More Singles Are Charting, But The Climb Is Tougher

BY FRED GOODMAN

NEW YORK More new artists have entered the pop charts in the five weeks following the suspension of most independent promotion by major labels than in the corresponding period last year. The debuting artists are charting lower, however, because of an overall drop in adds at radio.

"Although we're having success with a breadth of new artists the velocity of adds is not what we came to expect with the indies," says one major label staffer who prefers anonymity. "We think we'll still get there, but not as fast."

An analysis of the Billboard Hot 100 Singles charts for the five issues beginning March 29 shows significantly more singles—and more singles by new acts—have charted since recent indie suspensions than during the comparable period a year ago.

Chart slots for new artists are being earned on the basis of fewer adds to radio station playlists, resulting in a lower average debut position than new artists were pulling last year. During the last five weeks, the average debut position (Continued on page 77)

KROQ To Infinity For $45 Mil

BY DENIS MCNAMARA

NEW YORK Infinity Broadcasting has agreed to purchase KROQ, the No. 2 album rock radio station in Los Angeles, for what appears to be the largest sum ever for a single U.S. radio station. Sources close to the transaction say the sales package totals in excess of $45 million.

Infinity is purchasing the outlet from Mandeville Broadcasting. Ken Roberts, Mandeville's president and sole stockholder, is expected to stay on at KROQ as a consultant after the transaction is completed. KROQ is Mandeville's only broadcast facility.

Representatives of Infinity and Mandeville would not discuss the sale at presstime.

In a memo to his staff, Infinity president Mel Karmazin said: "We're very pleased to announce Infinity has signed an agreement to acquire KROQ in Los Angeles. KROQ, known in L.A. as "the rock of the '80s," is one of the top-rated stations in the No. 1 radio market in the country."

The memo states that Infinity will take over the facility following Federal Communications Commission approval, which it expects sometime (Continued on page 77)

No Video For Journey Album Manager: Clips Are 'Insignificant'

BY STEVE GETT

NEW YORK Journey's new "Raised On Radio" album—the supergroup's first Columbia release in more than three years—hits stores this week with no plans for videoclip support.

Journey is the second major rock band to market a new album this year without benefit of videos—the other was Van Halen's "$150," No. 1 on this week's Billboard Top Pop Albums chart.

"We're not trying to say, 'To hell with you MTV,'" says Journey's longtime manager Herbie Herbert. "We've worked well with them in the past. We've simply come to the realization that videos aren't as meaningful or important to us as they are to others."

Herbert says that Journey is more interested in establishing a solid radio base and has attempted to "create songs with a timeless quality."

"Why then would we go and put ourselves at the mercy of a video director to conceptualize our music and to put a very short-lived, limited lifespan visual accompaniment to it?" asks Herbert.

"Surely there are songs too numerous to mention that have out (Continued on page 82)

Junior

As Mama Used To Say, great music soothes the soul. Junior has never been greater than on his long-awaited new album, Acquired Taste, featuring the sweet single "Oh Louise." Acquired Taste: it's a soul-soothing, palate-pleasing triumph. On Mercury Records, Cassettes and Compact Discs.
PREPARE TO ROTATE!

Get Hip To
R & B Skeletons In The Closet
The New Album From
GEORGE CLINTON
Featuring The Certified Smash
Do Fries Go With That Shake!?
Produced by George Clinton for Eyedit.
SONY DROPS 34 MUSIC VIDEOS TO $9.95
Bowie, Duran Duran In Midline Class

BY TONY SEIDEMAN

NEW YORK Music video product has broken the $10 barrier, with Sony Video Software Co. re-pricing 34 ti-
tles to $9.95.

The move marks the creation of a permanent “midline” category for the company’s video product, says
John O’Donnell, Sony Software Co. president. “We did not select these because they are sitting in our inven-
tory. We selected them precisely beca-
sue they are among the best-selling titles at $16.95,” O’Donnell says.

“What little [inventory] we have, [we’ve] already sold that first, but then we’ll go back to manufacturing to
meet the demand. Already on initial orders we’re sold out on some of the hot titles,” O’Donnell adds.

“Video 45s” are programs com-
piled of several video clips that usu-
ally run around 14 minutes, each with a fixed list price of $16.95. About 70 “Video 45s” have been released.

Although O’Donnell says price drops make it impossible for the company’s new-release product, no such action is “likely in the near future.”

A number of Sony’s biggest titles are included in the new price catego-
ry. Leading programs are Gram-
my Award winners “China Girl” by
David Bowie and “Girls On Film” by
Duran Duran. “China Girl” has been certified gold by the Recording
Industry Assn. of America in its music category.

Among the other titles are compilations by Ashford & Simpson, Berlin, Kim Carnes, Thomas Dolby, A Flock Of Seagulls, The J. Geils Band, Elton
John, Missing Persons, the Motels, Todd Rundgren, Rod Stewart, the Stray Cats, and Bill Wyman. There are also five clones of video images
by Dizzy Gillespie, Weather Re-
pot, and Max Roach.

Distributors and retailers appear enthusiastic about the price point, but also express serious doubts about how committed they can be to the product without getting significant breaks on returns and dating.

“It’s only good to me if the price to the distributor is there and the profit [is] there,” says Andre Palmer, vice president of advertising and sales for VTR Movie Distributors. “Unless
they give me room it doesn’t mean anything. Your profit margins even though it’s going to be greater at a lower price,” Kairey says.

