks the market is ready for a new album by the group.

“There’s a lot more natural anticipation there now that they had a breather,” Beck says, agreeing that the old quip, “How can I miss you if you don’t go away?” applies to pop careers.

“I think all of these artists are aware of that,” he says. “If you have an artist who’s intelligent and astute about his career, it makes it a lot easier to sit down and map out plans. I think all three of these acts have been pro-pelled there by the massive international success of Sade, whose ‘Diana Ross Life’ and ‘Promise’ albums have charted in every major market, with total sales over 10 million units.

In an industry climate where hot producers have become as much sought after as hot acts—and as quickly discarded—it is a position equally rewarding and precarious.

Sade’s Producer Is Trying to ‘Stay Hungry’
Millar Won’t Plan Ahead Despite Current Demand

BY NICK ROBERTSHAW

LONDON In recent months Robin Millar has found himself catapulted into the front rank of record producers. Says his new EP has been propelled there by the massive international success of Sade, whose “Diamond Life” and “Promise” albums have charted in every major market, with total sales over 10 million units.

In an industry climate where hot producers have become as much sought after as hot acts—and as quickly discarded—it is a position equally rewarding and precarious.

“Up to a point you can name your own price, with royalty points on the album sales and the rest of it. But you only have to have a couple of flops and you’re out.”

No great admirer of major labels, Millar has a simple if unpalatable explanation for producer power in the ‘80s. “The reason producers are more necessary is that people are signing up a lot of crap. Time after time record companies will say to you, ‘haven’t you heard Bruce Springsteen, hasn’t your heard the Eurythmics? That’s the sound we want.”

“But who did the Beatles sound like when they started? Who did Led Zeppelin sound like, or Prince? They didn’t sound like anyone. They took everyone by storm, precisely because they were so eccentric and original.”

“It’s a simple lesson,” adds Millar, “but record companies never learn it because they don’t have a stable enough workforce to achieve a learning curve. An a&re man is only as good as his last hit. Two misses and he’s out. No wonder they try and play safe. The other reason is that they won’t sign up an act that requires a long period of development. They’ll only sign you if you’re going to top 10 in six months—which means if you sound like all the other top 10 acts,” he says.

“In my view, most exceptional talents do require a period of development and if the British music scene is healthy it’s not down to the majors but to independent labels like Rough Trade, who will sign up acts like Scritti Politti and give them the time they need.”

When he started working with Sade in 1983, Millar had no doubts about ultimate success. “It was one of the situations where you wake your wife up at 4 a.m., throw a cassette machine on the bed and say, ‘listen to that.’ I knew ‘Diamond Life’ was a hit because the relationship worked so well. I liked all the songs, and everything I suggested was what they wanted. The whole of that album was mapped out on six pieces of paper and then we just went in and did it in 56 days.”

In Europe, Sade and two other Millar-produced bands, Everything But The Girl and Working Week, have been dubbed leaders of a “jazz revival” movement, but Millar sees this as more coincidence than design. “The first group introduced me to the second, and the second to the third. It only became a jazz revival because I made them sound good enough for all three of them to be noticed at once. I don’t think the musicians themselves would regard it as a trend.”

What is not in dispute is Millar’s distinctive production style, often characterized as acoustic for its natural sound and relatively sparing use of EQ and other effects.

“My aim is to get that natural live playing sound, but with every musician sounding completely brilliant all the time,” he says. “The first thing I do is wander round the studio with each player ‘til I find a point where it sounds good, then go two paces back and lie on the floor or climb up a stepladder or whatever, and place the mikes at the strategic point where the sound is right—which might mean adjustments of as little as three inches.”

“I carry on till the musician just might as well be standing next to me in the control room and that’s when I’ll start recording things.”

Visually handicapped since birth, Millar enjoyed early acclaim as a child singer before falling under the spell of American blues in his teens. He left Cambridge University with a law degree and considerable experience on piano, guitar, and percussion.

“By rights I should have been weaving raffia baskets,” he says, “but apart from sharpening my aural sense the handicap simply gave me a higher degree of motivation. I still work over 16 hours a day, six or seven days a week. I never go to bed until 2 a.m. and I never drink because I can’t afford it. It’s just my own personal way of getting ahead.”

“About the only thing I’ve ever been failing at is playing the guitar,” he says. “I’ve been working with all the top acts over the past few years and every one has delivered. I’ve been so fortunate.”

“I’ve been a working producer for 10 years without a break and I’m going to carry on as long as the music industry will have anything to do with me.”
BOB DYLAN with TOM PETTY & THE HEARTBREAKERS
Sydney Entertainment Centre, Sydney, Australia
Tickets: $27

WHEN AUSTRALIAN entrepreneur Michael Gudinski saw Bob Dylan perform with Tom Petty & the Heartbreakers at the Farm Aid benefit concert, he made a proposal to Petty's manager Elliott Roberts that resulted in a unique Australian-only concert tour.

The package's opening Australian date, following a few shows in New Zealand, was the first of four, for a total audience of almost 50,000, an impressive achievement for an artist who hasn't enjoyed a significant hit in this market for more than a decade.

Petty & the Heartbreakers weren't so much support as a backing unit for Dylan, probably his best since the Band. Certainly Bennett Trench provided the singer with his most sensitive and supportive keyboard backing since Al Kooper or Richard Manuel/Garth Hudson.

With Dylan taking only a three-song solo spot, and Petty and his band confining to two separate brackets of two songs each, the three-hour show was primarily a combined, full-on rock 'n' roll workout, with Petty very much subjugating himself to the more exalted presence of Dylan. But Petty's sets were dynamic, the first ending with his sublime Byrds tribute, "American Girl," the second with the Byrds' anthem "So You Want to Be A Rock 'n' Roll Star." Close your eyes and it was like Cirro's on the Strip in 1965 catching the newly electric Dylan backed by the Byrds.

In his own short individual set, Dylan delivered a harsh and angry rendering of "It's Alright Ma, I'm Only Bleeding," an unexpectingly gentle "Times They Are A Changin'..." and an uncertain and unimpressive "I Ain't Me Babe." He was more comfortable flanked by Petty and guitarist Mike Campbell, tossing exaggerated tambourine signals to drummer Stan Lynch and flirting with a range of humorous and cliched macho-rock stage poses.

It's hard to imagine anyone being seriously disappointed by Dylan's choice of repertoire. So wide and retrospective was the selection that he wound up playing all but two tracks from his first "Greatest Hits" album. But the oldies which caused the greatest surprise didn't come from Dylan's own back catalog. With no explanation or introduction, he launched into such fine pieces of American music as "That Lucky Old Sun," "Ricky Nelson's "Lonesome Town" and Hank Snow's "I'm Moving On," all but ignoring his own middle period from 1965-1980.

The newer material was drawn from his triumvirate of Christian albums and more heavily from "Empire Burlesque."

The first and only encore was Dylan mumbling an introduction to "someone who has played on my records and produced one, too." It was Mark Knopfler. Knopfler didn't turn up the night, but 12,000 fans had little to complain about because Stevie Nicks did.

GLENN A. BAKER

(Continued on next page)
‘Stereotomy’: Wide-Range Personality

BY ETHLIE ANN VARE
LOS ANGELES—Alan Parsons is an unlikely rock star. He doesn’t sing on his records. He doesn’t play any instruments. In most cases, he doesn’t write the material. His band never tours, and has neither an identifiable lead voice nor a guitar hero. Yet “Stereotomy” (Arista) is Alan Parsons’ 10th album, and the title cut is popular both as an album track and a video. (Naturally, Parsons doesn’t appear in the video.)

“The original idea was for us to model ourselves after the great film directors and producers,” says Eric Woolfson, Parsons’ manager and partner. “We anticipated that music, which normally follows film, would become a producers’ medium just as the film business has become a directors’ medium.”

If “Stereotomy” has no particular voice—Gary Brooker, John Miles, and Graham Dye all sing leads—it does have the identifiable Parsons sound. Parsons, producer of Pink Floyd’s “Dark Side Of The Moon” and engineer for the Beatles’ “Abbey Road,” imposes his vision as a film director on all his productions.

“I think artists have a problem when they make an album that has the same vocal sound throughout,” muses Parsons. “It’s hard for any listener to spend 40 minutes in the company of a single voice. That’s why compilation albums do so well: you get variety.”

“Not having a fixed personality,” admits Woolfson, “does mean listeners don’t immediately know ‘this is the Alan Parsons Project.’ But quality itself is a valuable market commodity.”

Parsons’ Compact Discs have been consistent sellers—even though the band is currently embroiled in a dispute with Arista over CD distribution (Billionaire, Feb. 8)—and Parsons says that CD was just what the doctor ordered for his digital recording techniques.

“We made a major commitment to digital format in the studio,” says Parsons, “recording ‘Stereotomy’ all digital from day one. I’m now building what may be the first 48-track, digital home studio.”

“In fact,” adds Woolfson, “digital may be the salvation of the entire industry, as far as being quality product, bringing studio sound into people’s homes.”

With more AOR outlets broad-casting from CD players, Parsons has been given yet another boost by his mainstay, album radio. Never a consistent hit single artist, the Project has relied upon AOR for exposure.

“Thank God for American radio,” smiles Parsons. “We fit into this category of AOR very naturally, and they’ve been enormously supportive of us—not just in playing our product, but in giving us objective criticism which we perhaps lack, not having any touring activities.”

Although there are still no immediate plans for a Parsons Project tour, the bandleaders aren’t entirely opposed to the concept. “I have a dream,” says Parsons, “of working with my hero in the film business, Douglas Trumball, and putting something together from a sound and visual point of view that can be a dynamic, even a totally new form of entertainment.”

In the meantime, Parsons will again be producing outside artists when he completes his home setup, a task that will mean new compromises for the audio auteur.

“It’s very easy to become too locked into my own vision,” says Parsons, “I feel strongly about what I do, and one can become dictatorial. But you have to be responsive; music is meant to be a communication.”

Miami Machine. Members of Miami Sound Machine compare notes with their managers following their recent show at the Beverly Theater in Beverly Hills, Calif. The group scored a top 10 pop hit with “Congo.” Left to right are the group’s Enrique Garcia, managers Stan Moore and Herb Nanas, and the group’s Gloria Estefan, Emilio Estefan Jr., and Juan Marcos Avila.

TALENT IN ACTION
(Continued from preceding page)

FINE YOUNG CANNIBALS
Cabaret Metro, Chicago
Tickets: $10

FINE YOUNG CANNIBALS’ Chicago debut was short, sweet, and—apart from its brevity—satisfying. The Metro was commandeered to lock in with curious patrons who had come to see two ex-members of the late, lamented English Beat, but especially to hear the classic soul stylings of upstart vocalist Roland Gift, and they weren’t disappointed.

Gift’s selection of a warm, plaintive instrument which mixes the timbre of Otis Redding with the clipped delivery of Chairman of the Board’s General Johnson—was the focal point of the Cannibals’ extremely brief set. (It was so short, in fact, that one young man, remaking an empty ticket stub, with no ticket prices, observed, “That worked out to about a buck and a quarter a song.”)

Cannibals founders and ex-Beat members Andy Cox (guitar) and David Steele (bass) laid the groundwork for the group’s soulful, socially conscious pop. Augmented by drummer Martin Pary, trumpeter Graeme Hamilton, and backup singer Edna Hol, the Cannibals delivered a spirited set which covered most of the highlights of their self-titled IRS debut album.

Still as good as they sounded, one found oneself wishing that the Cannibals would loosen up and at least look like they were enjoying themselves.