Reportedly, Sony’s distributor margin for its “midline” product is close to the standard home video fig-
ure of 37% off retail price.

“You’ve got to give it a percent re-
turn or dating, because on something you want to move a lot of volume, you’ve got to share the risks,” says
Dennis Bertan, head of video for
Drucker’s Discount Warehouse.

“Give somebody a 20% return is not go-
ting to kill Sony,” says Bertan, add-
ing, “the problem is for the distri-
butor to pass it on to the retailers.”

Such concerns do not drown out the enthusiasm, though. “At $9.95 I think we’ll blow a bit,” says Gary
Messinger, owner of the Northern Amer-
ican Video chain. “I look at the Sony 45s as record catalog; doesn’t record catalog sell?”

According to O’Donnell, Sony is working on revising its policies to have to get “constant” sales through the mass of a small-e.

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PROBLEMS BESOT STEREO TV GROWTH
LACK OF QUALITY SHOWS CITED AT NAB

BY STEVEN DUPLER

DALLAS—Despite the strong commitment by broadcasters to stereo television during the past year, widespread use of the technology still awaits solutions to serious problems.

That’s the consensus of a special panel convened here last Monday (14) at the National Assn. of Broadcasters convention to discuss a new survey of midwestern television sound (MTS) broadcasters conduct-

ed by the NAB.

Since stereo TV greatly enhances the impact of music, the recording industry stands to lose out if stereo TV fails to gain mass market acceptance.

The most pressing challenge to the industry, as indicated by the survey and echoed by the panel, is the need for a far greater amount of quality stereo programming.

Other critical issues are:
• The reluctance of cable systems to equip themselves to pass the stereo signals.
• Unclear definitions of MTS parameters as to what constitutes stereo encoding at the broadcast level, satellite stereo feeds, and decoding at the consumer end.
• A lack of adequate manufacturer-sponsored consumer and retailer education programs regarding stereo TV and its various applications, including second audio program (SAP) capability, which allows a completely separate stereo soundtrack to be simultaneously broadcast with the original.
• A lack of communication between broadcasters and stereo TV manufacturers.

The panel—consisting of Arnold Chase, president of WTIC-TV in Hartford, Conn.; David Layne, operations manager of NBC affiliate KCNC-TV Denver, Colo.; Hal Pro-

mayer, president of WNET-TV New Orleans; and moderator David La-
chenbruch, editorial director of industry newsletter Television Digest—was not as optimistic its growth projections for 1986 as the NAB survey.

Admittedly, stereo TV made great inroads in 1985; 24 stations were able to broadcast stereo a year ago, at least 250 can do so now. However, while the survey esti-

mates that there could be more than 500 stereo-equipped stations by year’s end, the panel agreed a more likely number is about 350. One reason cited for this disparity is that the survey notes nearly 70% of sta-

tions choosing stereo did so in order to be the first in their area.

(Continued on page 85)

Recoton Decoder To Have Amplifier
F.R.E.D. II Set For Fall

BY IRV LICHTMAN

NEW YORK—One good F.R.E.D. deserves another. And so it will be this fall when Recoton, the 50-

year-old audio/video accessory, maintenance and storage manu-

facturer, introduces a second gen-

eration MTS stereo TV adapter.

This time around, reports company president Bob Borchardt, the new unit, which is likely to carry the tag of F.R.E.D. II, will have its own amplifier. It will list at $199.95, $50 more than its older brother, which Recoton intro-

duced last October.

Since the introduction of the original F.R.E.D., Borchardt claims sales of “tens of thousand-

s,” with total sales of 100,000 projected by the fall of this year.

While Borchardt concedes that built-in MTS decoders on new generation Recoton, the last 10 president, says the company’s original product line—phonograph needles—remains a dealer’s best profit activity.

Record chains (Continued on page 82)

David Plans Continued Service To ASCAP

Songwriter Will Be Society’s Voice in D.C.

NEW YORK—Hal David will main-

tain close ties to the fortunes of ASCAP after he relinquishes his role as president of the perform-

ance rights group as expected at the end of this month.

David, the society’s president since 1986, is expected to succeed to the position by veteran composer Morton Gould at an ASCAP board meeting Wednesday. The ASCAP board is chosen annually by the board, which must choose a chief among writer members.

David, a lyricist best known for his writing partnership with Burt Bacharach, says he is leaving the day-to-day responsibilities of ASCAP’s highest office in order to spend “at least the next 10 years” heavily involved in writing songs.

“I’ve been at ASCAP for 22 years, and David says, an ASCAP board mem-

ber since 1974. “I was asked a year or two before being elected to run for office. At the time, I had a strong feeling that there were things to be done, a lot of catching up to do. We did that. So, a year ago, I let the board know that they would have to find another presi-

dent.”

David, however, has been asked by the board to be a “spokesperson” for ASCAP’s legislative campaigns.

“I agreed to do that because I don’t think we can deal with Congress only when we’re in trouble. When you do it that way, it means you have to gear up all the time.”

David added that he plans to ob-

tain a jockey royalty, ASCAP got its feet wet in dealing with legisla-

tive matters, David says, and learned “how to do it and how not to do it. This has made it a thousand times easier to deal with the current congressional bill. We’d be in real trouble otherwise.”

In counting his accomplishments as head of ASCAP, David says that a full-time presence in Washington is a highlight.

“We’ve achieved good relationships with so many members, particularly the National Association of Broadcasters. Otherwise, powerful forces would roll right over us.”

David also notes that ASCAP members are now more “aware and involved in dealing with ASCAP it-

self and Congress.” And, competi-

tively, David now regards ASCAP as the leading performance rights group in country music—a standing that he says makes ASCAP No. 1 in all forms of music.

An ASCAP member since 1943, David will be adding a lot of new copyrights to the ASCAP repertoire in the months ahead. He’s written his first television theme song for a pilot to a series called “Sisters,” starring Sally Kellerman and Gail Fisher, which is expected to be picked up by a network.

“Changes,” the theme for a syndicated TV series, “Keep Falling In Love,” he says, has a melody that would work for a second season.

Other possible TV themes include “Room of Our Own,” “When The Movie is Over,” and “Keep Falling In Love.”

Irv Lichtman

It’s A Smash! PolyGram Records Nashville senior vice president Steve Popovich, left, and America Records president Chips Moman, right, display “Class Of ’55,” the first product to be released under the new America/Smash label pact. Featured on the album, which was produced by Moman and regional pro-

artists, C.W. McCall’s “MCCF 55,” (also pictured), Jerry Lee Lewis, Roy Orbison, and Johnny Cash. It is slated for a May release and will be distributed worldwide by PolyGram.

Executive Turntable

RECORD COMPANIES. Columbia Records appoints Jamie Cohen director of talent acquisitions, West Coast &R in Los Angeles. He served in a similar capacity at Arista.

Primus Robinson is promoted to vice president of special markets for Elektra/Asylum Records. He was West Coast promotion manager. Also, the label ups Doug Daniel to senior director of special markets.

CBS Records International’s Latin America Division names D’Aldo Ro-

mano regional vice president of artist development and Frank Welser vice president of administration and marketing. Romano was regional VP of creative operations; Welser was VP of administration and development.

Arista Records promotes Eliza Brownjohn to senior director, Kevin

Keenan to associate director, and Mark O’Connell to manager of its interna-

tional operations in New York. Brownjohn and Keenan were director and manage-

ner of international operations, respectively. O’Connell was adminis-

trative assistant for the department.

In a major effort to expand and strengthen its promotion department, Chrysalis Records in New York makes the following appointments: Charlie D’Atri as director of national singles promotion; Jan Teifeld, associate director singles/West Coast; Jeff Lauffer, associate director of albums/ West Coast; Roger Mayer, associate director of albums/Mid-West; Jerry Blair, New England regional promotion manager; Michael Van Oardale, Central/Cleveland regional promotion manager; Greg Thompson, Midwest regional promotion manager; Ralph Carroll, Upper Southeast regional pro-

motion manager; and Geina Horton, mid-central regional promotion manager. D’Atri was upped from New England regional promotion manager.

Tiefeld joins from All-Pro Record Promotion. Lauffer was director of album promotion/West Coast for Arista. Mayer was with WIZN radio (see related story on page 1).

Sharon Heyward is named product director for RCA Records in New York. She was promotion manager of black music promotion for Epic/Por-

tait/Associated Labels.

DISTRIBUTION/RETAILING. The Record Bar in Durham, N.C., elevates the follow-

ing: Blount Swain to vice president of finance; Brad Martin, vice presi-

dent of sales and operations; Jackie Stillman, vice president of information and distribution; Arlene Bergman, vice president of human resources; Melissa Clark, director of corporate planning; Roger Pararo, director of accounting; and Mike Morgan, national sales manager.

Richard Susser is named administrative assistant at Tower Records/Video in Sacramento, Calif.

Laura Eddleman is promoted to assistant VP of advertising, promotion, and public relations at the Ingram Distribution Group in Nashville.

TRADE GROUPS. Pam Cohen is promoted to executive director of the National Assn. of Recording Merchandisers (NARM), which encompasses the Video Software Dealers Assn. (VSDA) in Cherry Hill, N.J. She was director of administration and association programs. Patrick Gortick is appointed di-

(Continued on page 76)

www.americanradiohistory.com
MICK JONES: B.A.D. TO THE BONE. "ONE OF THE YEAR'S 10 BEST RECORDS." — BOSTON PHOENIX
AN OUTSTANDING NEW BAND... A WONDERFUL AMALGAM OF ROCK, REGGAE, DUB, SCRATCH AND ELECTRONIC ELEMENTS." — SATURDAY REVIEW
BIG AUDIO DYNAMITE: A FUN AND FUNKY BAND THAT PUTS THE GROOVE BEFORE THE MESSAGE." — BOSTON ROCK

JUST OUT—NEW 7" AND 12" OF BIG AUDIO DYNAMITE'S "MEDICINE SHOW," REMIXED BY DEF JAM'S RICK RUBIN! FROM B.A.D.'S ACCLAIMED DEBUT ALBUM, "THIS IS BIG AUDIO DYNAMITE." "BIG AUDIO DYNAMITE ARE EXPLODING, ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS."
ACM Awards: Old New Fare Well
Alabama Takes Top Honors

BY EDWARD MORRIS

NASHVILLE Traditional and contemporary country acts fared equally well at the Academy Of Country Music's 21st annual awards show Monday (14). While the big winner was Alabama, other favorites included Donny and Marie Osmond, who each walked away with at least one major award.