Standouts of the set were the group’s two best-known tracks, the Eurodisco-flavored “Johnny Come Home” and the plaintive, horn-embellished “Blue.” Their syncopated reading of “Suspicious Minds” came off much more dynamically live than on vinyl, and along with the group’s vocal delivery, it’s a rockers’ pop/punk classic “Ever Fallen In Love?,” exemplified the kind of creative cover versions which could become Cannibal standards.

In general, the group’s debut promised a lot, and delivered most of it. An extended repertoire and a more relaxed stage-side manner should help next time around.

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JEFF HANNUSCH

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seven days a week, and I would never go in for a wheelchair Olympics, only the real ones."

In 1974, he wrote, produced, and performed a No. 1 French hit "Rock'n'Roll Children." He went on to record an unreleased Atlantic album with Mick Taylor, guitarist with the Rolling Stones, and a less-than-classic rock LP with Charisma band Blue Max. In the late '70s, in Paris, he produced a string of hits for the French punk band Extra-belle. By 1981, he was able to return to England and acquire Morgan Studios in North London, now named the Power Plant.

"It's the same with hands," he recalls. "No matter how successful they are overseas they want to make it in their own territory. I bought the Power Plant partly because I wanted to control the environment and atmosphere in which records were made; partly because I could minimize my own handicap, and partly because I thought if I bought, somewhere, pretty big people."

The location boasts three studios capable of 46-track recording, one with the ubiquitous SSL 4000E desk—"great for that rather unsuitable, contemporary, hard rock or dance sound," and two with Harrison consoles—"full of beefy goodness." Tape machines include Sony 3324 and Mitsubishi X-850 digital multitracks. Artists who have used the facilities include Madonna, Huey Lewis & the News, Sister Sledge, Howard Jones, Julian Lennon, and Spandau Ballet.

Millar describes himself as fighting a lonely battle for the traditional '60s view of album making. "I make LPs, I don't make singles," he explains. "I try to make the album hang together as a coherent 40-minute piece of work. I can be working on one guitar overdub on one song and still the whole album will be hovering somewhere in the back of my mind. Or I may be listening to playback and there will be one little bit of the sound that's screaming. 'I'm the bit that shouldn't be here'—not necessarily because it doesn't fit the song but because it doesn't fit the feel of the album as a whole. This can lead to some serious group discussions."

"My angle is that an LP is still what it was used to be. It doesn't rely on promo videos to sell it, and the customer doesn't buy it because there is a hit single. Look at 'Promise'—there's only one single there, which is 'Sweetest Taboo,' but who cares? If there were more it wouldn't be the kind of album it is."

With eight albums to his credit, all of them U.K. top 20 chart entries, Millar can afford to savour his independence. Label and men who take too keen an interest in the recording process have found themselves ejected from the Plant. "I don't go to their marketing meetings and tell them how to promote singles," Millar reasons, "and I don't like them telling me how to make records."

Nor, despite the current demand for his services, will he commit himself to projects in advance. "My future's got to hinge on the success or failure of the group I'm working with," he says. "If I was thinking that in three weeks time I'll be working with so-and-so that would be fatal. The thing is to keep the hunger, that's what it's all about."

The album features an unreleased live and studio tracks by Sting (with Jeff Beck), Stewart Copeland, R.E.M., Bob Marley & the Wailers (with the I-Threes), the Alarm, the Bangles, General Public, Oingo Boingo, Squeeze, and the Go-Go's. According to Miles Copeland, IRS founder and chairman, "We didn't want to do what's traditionally been done with benefit albums, which is to throw a hits package together. Instead, we went to each act and got songs unavailable in any other format."

"Live! For Life" is the latest cancer benefit project organized by Copeland and his brothers Stewart (drummer for the Police) and Ian (president of Frontier Booking International)—all of whom jointly received the 1985 Humanitarian of the Year award from the New York-based AMC Cancer Research Foundation.

Prior events have included a celebrity concert/road relay at Universal Studios in California in November, and a "Guerrilla War Against Cancer" dinner in December at the New York Hilton, which raised $700,000.

According to Copeland, "Live! For Life" was six months in the making. It includes a 1983 unreleased track from R.E.M., "Ages of You," a live version of Chicago blues artist J.B. Lenoir's "Been Down So Long," performed by Sting with Jeff Beck (from Sting's recent solo tour), and a 1981 live performance of "Only Up Yourself" by the Wailers, donated by the estate of Bob Marley, who died of cancer in 1981.
NASHVILLE Scene

It's nice to know that quality survives. And it's nice to know that "Austin City Limits," now in its 11th television season, is still turning out great country shows for PBS and showing no signs of age.

While less creative or inspired producers might shudder at the idea of delivering fresh, non-repetitive country programming year after year, Terry Lickona seems to have no trouble sustaining the show's brisk pace and originality.

Viewers of the weekly TV program know, for instance, that they will be watching premiere entertainment by today's headliners or tomorrow's stars. That's a result of Lickona's annual talent scouting forays to Nashville and his open lines of communication with the country industry.

He stays on top of new talent on the horizon, which is one reason the show continues to deliver so ably. Its March 15, 1986 edition, for example, pairs George Strait with newcomer Dwight Yoakam, one of the most talked-about young acts on any record label.

On April 5, "Austin City Limits" will syndicate what Lickona calls "one of the best shows—if not THE best—I've been associated with in the eight years I've been producing 'Austin City Limits'."

Billed simply as "Songwriters Special," the one-hour program is a delightful all-female jam session featuring Emmylou Harris, Rosanne Cash, Gillian Welch, Lacy J. Dalton, Pam Rose and Mary Ann Kennedy. Prior to editing, Scene managed a sneak at the uncut two-hour version—and we sure wouldn't have wanted to be ones trying to decide what stayed and what got scissored. The warmth and camaraderie shared by these six talented women chatting, sharing stores, harmonizing, and playing guitar together is stirring.

By the way, "Austin City Limits" has already been renewed by PBS for next year. Taping for the show's 12th season will begin in August.

Patty Loveless wrote her new mca single, "I Did," when she was 17 years old. Vince Gill and Paul Davis are singing backgrounds on the record with her. Loveless has been busy gaining plenty of exposure, with a recent appearance on Charlie Daniels' Music Country Radio Network, an upcoming performance on the "Church Street Station," an edition of "New Music C USA" with Eddy Raven and Lew DeWitt, and a booking contract with Buddy Lee Attractions in Nashville.

James and Michael Younger are sending out customized cassettes of their #1 song, "Back On The Radio Again," with individual radio station call letters. Stations that haven't received one can call Cathy Gurlkey at (615) 252-4122 for a personalized version.

Joe Moscheo, vice president of BMI here, has been named Tennessee's state chairman for the statue of Liberty restoration committee. Moscheo served on the foundation's Nashville committee before being elevated to state chairman. He says that some $600,000 has been raised already in Tennessee toward the overall goal of $66 million—$100,000 contributed by the Nashville area.

Judy Rodman has been in the studio finishing vocal tracks on Jingles for McDowell and American Airlines. She was also reharasing with a full band for her back-to-back performances at Billy Bob's and Gilley's in Texas.

We've heard of big, but isn't this going overboard? As most of the U.S. knows by now, Texas is happy amidst its Sesquicentennial fete, celebrating 150 years of statehood. It has been a happening state.

Well, when Willie Nelson sold out the Astrodome where he headlined the annual Houston Livestock & Rodeo Show, he wrote a special song for the occasion. Accompanying Nelson as he performed the tune were a 1,000-piece choir and a 120-piece symphony!

Two nights later, Nelson was back in action again. (Continued on page 52)
On January 14, 27,000,000 Americans went to the country

No, they didn't drive out for a picnic by the lake. They tuned in for two hours to the GRAND OLE OPRY'S 60TH ANNIVERSARY SPECIAL on CBS. According to Nielsen, that was good for a 32 share and number one in its time slot, out-rating programs such as Dynasty and Knots Landing. So if you ever had any doubts about country's appeal to the broad television audience, you can lay them to rest right now.

And that's only the latest chapter in the country music success story.

How about cable TV? In only two and a half years, the subscriber base of the uniquely country Nashville Network has increased from 7 million to 25 million homes, making it the fastest growing cable network in the nation.

Take a look at radio. Currently, there are a record 2,289 full-time country music radio stations, playing to a younger-than-ever audience.

In recordings, Ronnie Milsap's #1 country song, "Lost in the 50's," hit #8 on the contemporary charts. Alabama has had 17 consecutive number 1 singles and young traditionalist, George Strait has had four successive gold albums.

Country's in the movies with Jessica Lange's portrayal of Patsy Cline in "Sweet Dreams."

Country's in commercials with Loretta Lynn for Crisco, and Willie Nelson for Wrangler Jeans.

Country's in Nashville where the Grand Ole Opry plays to a sellout audience and hasn't missed a performance in 60 years.

America loves its country—and the love affair keeps growing.
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<td>THE ONE I LOVED BACK THEN</td>
<td>GEORGE JONES</td>
<td>12</td>
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<td>13</td>
<td>OKLAHOMA BORDERLINE</td>
<td>VINCE GILL</td>
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<td>AIN'T MISBEHAVIN'</td>
<td>HANK WILLIAMS, JR.</td>
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<td>15</td>
<td>PLEASE BE LOVE</td>
<td>MARK GRAY</td>
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<td>I'M NOT GONNA FALL NOW</td>
<td>SAWYER BROWN</td>
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<td>SCARF</td>
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<td>JIMMY DILLON</td>
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<td>A RED TIME OF YEAR</td>
<td>BILL MONROE</td>
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<td>A GOOD TIME</td>
<td>WAYLON JENNINGS</td>
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<td>21</td>
<td>KEEP ON THE ROAD</td>
<td>RANDY TRAVIS</td>
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<td>I'M NAPPIN'</td>
<td>JOHN DENVER</td>
<td>22</td>
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<td>23</td>
<td>SOMETIMES WHEN I'M LONESOME</td>
<td>CHARLEY PR Ayors</td>
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<td>24</td>
<td>WHERE THE HEART IS</td>
<td>TROY WILSON, JR.</td>
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<td>25</td>
<td>WHEN YOU SAY NOTHING</td>
<td>LARRY GATLIN</td>
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<td>26</td>
<td>THE LIE</td>
<td>SYE RAY BOYD</td>
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<td>SAWYER BROWN</td>
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### TOP COUNTRY ALBUMS

<table>
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<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
<th>USG (#)</th>
<th>Unit Price</th>
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<tr>
<td>3/15/86</td>
<td><strong>NASHVILLE SCENE</strong> (Continued from page 78)</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3/15/86</td>
<td>BILL WIRTZ &amp; THE PARLIARS</td>
<td><strong>DANCE THE NIGHT AWAY</strong></td>
<td>COLUMBIA 37965</td>
<td>28</td>
<td>$1.98</td>
</tr>
<tr>
<td>3/15/86</td>
<td>ROSANNE CASH</td>
<td><strong>SOMETHING IN RED</strong></td>
<td>COLUMBIA 39595</td>
<td>28</td>
<td>$1.98</td>
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<td>3/15/86</td>
<td>THE STATLER BROTHERS</td>
<td><strong>THE MEETING PLACE</strong></td>
<td>WARNER 40165</td>
<td>28</td>
<td>$1.98</td>
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<tr>
<td>3/15/86</td>
<td>JOHN CONLEE</td>
<td><strong>THE MEETING PLACE</strong></td>
<td>WARNER 40156</td>
<td>28</td>
<td>$1.98</td>
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<tr>
<td>3/15/86</td>
<td>STEVIE WARINER</td>
<td><strong>ISLAND OF GOLD</strong></td>
<td>MCA 45397 (89)</td>
<td>28</td>
<td>$1.98</td>
</tr>
<tr>
<td>3/15/86</td>
<td>RAY STEVENS</td>
<td><strong>IT'S WHAT I CALL THE BLUES</strong></td>
<td>MCA 45521 (89)</td>
<td>28</td>
<td>$1.98</td>
</tr>
<tr>
<td>3/15/86</td>
<td>JOHN DENVER</td>
<td><strong>THE LONeliEST TIMES</strong></td>
<td>CAPITOL 40164</td>
<td>28</td>
<td>$1.98</td>
</tr>
<tr>
<td>3/15/86</td>
<td>WILLIE NELSON</td>
<td><strong>ALWAYS ON MY MIND</strong></td>
<td>COLUMBIA 39524</td>
<td>28</td>
<td>$1.98</td>
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<tr>
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### FOR WEEK ENDING MARCH 15, 1986

**Wickline Enters Skiing Market Distribution**

SporTing Accessories Firm to Promote Album

NASHVILLE. Cascade Mountain Records’ act, Wickline, is looking to new distribution patterns and an all-purpose ski video to make a seasonal item of its album, “Powder Winter And Other Dreams Come True.”