Alabama's "What's Your Feeling," by Bill Miller and Tony Herndon, was picked as the song of the year, as the group's fifth consecutive win in that category. Other nominees were Lee Greenwood, Ricky Skaggs, Hank Williams Jr., and George Strait.

Strait earned major honors as male vocalist and for album of the year ("Does Fort Worth Ever Cross Your Mind?)," McEntire, who hosted the show with John Schneider and Mac Davis, was named best female vocalist.

In the new country vocalist division, the contemporary/traditional rivalry was notable with George Strait and Reba McEntire, also handling duets with Trisha Yearwood, both taking the counterpart award.

Other winners were the Judds, for their second vocal duet, "Love Is Alive"; "Lost In The Fifty Foot Tonight (In The Still Of The Night)," by Ronnie Milsap, best song; "Highwayman," by Willie Nelson, Johnny Cash, Kris Kristofferson, and Waylon Jennings, best single; and "Who's Gonna Fill Their Shoes," sung by George Jones, with video produced by Kissy Moon, best video.

The movie "Sweet Dreams" won the Tex Ritter award, and Country Music Hall Of Famer Kitty Wells earned the Academy's Pioneer award. The latter presentation was one of the show's high points, as a videoclip history of Wells' career and to a sprightly tribute to Wells penned and performed by Tom T. Hall.

Aired on NBC-TV, the ceremonies were delayed for nearly an hour by President Reagan's news conference announcing the Arms control in the Middle East. The show's end as the producers tried to speed up the conclusion. But the program was mostly free of the aggravation and Hollywood excess that marred last year's event.

Except for an endorsement of the U.S. bombing raid by Alabama drummer Mark Herndon when the group accepted its last award, there were no on-camera allusions to the military events that had upstaged the show.

J.A.M.Ming For Hunger. Arista Records executives meet to discuss plans for "We Got The Love," a single by Jersey Artists For Mankind '86 (J.A.M. '86), a nonprofit organization made up of New Jersey-based musicians. Proceeds from the record will be distributed to charitable organizations that focus on the hunger problem. Standing are, from left, vice president of video and artists development Tommy Kolowich; senior vice president of promotion Don Lenner; senior vice president of business affairs Roy Lott; J.A.M. trustees Vinnie Fusco and Alan Kaplan; J.A.M. legal advisor Vincent Paragano; senior attorney and assistant secretary Philip Wild; and vice president of purchasing and manufacturing Michael Spinoff. Seated are Arista M. executive producer Lee Mrowicki and E Street Band member Gary Tallent.

STRIKER STEALS SHOW AT AWARDS GALA

Amy Grant Top Dove Winner

BY DON CUSICK

NASHVILLE Crossover star Amy Grant took away the top prize — artist of the year award — at the Gospel Music Assn.'s 17th annual Dove Awards show here April 10. The event was televised live by the Christian Broadcasting Network.

Grant last won the top artist award in 1982. Since then, she has emerged as gospel music's most significant entry into the pop field, making the industry has been trying to accomplish for the past 10 years.

Sandi Patti won female vocalist honors, the fifth consecutive year she has carried home that prize. The male vocalist and went to Larelle Harris, winner of two Grammys earlier this year. His album, "I've Just Seen Jesus," produced by Greg Nelson, won the Dove for best inspirational solo album.

Another album of the same title by Bill Gaither, songwriter; "Excited!" by the Hemphills, produced by Wayne Hilton and Trent Hemphill, traditional album; "Let My People Go," the Winans, produced by Marvin Winans, contemporary black album; "Celebration!" by Shirley Caesar, produced by Dave Lehman and Peter Cesar, traditional black album. Also, "Regal Reign" by Dino, produced by Nathan Digesare, instrumental album; "Come Celebrate Jesus," produced by Neal Joseph and Don Marshall, best musical; and "Dirt Frogs And Butterflies, Part II," produced by Tony Salerno, children's music. (Continued on page 22)

Music Organizations Ask For U.S. Adherence To Berne Convention

BY BILL HOLLAND

WASHINGTON Music industry groups Tuesday (26) to seek U.S. participation in an international copyright protection agreement. In a joint statement before the Copyright Subcommittee, representatives from music publishing and songwriter groups, along with American Federation of Musicians, urged U.S. adherence to the international Berne Convention, which provides the highest level of protection for and intellectual property protection throughout the world.

The strong statement of support to join Berne came from ASCAP, BMI and SESAC as well as from the Harry Fox Agency, the Music Publishers' Assn. of the United States and the National Music Publishers' Assn. (NMPA).

The U.S. now belongs to the Universal Copyright Convention (UCC), under which the Copyright Office and intellectual property experts have called an organization with much less clout than the Berne Convention.

The music community group was on record to support the proposal to the second councilor to testify in favor of joining Berne. Other witnesses included representatives from the publish- ers' and songwriters' organizations, and the Motion Pictures Assn. of America (MPAA). At present, all echoed the testimony of government and administration officials at the first hearing last May, saying that the (Continued on page 22)

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Your "Wildest Dreams" come true on THE OTHER SIDE OF LIFE, the new album from The Moody Blues.

Watch for The Moody Blues on tour this June.
ACM Top New Female Vocalist of The Year!

Judy Rodman "Until I Met You"

44 Bullet! 92 Reporters, R&R Breaker 37
COMMENTARY

Advice From An Importer

LABELS MUST THINK CONSUMER!

BY WILL CORNELL

Billboard’s March 22 issue contained two front-page stories of particular interest to me. One reported a suit by major record companies against a Dutch import collector and importer over parallel imports, and the other quoted a label ex- ecutive who said that retailers "generally treat record labels like a major enemy." I have dealt with sales for a living and I do offer some suggestions that I believe will help resolve such acrimony.

* Be in touch with your foreign officers. Know when an album is released over there and when it will be released here. I will not order an import if I know the album will be released here within a mat- ter of weeks of the domestic release.

* Clearly define what a parallel import is for the industry at large. My understanding is that identical editions, identical title, identical artist, etc., are what make a parallel, but I’ve heard many other def- initions. Obviously, there is a mar- ket for foreign versions of albums that contain several different cuts, and that variety helps enhance our selection and separates my compa- ny from some competitors. Two such albums may be parallel, yet they can sell side by side. This leads me to say:

* Be creative and daring. Come out with limited editions of albums more often. The artistic picture-guide "Limited Editions and Collectors’ Items In Tongues" is the type of thing that should be done more often. En- gland labels do this a lot among limited quantities—but that’s the appeal. Think of the consumer!

* If you, as a major label, have the rights to an LP title overseas, either put it out for do- mestic release or, if you choose not to release it, allow others to import it. I’ve heard of several examples of labels withholding records, and if they’re true, they serve no one’s in- terest except the lawyers. Think of the consumer!

* If you, as a major label, have problems producing the goods (like the record quality), you will not be able to get those goods from you for a period of time, allow the parallel import, and the consumer will still remember the product. Retailers who brought in CDs from overseas sources last year helped make the industry look good for Christmas. The consumer will still remember the lousy quality of product a few short years ago. Now we can along with the CD, the best thing in years for our business. Had retailers played by the lawyers’

_rules, we’d have lost a lot of the con- sumer in the next few minutes.

* Keep your prices down. The lat- est import album price should come at a worse tone in regard to the in-

ternational scene. The foreign ex- change made it attractive in the last few years, during the de- sequences, for someone to brazenly bring in a parallel. But the dollar is down against the Wd. that same importer would lose interest in any importation since he’d have to charge a higher price for his import- ed goods. However, with the recent price hikes, the major labels have put domestic and foreign goods in the same price range. What is going to happen should the dollar gain strength in the future? Gramm-

Rudman won’t supply you with all the G-men you’ll need to screen future imports.

* Nude Years

I’m a DJ, statistician, and Team For Pears fan. I have nothing against that band receiving awards. But NARM has pro-

claimed “Songs From The Big Chair” one of 1985’s “best-selling LPs by a new artist,” and many ra-

dio stations last year called Tears For Pears the “favorite new band.”

This seems to me to be sort of the band that the Clay Hous-

ing Grammy committee would like to support.

Since when is a band whose de-

but LP (a very successful one in-

ternationally) was released in 1985 still new in 1985? What exactly is the “80’s definition of "new"?”

Patrick Thomas

Reno, Nevada

A SINGULAR CORRECTION

I felt it necessary to write this brief note correcting your article in the Feb. 22 issue of Billboard, in which you state that Telarc’s use of the CD single is the “first such industry use of the new configura-

tion.”

This was possibly the first such use in America, but as far as the industry is concerned, we at Jive Records released the first Com- pact Disc single ever. We released a three-song CD in England on Feb. 3, 1986, called “If You’re Ready (Come Go With Me)” by Ruby Turner featuring Jonathan Butler. We were able to get this out approximately seven days be-

fore Island released a John Martyn single on CD.

Barry Weiss

Jive Records

SINGLES SUFFOCATION

I couldn’t agree more with Darren W. Stuart’s March 22 letter ("-Heeding Teen Ears") about which singles receive airplay.

Many buyers don’t like an artist or group, basing their opinion on one or two singles that got played to death on the radio. Because of this one-hit wonder syndrome, some, not most, of the best music around doesn’t get the recognition it de-

serves. People don’t either like the particular single, or they develop a hatred for it after hearing it over and over again. They then stop re-

questing music by the group and the entire album gets shelved, to be played only occasionally at three in the morning.

How ironic as I am writing this, “Your Love” by the Outfield is on the radio—for about the fifth time today! I think I have liked that song at one time.

The public should play a much bigger part in selecting singles. After all, we are the ones listening to them. Whoever is doing it now isn’t doing a very good job.

Sarah P. McDonald

New York, N.Y.

Letters to the Editor

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Sarah P. McDonald

New York, N.Y.
NAB Opening-Day Meets Stress Success

Planned Changes Can Sustain Longterm Excellence

BY KIM FREEMAN

DALLAS True to the National Assn. of Broadcasters’ “Tuning In America” theme, two Saturday (12) sessions opened the 64th annual convention here by keying into a “Radio: In Search of Excellence” study which focuses on securing superior ratings through positive changes in station at the core of its community. The confab ran April 12-16.

The “Radio: In Search of Excellence” study, commissioned by the NAB, was conducted by McKinsey & Co., and the initial results were presented at last year’s NAB meet. This year, the New York firm’s Sharon Patrick moderated two updates on the project by calling on general managers and program directors from some of the 12 outlets used in the study.