Bob Wickline says that Imports International, one of the country’s largest distributors of ski accessories, will debut the album and accompanying video this month at the Ski Industries of America meeting in Vegas. It will also distribute the album to ski shops, he says.

“Powder Winter,” the initial video from the album, is being played throughout the season on Home Box Office, Showtime, The Nashville Network, VH-1, SelectTV, Canada’s super-channel and on cable systems in Sun Valley, Aspen, Lake Tahoe, Denver, Colorado and Torrance, Calif.

The group’s next video will be built around the banjo instrumental “Ski Bumpus.”

Wickline says the ski-winter theme that holds the album together should give it a longer seasonal life than accrues to Christmas-winter theme music.

EDWARD MORRIS

This time in Austin he entertained royalty. Prince Charles of Great Britain was in the audience gathered to help the Lone Star State commemorate its birthday.

The FOURTH ANNUAL Philip Morris/Miller Beer Reach For The Stars Country Music Competition will be held Monday, April 28 at the Kentucky Fair & Exposition Center. Would-be country artists will vie for $1,500 and a chance to showcase twice during Kentucky Derby Week in Louisville (in one of these appearances the winner will be the opening act at the 80th Philip Morris-sponsored Festival of Stars May 11.)

The competition is open to all country groups, singles, or duos who have not had a top 50 record on the Billboard chart within the past 12 months. Entrants may not have previously won a Reach For The Stars.

To enter, submit a good quality cassette of a performance which runs no longer than 15 minutes, along with a photo and entry form postmarked by Friday, March 28. Entry forms may be obtained by calling (852) 245-5256 weekdays between 9 a.m. and 5 p.m.

Five finalists will be chosen and notified by April 4. The winners will perform April 28 at the annual Reach For The Stars competition before an industry panel.

Police still haven’t located the vandals who smashed Bill Monroe’s mandolin last November, but after three months of painstaking reassembling and reconstruction, the Gibson Guitar Company has restored the beloved instrument to its owner. Monroe bought the mandolin back in 1941 and says it has had a profound influence on his playing style.

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**Billboard's Top Country Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td><strong>NASHVILLE SCENE</strong></td>
<td>(Continued from page 78)</td>
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<tr>
<td><strong>RAY STEVENS</strong></td>
<td><strong>GET ME BACK</strong></td>
</tr>
<tr>
<td><strong>EARL THOMAS CONLEY</strong></td>
<td><strong>HERE YOU GO</strong></td>
</tr>
<tr>
<td><strong>RICKY SKAGGS</strong></td>
<td><strong>LIVE IN LONDON</strong></td>
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<tr>
<td><strong>DA VEAL</strong></td>
<td><strong>WON'T BE ANY MORE</strong></td>
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<tr>
<td><strong>THE JUDGS</strong></td>
<td><strong>ROCKIN' WITH THE RHYTHM</strong></td>
</tr>
<tr>
<td><strong>SAWYER BROWN</strong></td>
<td><strong>SHAKIN'</strong></td>
</tr>
<tr>
<td><strong>NASHVILLE ALABAMA</strong></td>
<td><strong>GONE TO THE INNERS</strong></td>
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<tr>
<td><strong>JOHN SCHNEIDER</strong></td>
<td><strong>MOMMY LIVES LIKE YOU</strong></td>
</tr>
<tr>
<td><strong>GEORGE JONES</strong></td>
<td><strong>WHO'S GONNA FILL THEIR SHOES</strong></td>
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<tr>
<td><strong>HANK WILLIAMS, JR.</strong></td>
<td><strong>WALKING A FAMILY ROAD</strong></td>
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<tr>
<td><strong>WILLIE NELSON</strong></td>
<td><strong>GREATEST HITS VOLUME 3</strong></td>
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<tr>
<td><strong>LEE GREENWOOD</strong></td>
<td><strong>STREAMLINE</strong></td>
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<tr>
<td><strong>EXILE</strong></td>
<td><strong>HANG ON TO YOUR HEART</strong></td>
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<tr>
<td><strong>JUICE NEWMAN</strong></td>
<td><strong>THE NEW DAY</strong></td>
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<tr>
<td><strong>GEORGE STRAIT</strong></td>
<td><strong>SOMETHING SPECIAL</strong></td>
</tr>
<tr>
<td><strong>KENNY ROGERS</strong></td>
<td><strong>THE HEART OF THE MATTER</strong></td>
</tr>
<tr>
<td><strong>HANK WILLIAMS, JR.</strong></td>
<td><strong>FIVE-O</strong></td>
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<tr>
<td><strong>ANNE MURRAY</strong></td>
<td><strong>SOMETHING TO TALK ABOUT</strong></td>
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<tr>
<td><strong>ROSANNE CASH</strong></td>
<td><strong>RHYTHM AND ROMANCE</strong></td>
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<td><strong>MARIE OSMOND</strong></td>
<td><strong>SOMETHING NEW</strong></td>
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<td><strong>THE STALLER BROTHERS</strong></td>
<td><strong>THE HEART OF THE MATTER</strong></td>
</tr>
<tr>
<td><strong>GARY MORRIS</strong></td>
<td><strong>ANYTHING GOES</strong></td>
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<td><strong>GEORGE STRAIT</strong></td>
<td><strong>GEORGE STRAIT'S GREATEST HITS</strong></td>
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<td><strong>THE FORESTER SISTERS</strong></td>
<td><strong>THE LIFE OF MINDY</strong></td>
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<td><strong>THE BELLAMY BROTHERS</strong></td>
<td><strong>THE BAND</strong>*</td>
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<tr>
<td><strong>EIGHTEEN</strong></td>
<td><strong>THE ONLY MAN</strong></td>
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<tr>
<td><strong>CRISTAL GAYLE</strong></td>
<td><strong>THE ONLY MAN</strong></td>
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<tr>
<td><strong>EVERYBODY'S HERO</strong></td>
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<tr>
<td><strong>CHANCE</strong></td>
<td><strong>THE ONLY MAN</strong></td>
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<td><strong>DOLLY PARTON</strong></td>
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<td><strong>THE KENDALLS</strong></td>
<td><strong>THE ONLY MAN</strong></td>
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<td><strong>THE OAK RIDGE BOYS</strong></td>
<td><strong>THE ONLY MAN</strong></td>
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<tr>
<td><strong>JOHN DENVER</strong></td>
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<tr>
<td><strong>EDDY HAVEN</strong></td>
<td><strong>THE ONLY MAN</strong></td>
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*Albums with the greatest sales gains this week. (CD) Compact Disc available. RIAA certification for sales of 500,000 units, with each additional million indicated by a numerical following the symbol. *CBS Records does not issue a suggested list price for its product.*
The presentation may not have been the smoothest or the most dignified, but jazz did get 10 minutes of live national TV exposure at the recent Grammy Awards, and from our seat at the Shrine Auditorium we were sufficiently swept up in the excitement of the all-star segment that we really didn’t mind that it was, in many ways, an unhappy mess. Granted, the introduction that Grammy host Kenny Rogers was given to read was simplistic and silly; it seemed to imply, among other things, that jazz owes its existence entirely to Louis Armstrong, Fats Waller, and Kid Ory (whose name Rogers inventively mangled as “Kid Opry”). And granted, Rogers’ comment when the jam session was over—“Not bad for old folks,”—was singularly inappropriate considering that most of the participants were in their 20s, 30s, or 40s.

Still, we thought that on balance, the segment did more good than bad for the cause of jazz. The energy level was high, as was the level of musicianship, and if the music was presented under less than ideal conditions (as many of the musicians commented after the show), it was presented with respect.

Coming a year after the Grammy show ignited a controversy by presenting no jazz at all, the decision to present so many artists may have been a case of overcompensation. If a similar approach is tried next year, the producers might consider trimming the size of the ensemble. But how nice to see so many performers, well known (Dizzy Gillespie, Herbie Hancock) and not so well known (Kenny Durrell, Michel Petrucciani), get this kind of shot!

For the music, ably directed by Mike Melvoin, I must swear in the spoofworthy thing about it was its emphasis on bebop. Six compositions were performed: three standards and three bebop tunes based on the standards’ chord structures.

Burton was quoted in the next day’s L.A. Times as complaining that “we couldn’t show what’s happening in jazz today.” That may be true, but how often does a national TV audience get to hear “Scrapple From The Apple,” “Groovin’ High,” or “Ornithology”? For that matter, how often does it get to hear Sarah Vaughan seat her heart out on “How High The Moon”? (Sure, she got the lyrics wrong, but who cares?).

Leonard Feather huffed in the Times that the sequence was “arguably better than nothing.” We think it was a whole lot better than nothing, if a whole lot less than perfect, and expect the Grammy people to do an even better job next time.

As for the awards themselves, the only one that struck a sour note was in the big band category, where the undistinguished “Cotton Club” soundtrack won the deserving Toshiko Akiyoshi lost again. Wynton Marsalis was a worthy (and completely unsurprising) winner, as were David Sanborn and the Manhattan Transfer. It was a pleasure to see young Bobby McFerrin and veteran Jon Hendricks share male vocalist honors, and to see Cleo Laine cop her first Grammy.

Sandifer offers a solid endorsement of Austin

about 3 1/2 years ago in Austin, Texas, on—and this will give it away—Custom Records, Sandifer says.

But here’s the clincher, Sparrow thinks so highly of “Never Steal The Show,” they’re re-releasing it as “Way’s” followup, complete with a single.

“It’s similar to what you’re calling ‘bands,’” he says. “Haven’t heard from them in ages. Those are the only ones who are interested in Austin than in Dallas or Houston. The most wonderful thing happened up there, incidentally. He called one day to tell me that a woman who was contemplating suicide heard one of my songs and sought help. She later told Jim about it. Some sound I’ve ever had success with for that reason alone.”

Sandifer had planned to go back into the studio in December to record the followup to “On My Way” when Sparrow told him they were re-releasing the custom album. Producer Gary Powell and Sandifer re-mixed the album with a more “1986 sound.”

“‘Never Steal The Show’ didn’t sell many copies, but it did get heard. Jim McDermitt up at KCFO in Tulsa was one of the first to program it, more than three years ago. The most wonderful thing happened up there, incidentally. He called one day to tell me that...
THE ATLANTA CONNECTION: There was always the chance that the final Grammy awards would not reflect the heavy representation of Telarc and the Atlanta Symphony in the nominations. If only a couple or so of the Grammys had wound up in their hands, lots of the heat generated earlier (Keeping Score, Jan. 25, Feb. 1) might have dissipated without leaving much of a trace.

Well, it was not to be. For whatever the series of circumstances, the Telara-Atlanta connection snared half of the 12 classical Grammys.

This is an achievement to contend with. It’s also a result that reinforces the attitudes of those who believe that nominating and/or voting procedures that permit such an apparent anomaly are flawed and are out for correction.

None of this is to suggest that the winning recordings are unworthy artistically. Fortunately, that is not the case here.

What next? Surely, Record Academy trustees will have to wrestle with the problem. Can it continue to allow cut-rate memberships to potential voting blocs, as has been suggested in the Atlanta Symphony situation? Will minimum numbers of votes be required in certain categories to prevent a determined minority from skewing final results? Will nominations have to be taken out of the hands of the general membership and entrusted to a committee of experts? These are only some of the possibilities. Others will certainly emerge as the discussion continues. Hopefully, the proper questions will be asked, and solutions uncovered.

AFTER SOME MONTHS of reduced activity, Moss Music Group has taken on two new key executives and stopped up release schedules, with special attention directed to both ends of the Atlanta spectrum—budget cassettes and Compact Discs.

Label president Ira Moss says he looks ahead with greater confidence now that the company’s financial position has been strengthened. Current reorganization is bolstered by new financing arrangements with Ambassador Factors, he notes.

Joining the company as vice president of national sales is Herb Dorfman, a former colleague of Moss at Pickwick Records and most recently associated with SQN Productions. Joining as controller is Al Cohen, an industry veteran who numbers Chrysalis among his past affiliations.

CDs are coming in at a much better rate now, says Moss, although he knows that sharp attention to ordering patterns is a key to fulfillment. The company has about 30 titles available, with more on the way.

The company’s most recent addition to its line of $3.98 cassettes is the “Cameo Classics” series, hour-long tapes drawn from the label’s ample vaults. Many are rhythmically programmed, containing movements of larger works and titles to satisfy various moods.

As for LPs, they’re a vanishing species at Moss Music. No more are being pressed in the U.S., says Moss, and their rarity will become more noticeable as present inventories are depleted.

 Playstation: Symphony 1 & 2

L’OISEAU-LYRE 414-338 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)

PACHELBEL/CANON/FASCH/TRUMPET CONCERTO

RCA FM 5480

Puccini: Tosca

Angel 419-3646 (CD)

MARTHA CALLAS

Brahms: Sonatas for Cello and Piano

RCA N27-7023

The Best of Wolfgang Amadeus Mozart

Philips 412-244 (CD)

Offenbach: La Belle Helene

Angel 092-398

JESSE NORMAN

Rossini: Il Viaggio a Reims

DG 415-498 (CD)

RaiMOnDi: RAMEY, RICCIARELLI (ABBADO)

Mozart: Requiem

L’OISEAU-LYRE 414-312 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)

Verdi: Don Carlos

DG 415-316 (CD)

Placido Domingo (ABBADO)

BACH: MUSIKERLEHRE

Nonesuch 7915 (CD)

San Francisco Symphony (DE WAART)

Time Warp

Telarc 10106

CINCINNATI POPS (KUNZEL)

Bachbusters

Telarc 10123 (CD)

DORSEY

Star Tracks

Telarc 10190

CINCINNATI POPS (KUNZEL)

Respigh: The Pines of Rome

Angel DG 38219 (CD)

Philadelphia Orchestra (MUTI)

Bolling: Suite for Flute and Jazz Piano

CBS 33223 (CD)

Jean-Pierre Rampal, Claude Bolling

Gershwin: Rhapsody in Blue

Philips 412-561 (CD)

Pittsburgh Symphony (PREVIN)

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Ave Maria

Philips 412-629 (CD)

KIRI TE KANAWA

Bach on Wood

CBS N 34074

Brian Lawton

Pachelbel: Canon & Gigue

Archiv 415-518 (CD)

The English Concert (Pinnock).

Strauss: Die Frau ohne Schatten

DG 415-474 (CD)

Vienna State Opera (Boehm)

In Love

RCA ARL 7024

Julia Mignes-Johnson

Vaughan Williams: Sinfonia Antartica

Angel DG 36525 London Philharmonic (Hatink)

Welcome to Vienna

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BUSINESS OPPORTUNITIES

Let's close

the book on

forest fires.

RHYTHM & BLUES

(Continued from page 63)

by ex-MFSB member Rob Kersey . . . Eddie Murphy’s "How Could It Be" album has already succeeded beyond most expectations. With his self-penned title cut in the marketplace now, it’ll be interesting to see if Murphy, with the aid of producer Aquila Fudge, can sell without James’ help . . . Diana Ross’ "Chain Reaction," a commercial dud on the U.S. black singles chart for RCA, has reached No. 2 on the U.K. pop chart for Capitol . . . Out of Hear, an Atlanta band that calls its music “black classical music—a blend of jazz, r&b, blues, gospel, and funk”—has done a cover of Sly & the Family Stone’s “Family Affair” on Vuoloco Records. It is the first single from their album “America Beat.” Vuoloco Records can be reached at 210 Gulf Point Drive, East Point, Ga. 30344; phone 404-763-3431.

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Canada

Govt. Bares $5 Mil Music Assistance Plan
Records, Video & Radio Can Expect to See Benefits

BY KIRK LAPOINTE

OTTAWA The federal government has set aside $5 million as part of its plan aimed at spurring the production of Canadian recordings, videos, and radio programming.

Finance Minister Michael Wilson, in his budget speech Feb. 26, outlined a $75 million plan to bolster Canadian recording industries. Included in that amount was $5 million for the music business.

Although details of how the money is to be spent have yet to be con-
cluded, industry sources anticipate that Canadian artists stand to materially benefit if they record with Cana-
dian-owned record companies.

They will likely be eligible to gain access to record and video funds up to a certain percentage of their overall recording budgets.

We are, needless to say, very happy about that," says East Rama, executive director of the Canadian Independent Record Production Assn. (CIRPA), the trade group which oversees Canada's independent sector of the business and that is bound to handle the new federal funds.

CIRPA also administers the Foundation to Assist Canadian Talen
t on Record-Canadian Talent Li
cent (FACTOR-CTL), which now pours up to $25 million into recording budgets. Rama estimates the por-
tion of the federal funds CIRPA, likely to administer, could result in a total of $5 million in production, a sizeable amount for Canadian mu-

"The funds will be used to encour-
gage the private sector to take advan-
tage of new technologies and to provide Canadian talent with additional opportunities for creative expression and wider access to audi-
ences," Wilson told the House of Commons in his budget speech.

Also likely to benefit from the as-

assistance program is the Video Foun-
dation to Assist Canadian Talent (VideoFACT), an organization over-
seen by an independent panel of in-
spiring and emerging artists and admi-
rs by CIRPA, and funded by the Much-
Music Network as part of its broad-
cast license commitment. Funds in its last year totaled about $70,000.

Private radio stations and syndi-
cated programmers are in line to gain from the fund too, the govern-
mant says.

Communications Minister Marcel Masse has stated in recent weeks that $150 million in federal funds would soon bring a detailed plan to the fed-
eral cabinet for approval. Officials last year said the initiative might be ready for a March 17 release.

Wilson's announcement that funds are forthcoming, that Masse's plan would receive cabinet approval.

"The Communications Depart-
ments state that the sound recording and broadcasting industry policy is due within the next few weeks.

The commitment will be long-
term, Wilson says, with the indus-
try to get funding for at least five years.

Cultural subsidization has proven benefi-
cial in other industries in Can-
ada. A television film fund has spawned a vital independent pro-
duction community, and the govern-
ment has done everything to repeat such success in the record business.

What Rosen hopes is that a large chunk of the money will come the way of newcomers to the business, like Quality, who is undergoing a thorough re-examina-
tion of FACTOR-CTL's approach to funding might now be necessary. With se-
cures continuing to decline, it might be possible to finance artists over a longer term and not just album to album, he says. And it might be pos-
sible to raise the ceiling for FACTOR-CTL receivable loans.

Will that mean more money for high-quality artists and less for newcomers to the music scene?

"Not really," Rosen says. "We'll still be trying to finance deme so artists have a calling card when they're trying to land a deal. But we may be able to do more for artists with a certain track record—say someone like Kim Mitchell or Para-
tchute Club—on the brink of break-
ing big.

The news wasn't all good in the budget for the music business. Radio license fees will be raised as part of a federal effort to make up for decline in sales tax for services pay for themselves. And the federal sales tax will increase by one percentage point April 1, driving the price of music products 1% higher.

BY SHIG FUJITA

TOKYO The 179 stores in the Shin-
side Co. group, Japan's largest retail chain in Japan, have been selling

Compact Discs since May of last year, as compared to just 22% of them in the previous year.

Jiro Ohtake, the group's manag-
ing director, says the ratio of analog records to CDs sold within the Shinside group last year was roughly 80:20. "But in the new year we opened up, the ratio has been more like 55:45," he says.

He adds that Shinside's gross sales increased by 7.1% during 1984, with the percentage dropping to 4.2% when the new-outlet sales are excluded. Sales of analog records dropped by 12.6%, while digital discs went up 11.7%.

But CDs are "a tremendous 497.5% upturn, with videodisks up by 285.5% last year," he says.

Explaining why CDs sold so well despite the fact that "now most artists" are CD players have been sold in Japan, Ohtake says: "It seems that Japa-
nese owners of CD hardware are heavy users and have quite a lot of money to spend. They're mostly middle-aged or older.

He says the CD format has brought older people back into the stores again, "and it's now up to us to take advantage of their visits."

"When CDs were first sold in Ja-
pa there was a big wave of small cases— for there are no blank pressers here—we were very worried about shoplift-
ing. But to our surprise there was practically no theft. However, during the last two months of 1985, we started getting reports of shoplift-
ing, which we see as a sign that teenagers, who have little money to spare, are interested in CDs."

Ohtake says Shinside expects a dramatic increase in the number of sales this year and says the big problem for dealers is how to see them off the rapidly growing popularity of CDs.

"Our main effort is put into changing in-store layout so we can get people in and make them sell the software available. It's getting to be quite a problem deciding space shares."
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A meeting place for programmers, producers, and distributors of music programming for television, home video, and radio. The market will take place in the Montreux Convention Center and will have listening and viewing facilities, as well as an exhibit booth area.

SUPERSTAR ROCK TV SPECIALS
The Golden Rose of Montreux Television Festival, held concurrently with the IM&MC, brings to Montreux today's leading pop stars for the recording of a world-class TV special co-produced by Swiss Television and the BBC's Michael Hurl. A good opportunity for participants to meet the artists.

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IM&MC will present six emerging international artists who will appear in conjunction with the superstars in the rock TV specials. Other new artist presentations will take place at various Montreux venues during the event.

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THE STARS COME OUT FOR A NIGHT AT THE GRAMMYS

(Photos by Attila Csapo)

Family Treasure. Herb Alpert presents the 1985 Grammy for best Latin pop performance to his wife, Lani Hall, for her A&M recording “Es Facil Amar.”