In addressing their method for sustaining ratings and revenue success, GMs and PDs noted the need for building the potential for change into frameworks that appeared consistent to the listener, and the need to plan for longterm quality in all station operations.

“It seems people think WGN is just out there...like a machine that runs by itself with no olling,” said Wayne Vrieman, general manager of Chicago’s so-called “juggernaught” news/talk/personality outlet. “Maybe that was true 10 years ago in AM radio...now in AM radio...we sound like 12 different radio stations. But, whether we are doing sports, weather, or talk, a consisten
tent ripple is there because we keep in absolute touch with what’s going on in the community.”

WGN’s top-rated morning man Wally Phillips opted to leave that shift recently. “It’s going to work because we planned for it and because WGN is bigger than any one personality,” Vrieman said. The bottom line, he continued, despite surface changes in the lineup, “is that it’s still WGN Chicago.”

Reiterating the theme of accommodating for changes in the midst of success, KGO San Francisco’s PD Jack Swanson said the news/talk outlets operate on the theory that, “yesterday’s solutions do not solve today’s problems.” Swanson said one of KGO’s 1996 goals “is to have fun.” Despite great ratings and revenues, the PD said, “we’ve gotten very serious, and I can hear it on the air.”

To fight that, Swanson added a basketball hoop in the newsroom and instituted “Friday Frolic.” During these festivities, he says, KGO was the natural focal point of discussion and that the effect of cross-pollination from all departments could be felt on air.

All panelists agreed that a station can never do enough public-oriented promotion and most emphasized the success of finding new ways to help the community.

“It’s so easy to get involved with the community,” said KIIS-AM-FM Los Angeles programming VP Gregory DeFranco. The market leading Gannett outlet recently reached an agreement with the city of Los Angeles that sustaining a co-sponsor of all beach events. Via this agreement, KIIS is now working on a major concert.

Along the lines of pulling off unprecedented promotions with limited budgets, radio veteran and consultant Rich Sklar discussed a recent rock’n’roll marathon by WRQK Cleveland. Noting that WRQK is up against Chicago’s WMAQ, Sklar described a sample station WMMS, Sklar relayed that WRQK had broken a Guinness record by sponsoring a 100-hour-plus continuous rock concert.

Panel Moves From Survival To Success

AM Trumpets Winning Ways

DALLAS The NAB “Surviving In American Radio” panel was promptly reti
ted “Successful AM Winners” by moderator Rick Sklar. The name was changed to proclaim those man
agers and programmers whose stations are thriving on the AM band despite talk of its demise.

“AM and FM duplication is not going to go away,” said WDFQ’s Steve Poppel. “The bottom line is full-time is not going to save radio,” said KOMO Seattle’s Ken Kohl. The “road map” to success, Kohl said, had been outlined earlier in the panel titled “Radio: In Search of Excellence” (see story above).

Calling the over-65 AM radio “prime prospects,” Kohl recom
mended research targeted at that demographic. He touted the appeal of AM’s service elements to them. “We can’t win the music battle on AM radio,” he said, “but we can lose some with the wrong music.”

Like other panelists, Kohl stressed the need to determine how the community perceives the station. The process, he said, could include such simple tactics as sending the program director to station man
ager. Jack Faulkner is assuming the AM programming post.

JAY ALBRIGHT takes over the programming duties for Broadc
t Programming’s “Modern Country” syndicated, 24-hour format. He contin
ues as operations manager and program director for KMPS-AM-FM Seattle. Prior to taking that job, Albright was a country consultant for the Drake-Chenault firm.

STEVE KEENEY is appointed VP/ GM at new Legacy Broadcasting outlet, KHOW/KPKE Denver. He joins from Denver’s KIMN/KYGO, where he held the same title. Keene had been with the Jefferson-Pilot combo for 13 years.

PETER SMITH is named general manager of Greater Media’s WMEX/W MJX Boston. Smith is a nine-year RKO Radio veteran, having most recently been general sales manager for WOR New York.

Programmers reveal they have jumped on particular new releases.

WXXS-FM Boston program director Sonny Joe White is excited about “Tuff Enuf” (Epic) by the Fabulous Thunderbirds. The band has been around for awhile, but the “Kiss” PD predicts they’ll finally succeed because of the new song. White describes the Dave Ed
muns production as a “barroom, loose, guitar rocker that has ‘sum
mer’ written all over it.” In a totally different musical spectrum, White thinks George Michael probably won’t have to worry about the dissolution of Wham! Female listeners, according to White, call the station and “go crazy” every time the station plays “Different Corner” (Columbia). “Lyrically, it’s the best thing out there,” says White. He also says the Jets’ “Crush On You” (MCA) is a “great dance song.” Finally, the title song from the movie “Theme from the black album “Pretty In Pink” (A&M) is happening at the station for the Psychedelic Furs. White says, “It’s an old tune, but this new re
mix is much hotter; and, of course, with the movie doing so well, it can’t miss.”