Sweet Sixteen. Stevie Wonder shows off the 1985 Grammy he received for his Motown album “In Square Circle,” which took the title of best male R&B vocal performance. It is his 16th Grammy.

Country Winner. RCA recording artist Ronnie Milsap takes the 1985 Grammy for best male country vocal with his song “Lost In The Fifties Tonight (In The Still Of The Night).”

Honoring Super Talent. Michael Jackson and Lionel Richie hold the 1985 Grammy they were presented for their song “We Are The World,” which was named song of the year.

Clive’s Pride. Whitney Houston is all smiles after winning the 1985 Grammy for best female pop vocal for her single “Saving All My Love For You.”

Remembering the Greats. Mrs. Leonore Gershwin accepts the Academy’s Trustees Award honoring her late husband, Ira, and his brother George. Barbra Streisand presented the trophies.

Rock Veterans. RCA/Grunt recording group Starship gathers for a quick shot before going on stage to perform the hit song “We Built This City” as part of the award ceremonies.

Singin’ The Blues. B.B. King walks away with the 1985 Grammy for best traditional blues recording honoring his MCA release “My Guitar Sings The Blues.”

Which Twin Has The Grammy? Billy Crystal congratulates 1985 Grammy winner Whoopi Goldberg, whose self-titled Geffen album was voted best comedy recording.

www.americanradiohistory.com
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT WAS A tough battle between labelmates for the top of the Hot 100 this week as Starship’s “Sara,” managed to dislodge fellow RCA act Mr. Mister. Starship was No. 1 in sales by a large margin, and No. 1 in airplay points by a hair over Heart’s “These Dreams” (Capitol). A fierce battle is shaping up among several labels for the No. 1 spot in the next few weeks. At No. 2, “These Dreams” is the only record on the chart to have airplay on all 235 of our reporting stations, Atlantic Starr’s “Secret Lovers” (A&M), at No. 4, may also be in position to compete for the top spot by next week. Two other records rock into the top 10 with tremendous jumps, indicating that they will also be challenging for the top: “R.O.C.K. in the U.S.A.” (Riva) by John Cougar Mellencamp, at No. 6, and “Rock Me Amadeus” (A&M) by Falco, at No. 7.

THERE WERE THREE outstanding debuts on the chart this week, any one of which would probably earn Hot Shot Debut honors in a less competitive week. Van Halen’s “Why Can’t This Be Love” (Warner Bros.) and Bob Seger’s “American Storm” (Capitol) both pulled in over half of our radio panel in their first week of release, coming in at Nos. 52 and 56, respectively. Outdistancing them both to debut at No. 47 is “Harlem Shuffle” by the Rolling Stones, their first release on Columbia. “Shuffle” achieves the highest debut position since the Hot Shot Debut was introduced late last year. The Stones’ single was added to the playlists at 188 of our 235 reporters.

SOMETIMES RECORDS in a competitive area of the chart make only small upward moves despite large point gains. Since one cannot know this merely by looking at the chart, we’ll mention four records that had a good week at radio but made relatively short moves. “Something About You” by Level 42 (Polydor), “Your Love” by the Outfield (Columbia), and “So Far Away” by Dire Straits (Warner Bros.) were added to about 10% of our radio panel—a solid gain—but each moved up only five positions. Jackson Browne’s “For America” (Asylum) was a victim of a similar situation and moved up only three positions despite having a good week at radio.

OUR HOT MOVER/AIRPLAY, surprisingly, only moved up three positions, from 32 to 29, but look for the Force M.D.’s to force their way up faster next week with “Tender Love” (Tommy Boy/Warner Bros.). The record is already capturing many top five reports from radio. In Sacramento, the record is already No. 2 at KMEL. PD Rick Gillette remarks: “Sometimes you just know a record like the Force M.D.’s feels right in the context of the station. We started playing it at night, and within a few days began playing it around the clock because of almost instantaneous phone response. It started to sell strongly, and it’s doing very well in call-out research, having been popular first with the younger audience but then creeping into older demos. Now its major strength is in the 25-44 age group.”

FOR WEEK ENDING MARCH 15, 1986

Billboard
HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>RECORDS</th>
<th>NEW TOTAL</th>
<th>ADDS OR</th>
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<tbody>
<tr>
<td>THE ROLLING STONES</td>
<td>HARLEM SHUFFLE</td>
<td>ROLLING STONES</td>
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<tr>
<td>VAN HALEN</td>
<td>WHY CAN’T THIS BE LOVE</td>
<td>WARNER BROS</td>
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<tr>
<td>BOB SEGER/SILVER BULLET BAND</td>
<td>AMERICAN STORM</td>
<td>CAPITOL</td>
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<tr>
<td>MIAMI SOUND MACHINE</td>
<td>BAD BOY</td>
<td>EMI</td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>TAKE ME HOME</td>
<td>ATLANTIC</td>
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Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stop reporting to Billboard. The full panel of retailers is published periodically as changes are made, or it is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

<table>
<thead>
<tr>
<th>RECORDS</th>
<th>NUMBER REPORTING</th>
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<tr>
<td>JACKSON BROWNE</td>
<td>FOR AMERICA</td>
</tr>
<tr>
<td>DIRE STRAITS</td>
<td>SO FAR AWAY</td>
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<tr>
<td>STEVIE NICKS</td>
<td>I CAN’T WAIT</td>
</tr>
<tr>
<td>JERMAINE JACKSON</td>
<td>I THINK IT’S LOVE</td>
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<tr>
<td>PET SHOP BOYS</td>
<td>WEST END GIRLS</td>
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in December, 1980 and the “Ama-
dus” soundtrack, released in No-
ember, 1984. The latter album, which is still on the pop and classical charts, was conducted by veteran
English conductor Neville Marriner.

The “Rocky IV” soundtrack, feat-
uring a pair of top five hits by Sur-
vivor and Janis Ian, became the
year’s first soundtrack to hit plati-
num on Feb. 21. It’s the second soundtrack in the “Rocky” series to top the million sales mark: The origi-
nal “Rocky” soundtrack went plati-
num in June, 1977.

The “Miami Vice” soundtrack was cer-
sified for sales of four mil-
lion units in February, making it the
month’s top platinum award-
winner. Debut albums by Whitney
Houston and Sting were cer-
tified for sales of three and two mil-
ion units, respectively.

And Willie Nelson, Waylon Jen-
nings, Johnny Cash, and Kris Kre-
stofferson, who between them had tallied 42 previous gold albums, joined forces for the gold “High-
wayman.” It’s Nelson’s 19th gold al-
bum, Jennings’ 12th, Cash’s ninth and Kristofferson’s sixth.

Here’s the complete list of Febru-
ary certifications.

- Multi-Platinum Albums
  - “Miami Vice” soundtrack, MCA.
  - Four million.
  - “Whitney Houston.” Arista.
  - Three million.
  - Sting’s “The Dream Of The Blue Turtles.” A&M. Two million.

- Platinum Albums
  - Creedence Clearwater Revival’s “Chronicle (The 20 Greatest Hits),” Fantasy. Their first.
  - “Rocky IV” soundtrack, Scotti Bros.
  - Gold Albums
    - Creedence Clearwater Revival’s “The Concert,” Fantasy. Their 10th.
    - George Strait’s “Something Spe-
cial,” MCA. His fourth.

- “Don Joni.” Mercury. Their sec-
ond.

- The Judd’s “Rockin’ With The
  Rhythm,” RCA. Their second.

- Atlantic Starr’s “As The Band
  Turns,” A&M. Their first.

- Highwaymen’s “Highwayman,” Columbia.

- “Amadeus” soundtrack, Fantasy.
  - Gold Singles
    - Chicago Bears Shufflin’ Crew’s “Super Bowl Shuffle,” Red Label.

Lyricist Greenfield Dies

LOS ANGELES Howie Greenfield,
one of the most successful
lyricists of the rock era, died
Tuesday (April 4) at Cedars Sinai Hospital
here after a brief illness. He was 59.

Greenfield is best known for
the scores of songs he wrote with Neil
Sedaka, including a pair of No.
1 hits, “Breaking Up Is Hard To
Do” and “Love Will Keep Us
Together.” Both songs earned Gram-
my nominations for the year.

Greenfield and Sedaka began their
 collaboration in 1949, when
Greenfield was 16 and Sedaka was 18. Signed to Al Nevin and Don
Kirshner’s Aldon Music, they scored their first big hit in 1958 with
Connie Francis’ “Stupid Cu-
pid.” Among the pair’s many other
hits: “Where The Boys Are,” “April
In Paris,” “ reserva Volta,”
and “The Hungry Years,” the title
song of Sedaka’s hit 1976 album.

Greenfield’s other collaborators
 included Quincy Jones, Lale Schi-
 trin, Maurice Jarre, Carole King,
Paul Anka, Phil Everly, Keesey
 Smith, and Jimmy Bowen.

Greenfield, a long-time member of
BMI received numerous BMI
Awards for million-performance
songs. “Love Will Keep Us To-
gether” was awarded the title of
most-performed song of 1975.

Greenfield is survived by his
partner Tory Damon, and a sister.
Services are scheduled for
Monday (10).

Paul Grein

CBS/FOX FIVE STAR VIDEOS
(Continued from page 1)

promotion. Research surveys con-
ducted by outside firms and a short
test sale a few months ago out of
the company’s duplication and
warehousing facility.

“we will be supporting this with
an advertising campaign that will be
entitled the price program.
again of ‘The Empire Strikes Back’
and ‘Return Of The Jedi,’ ” White
says.

CBS/FOX is putting out a catalogue
with all the programs involved, di-
viting them into eight different cate-

gories. Almost all of the titles in-
volved are heavyweights:

- Musicals: “The Sound Of Mu-
      sic,” “West Side Story,” “South Pa-
      cific,” “Guys And Dolls,” “The Stu-
      ding Bang,” “The King And I,” and
      “Yentl.”
- Comedy: M*A*S*H, “9 To 5,”
      “Young Frankenstein,” and “Bill
      Cosby, Himself.”
- Horror/Sci-Fi: “Alien,”
- Action Adventure: “Romancing
      The Stone,” Tibetan Scroll, And
      Lightfoot,” “Wargames,” “Papil-
      lon,” “Paton,” “Goldfinger,” “Dr.
      No,” “Diamonds Are Forever,”
      and “For Your Eyes Only.”
- Drama: “On Golden Pond.”
- Westerns: “Butch Cassidy And
      The Sundance Kid,” “The Magni-
      ficent Seven.”
- Family: “The Muppet Movie,”
      “The Great Muppet Caper,” “The
      Black Stallion,” “The Black Stallion
      Returns,”
- Classics: “Casablanca,” “The
      African Queen,” and “The Maltese
      Falcon.”

White says there are no plans to
cut prices on the three “Star Wars”
titles in CBS/FOX’s catalogue.

The promotion’s first phase will run
from the first week of April until the last week of July, and then [the programs] will be removed from the market totally to be re-
turned six to nine months later,”
White says.

The second phase will begin in
August with “30 different titles,”
which will be made available, during
nine months, and then the third set
will come in.” The waves will con-

continue for the duration of the pro-
gram. The fact that CBS/Fox has en-
tered into its first catalogue-wide
reduced-price campaign does not
mean it will be doing anything dif-
ferent with its recent release titles,
White states. “We have not
changed our corporate philosophy on
the pricing of product.” One of the
most important elements of that,
he says, is that “not one title on
this list has not been on the mar-
et at least 12 to 15 months, or even
longer.”

We believe you can exhaust
a program’s usefulness in the rental
market and then go into sale,”
White says.

Distributors and direct accounts
will be compensated for price reduc-
tions on product they already own.
White says. “They will be given
price protection on everything in the
inventory including these 30.”

In addition, CBS/Fox will have a
“swag” program for the product in-
cluded in “Five Star.” Distributors
who reach their targets will be al-
lowed to trade in 25% of that num-
ber for new product; as an example,
White says a distributor with a tar-
tet of 10,000 units will be able to
“swag” 2,500 pieces if he reaches
quota.

Among publications in the CBS/-
Fox advertising campaign will be
People, National Geographic, News-
week, and USA Today. In addition,
White says, there will be “a lot of
spot TV,” with commercials appear-
ing in the top markets.

The evolution of the home video
marketplace is one reason CBS/Fox has
entered into its first major re-
duced-price campaign, says White.
“We got our first research finished
in July of 1985. We took a look at
the numbers and they were marvel-
ous and they were foreign to what
we had seen before.”

The company chose $29.98 as a
price point because, “We found in
the research that there was a differ-
ence of about one tenth of a percent
in intent to buy between $24.98
and $29.98.” The studies done were
“intercept” surveys conducted in six
major urban and suburban areas.
With a market share of about 15%,
CBS/Fox is acknowledged to be the
biggest manufacturer in the home video
industry.

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DAVIDSOHN
(Classic Rock, Pop, Ballad Record-
ing Artist, Producer, Song Writer, Director, Actress, All Around Entertain-
er and Choreographer).

Now Available for an extensive
World Tour for production of “Dia-
monds In My Backyard” and “David
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All for involvement and excellent
musicians.

Deborah Ruth Davids
Produce & Music Publishing (BMI)
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Los Angeles, CA 90078
(213) 727-7955 • (213) 462-1201
## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>32</td>
<td>ADDICTED TO LOVE</td>
<td>(Bangue, ASCAP)/Quintin, ASCAP/EMI</td>
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<tr>
<td>46</td>
<td>ALL THE KINGS HORSES</td>
<td>(Sandvet, Kvinge, ASCAP)</td>
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<td>(Apologetic, BMI)</td>
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<td>(Foreign Import), BMI</td>
<td>(Foreign Import), BMI</td>
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<td>20</td>
<td>BEYOND SOUL</td>
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<tr>
<td>42</td>
<td>BURNING HEART</td>
<td>(Virgin, ASCAP)</td>
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<td>96</td>
<td>CALL ME</td>
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<td>FEEL IT AGAIN</td>
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<td>(Uninc)</td>
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<td>I THINK I LOVE YOU</td>
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<td>IN MY DREAMS</td>
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<td>71</td>
<td>JIMMY MACK</td>
<td>(Lynn, ASCAP)</td>
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<td>75</td>
<td>KING FOR A DAY</td>
<td>(Lionheart, ASCAP)</td>
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<td>35</td>
<td>LIGHTS</td>
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<td>68</td>
<td>LIVING IN AMERICA</td>
<td>(Rubac, ASCAP)</td>
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<td>51</td>
<td>I'M SO LONELY</td>
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<td>I SAW THE LIGHT</td>
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<td>I'M YOUR MAN</td>
<td>(Chasi, BMI/Entertainment Law, BMI/Time Life, BMI)</td>
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<td>(Michael, ASCAP)</td>
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<td>72</td>
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<td>80</td>
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<td>IF I CAN'T HELP MYSELF</td>
<td>(Lilac, ASCAP)</td>
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<td>72</td>
<td>IF YOU LOVE</td>
<td>(Virgin, ASCAP/Famous, ASCAP)</td>
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<tr>
<td>43</td>
<td>IF I'M NOT THE ONE</td>
<td>(Uninc)</td>
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<td>79</td>
<td>I'M NOT THE ONE</td>
<td>(Uninc)</td>
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**NEW & NOTEWORTHY**

**Highlights and developing acts worthy of attention.**

**PICKS**
- New releases predicted to hit the top half of the chart in the format later.

**RECOMMENDED**
- Other releases predicted to chart in the respective format; also, other albums of superior quality.

**ALBUMS**

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

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BILLBOARD  MARCH 15, 1986

BLACK MARKETS

MELISSA MORGAN

You Still Love Me (4:20)  PRODUCERS: Robbie Nevins, Mike Morgan  WRITERS: L. Wilson, M. Morgan  PUBLISHERS: Full Circle, ASCAP  CAPITOL B-5555

Soul stylist whose debut "Do Me Baby" brought her straight to the top takes command on a slow, bluesy ballad arranged for rock/jazz combo.

GEORGE CLINTON

Do You Go to Sleep (4:00)  PRODUCERS: George Clinton, Stephen Washington  WRITERS: S. Washington, G. Clinton  PUBLISHER: not listed  CAPITOL B-5555

In which he demonstrates that just about any everyday phrase can lose its innocence when imbued with the power of suggestion.

JENNIFER HOLLIDAY

Dreams Never Die (3:59)  PRODUCERS: George Tabori  WRITERS: John Darnielle, Mark Paul  PUBLISHER: George Tabori  Geffen 7-28735 (4-1/2:10, Warner Bros.)

Dance ballad from "Say You Love Me"; singer bulk back more than cute loose, except for a funny swallows to the upper register.

GRANDMASTER FLASH

Style (Peter Tosh/Great Oaks)  PRODUCERS: Joseph Saddler, Vincent Castellano  WRITERS: Harry Modine  PUBLISHER: Notchridge, ASCAP  Elektra 7-69522

All the fashionable elements: TV references, ensemble rap, braggadocio, melody/falsetto, top-name dropping, heavy groove.

ROLLING STONES

Harlem Shuffle (3:35)  PRODUCERS: Steve Lillywhite, Glynis Thomas  PUBLISHERS: Marv Kay/Jaybeam, BMI  CAPITOL B-5555

ROOTS

Guff’n 80’s rock set to vintage Buddy Holly doubletime rhythms.

M. KUHN

Love And Rock And Roll (2:59)  PRODUCERS: Matthew King Kaufman  WRITERS: Greg Johnson  PUBLISHER: Lazy Girl, ASCAP  EMERITA B-8386 (6-1/2:Capitol)

Country

COUNTRY PICKS

VAN HALEN

Why Can’t This Be Love? (3:46)  PRODUCERS: Van Halen, Mark Peterson  WRITERS: Sammy Hagar, Alex Van Halen, Edward Van Halen  PUBLISHER: Warner Bros. 7-82740

Renewed supergroup’s first outing with Sammy’s flamethrower as the giant, hard-rocking hulk alternates with trademark guitar workouts.

BOB SEGER & THE SILVER BULLET BAND

American Storm (2:00)  PRODUCERS: Bob Seger, Puck  WRITERS: Puck, Bob Seger  PUBLISHER: not listed  Gospile B-9532

Preview of “Like A Rock,” Seger’s first new album in three years; an uptempo stomper with a serious mien, in his best barroom rock’n’roll style.

PHIL COLLINS

Take Me Home (4:37)  PRODUCERS: Phil Collins, Hugh Padgham  WRITERS: Phil Collins  PUBLISHER: Sony/Parlophone/Warner Bros.  ATLANTIC 7-89472

Introstructural mordant piece of melancholy and defiance; triple Grammy winner’s fourth single from “No Jacket Required.”

JULIAN LENNON

Silent Running (3:20)  PRODUCERS: Julian Lennon, Mike Bernard  WRITERS: Julian Lennon, Mike Bernard  PUBLISHER: Not listed  CAPITOL B-5555

In which the former Beatle plays a psychopath, his dark and dangerous, a marriage of the everyday and the extraordinary.

POP PICKS

NIKKI (Welcome To The Neighborhood)

The Things They Say To Me (3:40)  PRODUCERS: John D’Eyes, R. Burggraf, S. Winford  WRITERS: John D’Eyes, Robert Burggraf, Steve Winford  PUBLISHERS: Virgin, Elektra 7-28735

Eminently tuneful, suggestive, and suggestive to the point of ultimate banality.

THE OBSERVER

Night Time (4:02)  PRODUCERS: The Observers  WRITERS: D. Wells, J. Cooper  PUBLISHER: not listed  SONY 7-28735

Dancefloor stomp from a British postpunk outfit.

T. W. SMITH (The Arms of Love)


A mellow, melancholy, and somewhat repetitive dancefloor stomp.

COMPILATION

PICKS

BARBARA MANDRELL (With The Oak Ridge Boys)

When You Get To The Heart (3:42)  PRODUCERS: Tom Collins  WRITERS: Norris Williams, Tony Brown, Tom Collins  PUBLISHERS: April/May Of March/Silverline, ASCAP/BMI  MCA 52002

A throaty, almost bluesy interpretation of a song that surfaced earlier on the Oaks’ “Deliver” album; throbbing, determined rhythm.

CHARLIE McCLAIN & WILLY MASON

When I Get To You And Me (3:59)  PRODUCERS: Speedy Brothers  WRITERS: H. Brown, D. Brown  PUBLISHER: Little Shop Of Morgamoser’s, BMI  Epic 3-05842

Duos manage to sound coherent enough to be coiling themselves, but the remarkable blend makes the ordinary seem special.

DOBBY GRAY


Gray’s pure vocal power hasn’t dimmned one watt since his “Drift Away” and “Dancing Days” arms, as this superb debut makes clear.

BILLY JOEL

We Didn’t Start The Fire (4:10)  PRODUCERS: Phil Ramone  WRITERS: Billy Joel  PUBLISHER: Sony/Parlophone/Warner Bros.  ATLANTIC 7-89472

Yet another story of the year, if only for the voice, but the overall sound owes more to Frampton and Foreigner in this downtown rock’n’roll setting.

MIKE & THE MECHANICS

All I Need Is A Miracle (3:45)  PRODUCERS: Christopher Neil  WRITERS: Mike Rutherford, Howard Jones, Neil Gaiman (ex-Arcade)  P/S Creative 63 Stinger/Poly/7-89472

Upbeat and danceable, combining ’80s technopop and ’70s progressive rock; “Silent Running” launched the new group into the pop and AOR top 10.

THE BEATLES

This Maid Of Mine (3:50)  PRODUCERS: The Beatles  WRITERS: E. White/R. White  PUBLISHERS: EMI Mercury 7-28735

Despite its longish run, not quite as fresh as its companion single, the first Beatles recording released in the States.

RAW TEXT_START

SINGLES

PICKS new releases with the greatest chart potential!

RECOMMENDED records with potential for significant chart action!

NEW & NOTEWORTHY highlights new and developing acts worthy of attention.

Records equally appropriate for rock, pop, R&B, or country are listed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review. Send three singles for review to: Nancy Erlich, Billboard 1510 Broadway New York, N.Y. 10003

Country singles should be sent to: Kip Kirby, Billboard 1510 Broadway Nashville, Tenn. 37203

www.americanradiohistory.com

BILLBOARD  MARCH 15, 1986
FOR WEEK ENDING MARCH 15, 1986

COMPILATION OF RETAIL STORE ONE-STOP AND RACK SALES REPORTS

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<tr>
<th>ARTIST</th>
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<td>WHITNEY HOUSTON</td>
<td>ARISTA ALB 2838 (9.98)</td>
<td>WHITNEY HOUSTON</td>
<td>51</td>
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<tr>
<td>SADIE</td>
<td>PORTNTY MH 00335 (EPC)</td>
<td>PROMISE</td>
<td>13</td>
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<tr>
<td>MISTER</td>
<td>A &amp; MC 41 (8.98)</td>
<td>WELCOME TO THE REAL WORLD</td>
<td>29</td>
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<tr>
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With each additional million indicated by a numeral following the symbol. © CBS Records does not issue a suggested list price for its product.
DADC Pressing Toward 50-Mil CD Output Mark

BY IS HOROWITZ

NEW YORK In a major expansion program, Digital Audio Disc Corp. (DADC) expects to quadruple its Compact Disc production capacity by the end of 1987, to reach an annual rate of nearly 50 million units. Even in its initial stages, the expansion program has enabled Sony-owned DADC to resume some pressing obligations it had been forced to drop last year for label clients in order to accommodate the needs of its former partner, CBS Inc.