BLACK/URBAN

WDFT Cleveland program director Dean-Dean Rufus is celebrating first-quarter ratings jumps and is dancing to the station’s own mon
ster mix of two of the more successful “Pee Wee” songs. According to Rufus, “We put together our own monster mix of “Pee Wee’s Dance” (Vintertainment) by Joeksi Love and “Do The Filla & The Pee Wee Dance” (Three Way) by M.C. Boob. We combine the best elements of both. On a street level, the kids love it. “A surprise suc
cess for the station is “I Get Off On You” (Muscle Shoals) by the Rose Brothers. Rufus is seeing “instant phones and immediate sales after only a couple of weeks of airplay.” Further confirming this was the band’s appearance at last week’s Ohio Valley Urban Music Awards, co-sponsored by the station. According to Rufus, “The Rose Brothers and the Fat Boys stole the show.”

“Sex Machine” (Stax) by the Fat Boys is doing well on the station. Rufus says the song not only appeals to his younger demos, but older listeners are “relating to it because of the original version done by James Brown.” Other songs doing well are “Nasty” (A&M) by Janet Jack
son and “Program For Love” (Columbia) by Roy Ayers. Rufus says, “Everyone seems to love the 12-inch remix of the Janet Jackson song.” As for Ayers, he says, “It’s really slick and should put him back on the map. Females love it. I think it’s a perfect love song.”

ARO

WXRT Chicago music director Lin Brehmer had an advance listen to “Se,” the new Peter Gabriel album on Geffen, and says, “It’s every
thing progressive rock should be. It reveals an artist with both broth
er and maturity that are equal to the passion of his music. An album like this is not for choosing cuts, it’s for playing in its entirety.” The first track from the album delivered to radio this week is “Sledgeham
mer.” Brehmer is also excited about “a little band from Minneapolis named Husker Du, whose music renders much of what passes for rock’n‘roll as staff and nonsense. If you can’t hear this band, check your social security number.”

“Sledgehammer” is the album and Brehmer recommends “Don’t Want To Know If You Are Lonely” and “Hardly Getting Over It.” Nashville singer/songwriter Steve Earle has also caught Brehmer’s ear. “He reminds me of what Jackson Browne might sound like if he had never been to L.A. The title track, ‘Guitar Town,’ and ‘Someday’ (MCA) are both strong enough to overcome the stigma of music with a twang.” Fi
nally, Brehmer has a good word for hometown Windy City band EIEIO. The station is featuring a British import album by the band produced by Steve Berlin of Los Lobos. T-Bone Burnett makes a guest appearance on the track “Rip It Out.” Brehmer says the song “Tear It Down” (Demon) “demonstrates a band with a feeling for American rock’n‘roll” that’s well above the average.”

DENIS MCNAMARA
NAB EXCELLENCE PANEL
(Continued from preceding page)

Another common theme was one of hiring and keeping quality people. In his year as a fulltime consultant, Sklar said, "It's amazing that half the people I spoke to last year aren't where they were any more." He also relayed horror stories of managers who showed no longterm faith in staffers.

Patrick got an affirmative nod from panelists when asked whether the key to sustaining success depended on how much one was willing to reinvest in the stations.

KISS VP/GM Wally Clark discussed his insistence that half of the station's gross annual revenue be put back into promotion. And, WGN's Vreeman revealed that 65% of his expenses went to his 125 employees, a high proportion.

"One thing I never understood about this business," said KGO's Swanson, "is that we advise clients that it is most productive to advertise in hard times. Yet, when the station is in hard times, the first thing we cut back on is advertising." Speakers outlined ways of keeping top talent in the face of cherry-picking efforts by competitors. KISS' Clark first noted, "If you have an air talent that wants to go, you'd be better off without him." Stations in a catch-up position or with limited budgets, Clark suggested, should sign coveted talent to longterm contracts.

Swanson said his strategy at KGO was to "renegotiate early and often."

AM WINNERS PANEL
(Continued from preceding page)

and advertisers for increasing cume during difficult dayparts.

Reno-based consultant Bruce Marr noted with enthusiasm that "none of us are talking about programing. It's marketing and promotion that are the common threads." He added, "the formats and/or the music almost doesn't matter. The active, dominant community station can be No. 1."

From the floor, consultant Donna Halper said there were signs that the younger demo had become "disenfranchised" with the formulaic music outlets on the FM band. She questioned whether AM outlets could succeed by positioning themselves as "the new big thing" to the demo that was raised on FM radio.

She also asked whether the demo break between AM and FM had to be perceived by programmers in such concrete terms. In response, Judy Kaest of contemporary Christian music station KDBS Alexandria, La., explained ways of "changing the emphasis" of certain promotions to serve both camps. In one instance, KDBS offered a trip to Cancun, which was won by a teenager. The winner was too young to go and the trip went to his parents. The campaign announced results stressing that a youth had won.

"We find the most productive sales and audience promotions." Michels agreed that the demo "must be kept in mind. They could be our customers tomorrow."

KIM FREEMAN

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Rock Roll & Ratings

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Promotions

A LITTLE HELP FROM YOUR FRIENDS

KMPS-AM-FM Seattle (country)
Contact: Jay Hamilton
Putting a twist into the common say-it-and-win campaign, KMPS Seattle is encouraging listeners to get their friends familiar with the calls and ready at the phones. The basics of the promotion involve periodic calls to Puget Sound residents, who can win $1,000 if they identify KMPS as their favorite station.

To beef up the odds for loyal listeners and to boost cume, KMPS is asking listeners to send in postcards with their phone number and the numbers of two friends in case the sender is not home when KMPS calls. In that event, calls are placed to the cronies, who can win $2,000 for citing KMPS, to be split with the postcard submitter.