Jim Frische, DADC vice president and general manager, says his company began servicing some of these labels again in January, and that they and other third-party clients would begin to represent a significant part of total volume by the end of this year. "It's no longer proper to consider us merely a CBS Records supplier," he adds.

DADC has 12 presses in operation at this time, churning out CDs at the rate of about one million units a month. Twelve additional presses are being added to double the rate by the end of the year. The rate will double again in 1987, says Frische.

DADC began production 18 months ago at a stated capacity of 300,000 a month. But early output rates fell short of this goal as the company experienced technical breakage problems. These were cleared up during the past year.

Unlike the case with imported CDs, DADC has held the price line at the $2.50 to $2.70 level. Frische does not see the price increasing in the predictable future. As the only domestic producer at this time, it is unaffected by currency fluctuations that have impacted so far primarily on disks brought in from Japan.

At ceremonies marking the production of DADC's 10 millionth CD last week in Terre Haute, Ind., Norio Ohga, president of Sony Corp., said that expansion here in the U.S. and at the Sony plant in Japan "will make us the largest volume producer of CDs." He accepted a copy of the commemorative CD, Barbra Streisand's "The Broadway Album," on Columbia Records.

Firm 'Shapes' Its CD Plans

LOS ANGELES Shape Inc., a technology and manufacturing company based in Kennebunk, Maine, has unveiled plans to become a manufacturer of Compact Discs.

Shape Optimedia has just been formed as a new division and is promising to have a capacity for 20-million disks by the end of next year with capacity doubling to 40-million disks by the end of 1988.

The facility will be added to Shape's Maine headquarters. A company spokesman would not reveal how many presses the division will have or what customer pricing will be, but William Peck, division manager for Shape Optimedia, will

(Continued on next page)

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KEYNOTE SPEAKER: CLIVE DAVIS President, Arista Records

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- A&R: The Album Process, Step By Step
- Merchandising: Whose Piece Of The Pie Is It Anyway?
- The Songwriter/Publisher Relationship
- Record Producers: Understanding the Creative Role
- The International Marketplace: Making Money Abroad

The People who make Music Industry News will be in Los Angeles on May 2nd-4th, 1986 at The Music Business Symposium

WILL YOU BE THERE?… OR WILL YOU JUST READ ABOUT IT?

INTERACTIVE SOFTWARE
(Continued from page 4)

conventional audio equipment. Also expected are coupling devices that would enable consumers to use CD-I disks on new generation audio CD players equipped with the necessary computer port.

No price estimates have been disclosed, but Dr. Bruno indicated that initial price points will be comparable to high-end consumer CD hardware, and long-range strategy for CD-I hardware products will pursue a downward pricing trend similar to that seen for audio CD players.

Sources at Sony and Philips confirm that they timed the CD-I announcement for the Microsoft conference with its nearly 1,000 attendees. CD-ROM standardization is a key theme for that event, as earlier anticipated.

The CD-I format must still pass muster with the business computing and electronic publishing industries, along with other hardware entities, though Dr. Bruno claims de facto Japanese industry consensus.

Separate proposals for CD-ROM file standards are expected to bridge with the Sony/Philips effort. The ad hoc High Sierra Group, a committee of software developers helmed by John Einberger of Reference Technology, reported Wednesday (6) that its CD-ROM file format proposal is progressing, and is expected to be completed shortly.

Prior to the Microsoft conference, Einberger said that he welcomed the Sony/Philips move, while conceding that the High Sierra Group’s determination to explore compatibility with CD-I has led to a delay in completion of its own proposal.

Next step in consolidation for the format will be distribution in two months of a provisional standard plan for licensees to review and respond to within six to nine months.

SHAPE CDS
(Continued from page 103)

reveal more details this week at the International Tape/Disc Assn. seminar in Palm Springs beginning Wednesday (12).

A panel there on Compact Disc manufacture will contain representatives from DAD Inc.; Capito/EPI; Philips/Dupont; Laser Video; and Shape.

For the time being, Peck says, “We are perfecting our manufacturing process and will make runs of selected titles for key accounts to demonstrate our ability to produce high quality audio Compact Discs.”

Shape has been designing and producing video and audio cassettes for a number of years, including the Mark 10 audio cassette shell. The company has been in the injection molding business for the past 13 years. This technology will be applied to CD manufacture.

JIM McCULLAUGH

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WASHINGTON: Two radio trade groups last week reacted with concern to recent television allegations of industrywide payola. Although neither issued a formal statement on the charges, both went on record as saying they are sure the practice is not widespread and that they have continued to provide their members with legal guides and updates on payola and improper practices to help detect such activity.

Jeff Baumann, general counsel of the National Assn. of Broadcasters (NAB), after explaining that it has long been an organization practice to inform members about such issues, says, “I don’t think we’re going to say anything about all this until we know more about the charges being made.”

Baumann, who was deputy chief of the FCC’s mass media bureau before coming to the NAB, and who did staff work on several commission payola cases during the ’70s, says that NAB informs members regarding the federal payola statutes and keeps them updated with them.

He says that the most recent NAB document on the subject was a “payola alert” in last June’s issue of its Legal Counsel Memo newsletter. Baumann also mentioned that NAB lawyers suggested to members last June that they had begun research into whether the practice of so-called “paper adds” could be nipped by the application of federal “fraud by wire” statutes with civil suit penalties.

Another spokesperson, Susan Kraus of the public affairs department, says that “obviously, we found such practices deplorable—they’re a blight on the industry.”

In 1969, NAB went on record to say “the misdeeds of a few disk jockeys should not be allowed to blacken the reputation of the entire radio industry,” as then-president Harold E. Fellows wrote. NAB also added a payola amendment to its Standards of Good Practice Code.

Peter Ferrara, who is still serving as executive vice president of The National Radio Broadcasters Assn. (NRBA) on a consultancy basis since leaving that full-time position to run a local station here, says “we take the position that it’s a serious problem—if it’s real . . . but I have the feeling the press wants to make more of it than it actually is.”

Ferrara notes “where there’s smoke, there’s fire,” but wonders “if it’s a matchstick rather than a bonfire.” He says that NRBA sent out a primer to members on payola and other practices last year, and an update last fall, after several newspaper articles showed new payola concern.

MORE KEY LABELS SEVER INDIE TIES (Continued from page 1)

that happens, managers and publishers won’t be able to hire them.”

Donna Hille, vice president of Tree International, Nashville’s largest independent publisher, says her firm quit using outside promoters Jan. 1 for “in-house political reasons.” The decision stemmed from Tree’s unwillingness to try to satisfy all its writers who wanted outside promotion on their records. Hill says Tree was paying $1,500-$2,000 a record in promotional fees. “Producers were hacked off, too,” she adds, “when you promoted one’s records and not the other’s.”

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MORE KEY LABELS SEVER INDIE TIES (Continued from page 1)

until the various investigations presently underway are completed and the facts are known.”

Polymat Records said it had terminated the use of “certain individuals” in the “light of recent allegations regarding [their] activities.” A spokesman for the label said they would not further define the phrase “certain individuals,” but it appeared that Polymat may have limited its suspension of independents to the two men named in the NAB News report by Isgro and Ferrara.

Of the domestically owned labels with corporate parents, all but WEA directly reported their stands to NAB. Polygram Communications Inc. has been the source of all comment on the issue. The practice among labels is to hire independents on a record-by-record basis. There is no known contractual relationship between a label and an independent for promotional services. It would appear that label action to terminate or suspend indie could take immediate effect in the absence of a breach of contract.

A spokesman for Barry Slotnick, a New York lawyer representing Fred DiSipio, said last week that DiSipio was vindicated of NBC News’ charges and was not guilty of any wrongdoing.

There were reports late last week that DiSipio had closed his Cherry Hill, N.J.-based operation. He could not be reached for comment. Callers to his company, which employed as many as 40 persons, were referred to the Cherry Hill telephone number of Ron Kyle, described by industry sources as an associate of DiSipio’s.

A spokesman for Joe Isgro also said “unproven” allegations, according to the Wall Street Journal.

A report Friday (?) on National Public Radio said Isgro had closed his Los Angeles-based operation.

By week’s end, the issues of payola and alleged mob influence in the music industry received limited coverage in the nation’s consumer press. More reports appeared on official statement releases rather than on highly dramatic reports on NBC News. In some instances, reporting was confined to financial sections.

LABELS UNSURE OF PROMO MOVES (Continued from page 3)

that change the decision to break with independent promotion and “will cut all black on indie people” on the Warner Bros. staff.

Although other labels would not reveal the exact size of their promo departments, MCA, Polymat, RCA, Capitol, and EMI each have more than 30 staffers in their regional and national departments.

Labels polled deny that they have had any queries or complaints from artists and managers regarding the suspended use of independent promotion. Similarly, few managers are willing to discuss the issue on the record, although most contacted say the suspension will lead to radio sticking with proven acts rather than taking chances on newcomers.

A leaving indie group “product will have a negative effect on some record sales,” says Buddy Allen, manager of the Spinners and Stacy Lattisaw. “When the local radio station rep from the label comes in with 10 records, realistically he is only going to be able to get maybe five in the air. That is when the indies who are legitimate are useful.”

“Stopping all indie use is extreme. It paints everybody with the same brush, even the small guys who may work one or two black records at a time. We need to find out who may be guilty and focus on them and not all indie promoters.”

Others suggest that the change will lead to a slower chart, with records taking longer to get adequate enough stations to debut. Says one manager: “There are far too many people for the labels to cover in-house.”

Assistance in preparing this story provided by Nelson George in New York and Paul Grein in Los Angeles.

NASHVILLE WANTS INDIES (Continued from page 3)

motion departments to replace lost manpower, if the suspensions continue, it could influence their decisions on adding staff and signing acts.

Indies themselves say it’s too early to feel full impact of West Coast and New York directives, but say they are already beginning to lose business. They hope the slack will be picked up through other sources of revenue such as publishers and managers.

“I’m sure we’re not going to be running the gross we did before,” says one publisher, who has been putting back Gene Hughes, whose firm, Gene Hughes Promotions, was on retainer with two major labels.

Adds Stan Byrd, head of Chart Attack and a 17-year veteran of the business, “Labels seem to be more aggressive at having us handle in- or out-of-bounds for paid by outside sources.”

But he concedes that if the current ban continues, he and other indies won’t be able to cherrypick the records they work each week with an eye to quality of product.

A possible side effect to the issue could originate with radio, predicts a major label promotion executive, who adds he has heard talk that some stations are in the process of re-evaluating their open-door promotion policies.

“Do you want me to see stations no longer accepting phone calls from indies,” he says. “And if

BILL RECONSIDERED (Continued from page 4)

probably at the point of manufacture. They would block home taping by reading a code attached to the soups the serial numbers, care on the package, and replacement coupons. That is, if there are any coupons. That is, if there are any coupons.

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1936-A North Druid Hills Rd., N.E., Atlanta, Ga. 30319
broadcast Feb. 25 gave the release new

"We’ve seen a strong increase in
Whitney Houston and Phil Collins," says Jeff Cohen, assistant music buyer for the Westmore Strawberries Records & Tapes chain, a report which matches those of most sur-

Behind those two releases, USA For Africa’s “We Are The World” received renewed interest, and some people using the first part of the Rolling Stones’ first CBS single release to the group’s appear-

But missing from this year’s post-

Grammy activity are surprise mov-

ers from beyond the pop realm. Re-
cent examples include Wynton Mar-
salis, Herbie Hancock, and Amy Grant.

"For the first time in a few years I haven’t seen anything kick-bound in the ass," says Rick Giering in terms of Grammy product action at 85-unit franchise chain Budget Tape Re-
corders, Denver. "Whitney Houston was selling a ton before the show. We’re Moving Heart product and they didn’t win anything." Heart was nominated for best rock vocal performance by duo or group but lost to Heart.

Steve Marmaduke, vice president, purchasing for the 125-store Western Merchandisers operation (in-
cluding Hastings and E&O’s) files a similar report. "There’s nothing on anyone who had a big presence on the show. What is funny is that we didn’t have any Magazines for Glenn Frey because of the Pepsi commer-
cial that was aired on the show.

Still, most dealers point to Hous-
ton and Collins as proof of the Grammys’ strength.

Harold Guifill, buyer for Wax Works’ 36 Disc Jockey stores in Kentucky, says the vocalist realized “definite name recognition” from her Grammy performance: "Obvi-
ously the biggest impact we saw was the continuation with Whitney. She was already hitting well but that national exposure gave her that little oomp that she needed."

Cindy Barry, buyer for the 21-store Spec’s Music chain in Florida, agrees: "Before the Grammys, Whitney Houston was our No. 3 seems to have reigns she went straight to No. 1."

Houston, winner of the “Best Pop Vocal Performance, Female” Gram-

my, may have benefited from the controversy that surrounded her ex-

clusion from the “Best New Artist” category (Billboard, Jan. 18), and Arista added to her higher profile with aggressive advertising sup-

port. It’s a very unusual advan-

tage for a Grammy nominee be-

cause she has a current hit from her album on the charts. In most years, nominated releases have already run their cycle by the time the awards are televised.

But Collins’ emergence indicates that Grammy success can add new life to older titles. Sandy Bean, sales manager for the 19-store, Michigan-

based, Huntington Phonograph that Collins’ title "has been selling all along, but now I see stores or-

dering box lots of it." Tom Lunt, di-

rector of purchasing and marketing for the eight-store Streetside Records chain in St. Louis, says: "We saw some ‘No Jacket’ pick-up

and some catalog pick-up for him."

Lunt is one of several buyers who point to the Rolling Stones’ appear-

ance, to accept a Lifetime Achieve-

ment Grammy, and the preview of the "Harlem Shuffle" video during that segment as a factor in their new record’s quick start.

"They came across real well visu-

ally on the Grammy, and the song is really groovy. Every radio station here added it right out of the box," says Lunt.

Disc Jockey’s Guifill also sees "newly renewed interest" for the veteran band. He says, "I wasn’t sure if it was because of the video or that people were touched by their receiv-

ing the Lifetime Achievement award."

And, "we didn’t merchandise the Grammys." There were no sleepers of note, but MacLeod says, “usually there are peripheral things connected to the show.”

While this year’s broadcast didn’t yield the Marsalis and Hancock type of impact of recent Grammys, vari-

ous dealers saw minor bursts for several artists beyond the main-

stream.

Howard Krumholz, assistant store manager for Tower Records’ Sunset Boulevard store in Los An-

gales, says, "we only had 15

Ohio Retailer Innocent in Home-Delivery Case

Jury Finds for Defense in Adult Video Trial

LOS ANGELES An adult home

video trial in Cincinnati that ended

last week (4) is believed to be the

first of the recent rash of such ac-

tions in which a verdict in favor of

the defendant was found.

The case is the third in the last

year in the Cincinnati area, which is

regarded as a battleground in the
current X-rated video controversy.

A spokesman in Hamilton County

Municipal Judge Jack Sherman’s of-

ce says the unanimous decision,

reached in three hours, was not

guilty on six counts (six tapes were

presented as evidence). Industry

sources indicate that this case will

not be brought back for retrial, un-

like earlier area cases involving The

Video Store and Video Barn.

The case against Terry and Alan

Huber of Huber Associates, oper-

ators of Video Talk in Lndon, Ohio,

in adjacent Warren County, was the

first-ever obscenity trial involving

video product in Hamilton County.

Huber’s litigation grew out of a de-

livery service for adult videocas-

tette to residents in the neighbor-

ing jurisdiction, where the sale of

adult video fare is non-existent due
to conservative community stan-

dards. The case came to trial quick-

ly, following delivery of the tapes in

question Feb. 26 and 27 to Cincin-

tai vice squad personnel.

According to the jury foreman, the verdict was decided on the con-

tent of the six videotapes rather than on the question of police en-

forcement or place of sale. The six ti-

cles were ‘Collecter Home Video’s’ ‘Porky in Passion’, ‘Swingers in Paradise’, ‘Select Essex’s “Doing It”, Eros Home Video’s “Innsatable Vol. I’, Caballero Control Corp’s ‘Swedish Erotica’, and Creative Image Division of Caballero’s “In-

satable II’.

This story prepared by Earl Paige and Geoff Mayfield.

LET US CREATE SOMETHING EXTRAORDINARY FOR YOU.

CUSTOM PICTURE FRAMING / AWARDS
INSIDE TRACK

IN THE WAKE OF the WEA price hike (Billboard, March 3) and CBS's increase (see story on page ), one station manager discovered that his prices from November 1985 through March 1986 on the A side of an album with a $5.98 list price fall to 25 to 50 cents. Chain and indie retailers then will boost their prices for both special and shelf albums. The $5.99 special price appears doomed as wholesale zooms to around $5.80. Anticipating catalog albums with an $8.98 list to edge within 50 cents of that price quickly. Chrysler Dodge has relinquished its link with the Greek Theatre and the promomanship to the Universal Amphitheatre. Track hears the largest cash outlet by a corporate entity in L.A. was $1 million by Nissan for its association with the L.A. Music Center for the Performing Arts.

ALBUM GRAPHICS INC. will be drumming for its sister company, Ark Press, all the TV shows that have been added to its catalog to result in a 21% increase for 1986. Track reports that Ark Press is adding new titles at a 30% rate from May through August this year.

BY IRV LICHTMAN

NEW YORK. Buyers of the Compact Disc version of the classic album "The Mystery Of Edwin Drood" can select their own ending to the story, just as theater audiences do.

Rupert Holmes' hit Broadway adaption of a mystery novel that Charles Dickens never completed reaches its climax when the audience is asked to choose the murderer from among a number of suspects.

While the digitally recorded PolyGram LP and cassette versions have just one ending—that chosen opening night—the CD's longer running time and programming features allow for incorporation of all the story's endings.

The listener can program one of six endings, some of which, Holmes says, will be influenced by the theater audience. Actor George Rose, who plays the role of an owner of a provincial theater group and is one of the suspects, has recorded a special narrative for the CD that's used before the choice of murderer can be made.

According to Harry Anger, senior vice president of marketing at PolyGram, the company's marketing strategy arrives in "two waves." Next week, New York area dealers will benefit from ads concentrating on the LP and cassette, and the CD version will receive special attention a week later. Special in-store promotions, yet to be fully mapped out, will emphasize the CD's novel interactive programming.

Holmes—who's first musical is unique in theater annals in that he wrote both the songs and the book, orchestrated and arranged the music, and produced the cast album—says that the musical's appeal to young audiences is related to their experiences at rock concerts.

Holmes, well-grounded in contemporary music as a musician, producer, and artist, says that in making the audience an element of the show, "Drood" is taking a leaf from his own experience and that of other contemporary performers who tend to "acknowledge the presence of the audience." "Drood"'s youthful audiences are much at ease with the concept.

If the contemporary pop world can bring spontaneity to Broadway, the musical theater has something to offer back, Holmes says. "Broadway can give pop a sense of structure and teach writers the art of making a point and getting on with it. A Broadway song has to be tight and lean. The end of a song has to take you somewhere."

Finally, Holmes says that Broadway offers a good example of how videos should be made. He explains, centers on Broadway's relationship between the visuals and the song itself. If pop music and video are to have a long-term partnership, Holmes argues, then songwriting will have to take into account such essential elements as imaging, lighting, direction, design, and so forth.

Holmes is preparing a new musical. Although he'll only reveal that it's set in the year 1947, he hopes its music will be "the Gershwin score I always wanted to write."

"Drood" opened on Broadway Dec. 2. Before that, it is working its way back into the world of free performances in New York's Central Park as a presentation of the New York Shakespeare Festival. Its subtitle is "The Real Yourself Broadway Musical."

Brings $25 Million Suit for Cancellation of Film Project Roth Puts Heat on CBS for Career Harm

BY JOHN SIEPPLE

LOS ANGELES David Lee Roth has filed suit in Federal District Court here against CBS, alleging he suffered $25 million in cumulative damages when a joint movie deal fell through. (See related story on page 74A.)

The filing, Feb. 27, claims that former Van Halen lead singer, who in late 1985, devised a master career plan tied to this summer's release of a film, "Crazy From The Heat."

The plaintiffs, who include Angelos, principal in the tour, and the Fabulous Picaso Brothers Productions, Inc., contend CBS backed out of the $10 million movie idea as part of the austerity plan, when CBS axed its productions unit to pare costs fighting Ted Turner's network takeover bid.

The film budget, at $10 million, was to include a $3.5 million fee for the screenplay, written by the plaintiffs with the aid of "the great team," and the services of Roth and Angelos. In addition, CBS Productions, according to the suit, would pay the plaintiffs a sliding scale percentage ranging from 10% to 15% of the film's gross, 50% of the net profits, and revenue from related merchandise and home video sales.

When CBS terminated CBS Productions in November, the plaintiffs claim CBS brass represented that they intended continue with the project. To allay CBS's concerns about the film's budget, plaintiffs agreed to reduce their $3.5 million fee if they ran over their $10 million budget in 1/10.

Correspondence indicates the plaintiffs were to own and administer all music in the movie with CBS to pay 25% of the publishing net.

CBS was to furnish office space. Roth and Angelos were to receive $2,500 weekly if they traveled on behalf of the film. Warner Bros. Records subsequently agreed to get worldwide. CBS agreed to pay Roth's staff.

David B. Babbe and Stephen Howard of Tuttle & Taylor here, plaintiffs' counsel, seek a jury trial and more than $15 million in compensatory and $10 million in punitive damages.

CBS Increases Prices by 3%: CDs Rise 5%

LOS ANGELES CBS Records has increased its retail price by 3% across-the-board on albums and singles—except for Compact Discs which are increased 5%.

The CBS price hike follows a general 2% hike by WEA effective March 31. (Billboard, March 8). CBS price hike took effect March 13.

Noting that the last general wholesale increase was five years ago, CBS elevated its LP, cassette, 7-inch single, and CD prices 3%. For example, 45s went from 99 cents to $1.03.

All pop and classical CDs have gone up 5%, but CBS announced that the 2% discount accorded only to the remainder of its catalog previously would now apply to the CD.
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—R&B

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—DICK CLARK

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—NEW YORK NEWSDAY

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