Support for the campaign includes a number of two-sided billboards with the line, "KMPS, say it and win $1,000 . . . Write it down and win $2,000." To date, the station has given away more than $126,000. "It's almost too successful," says combo program director Jay Albright, "but we have no plans to slow it down."

WIND Chicago is celebrating its first Cinco de Mayo as a Spanish station with appropriate pomp and circumstance. Right about now, the Windy City is being hit with a marketing blitz on WIND "La Tremenda," all of it keyed to the May 5 Cinco de Mayo Festival. In addition to WIND's on-air campaigns, the station has 150 bus-boards in circulation and 200 spots scheduled for Chicago Spanish TV outlet WSN.

PHILADELPHIA ROCKERS are recovering from WMMR's second annual "Louie Louie" parade. WMMR's kazoo ensemble, as usual, played a large part in this parade, with morning man John DeBella serving as grand marshal.

In other WMMR news, the station's spring 1986 survival guide is available in so-called "DeBellaware Valley" for 95 cents. It includes plenty of sports info, night spot directories, and, of course, WMMR personality profiles.

KIM FREEMAN
'New York's Soft Rock' Makes Its Debut As Bonneville Changes WRFM To WNSR

BY DENIS McNAMARA

NEW YORK After 17 years of serving up "beautiful music," WPAT New York has shed its call letters and switched to a soft rock A/C format.

At 1201 a.m. Thursday (17), the Bonneville-owned international outlet, owned by the Mormon Church, became WNSR, "New York's Soft Rock.

The Doobie Brothers' "Listen To The Music" was selected to kick off the new format.

According to VP/GM Mark Bench, other artists offered will be Phil Collins, Billy Joel, Stevie Wonder, The Eagles, The Bee Gees, Neil Diamond, and Elton John. Bench says the music mix will include material dating from the mid-90s to current. Among the 90s artists to be played are the Mamas & Papas, the Lovin' Spoonful, the Supremes, and Peter & Paul.

WRFM ranked 11th in the New York market in last fall's Arbitron book with a 3.1 share. Its major "beautiful music" competitor, WPAT Paterson, N.J., had a 3.4 share.

As WNSR, the outlet becomes Gotham's fourth entry in the A/C market. WWIN, VPLX and WLTW (jumped to sixth place in the fall ARB with a 4.5 share, the Viacom outlet's best book ever. WSNR will, however, be seventh in a 3.4 share in the fall book) and NBC's WNYN (2.0).

Bench says WSNR's approach will be more contemporary than WLTW. He says, "WRFM's audience has been 25-34. Now, we're aiming at 25-45.

Bench says he has been researching the format change extensively for months with program manager Bob Dunphy and general sales manager Mike Valentine. The station also used the services of Texas-based Coleman Research.

"We developed a hypothesis that said there is a hole in the market. There's been that for the last twenty years, and we had to move fast. Our management was highly receptive and said research it. Our research corroborated our hypothesis.

Bench denies local newspaper reports that WRFM's entire air staff would be fired. "We have not final- ly fired staff," says Bench. "Temporary announcers who have had experience in A/C will be on the air at first. However, all present announcers who wish to be auditioning and will be given full consideration."

Bench says the new format will be promoted through "TV and other media," but he would not be more specific.

He emphasizes that WSNR's format was not purchased from a syndicator. The station's new sound is "home grown," he claims.

WLN CINCINNATI's overnight man Dale "Truckin' Boozo" Sommers made a hero of himself April 11 during his show for the mostly AC and top 40 watter. At about 2 a.m., one of Boozo's regular callers phoned in from her job as a manager in a greengrocery store in Cincinnati, Ohio. She broke her conversation off abruptly, and Boozo realized something was wrong. He quickly turned on the police, who found the caller safe but the store robbed. Thanks to Boozo's quick action, the police had the store back in 15 minutes. To further pro-
tect the process, 15,000 contestants were cor-
rect.

Bench agrees that their stations hire for "the right people, the right seniority, so half were the first-go.

Green's priority in the automotive industry left her with the perspective that "male com-
bination there and in Detroit's other heavy industries "gave women other ways to achieve."

"For women to excel in this market-

tplace," agrees Suzanne Gough-

ty, national sales manager of WMAM.

The majority of the city's female executives started out not in the typical "sales" but in the sales depart-

ment. "It's the business aspect of the radio station," observes Gough-

ty. "Working in sales gives you an awareness of the bottom line, and GMs and have to be aware of the bottom line...it gives an idea of the business in general."

Operating in a predominantly man's world, Detroit's female execs never felt any less than they were, but they faced little or no gender discrimina-
tion in their positions. "There has probably been some, but I've been too busy to notice."

Bench says, however, "a larger variety of experi-
tence it takes to run a large busi-

ness,"

Bench was promoted to GM when her predecessor left to join former WMIC GM Lorraine Golden, who had formed her own company. Golden is now VP of Metropolis Broadcasting and VP/GM of its first property, the top 40/AC for-

mated WLTW.

The turnover theory doesn't hold for Verna Green, VP/GM of urban outlet WILB-FM, who brought the station from a No. 12 overall rating when she joined in 1982 to its cur-

rent No. 2 status. She says, "Wom-

e are the stars, the station, and so were the first-go.

Green's priority in the automotive industry left her with the perspective that "male com-

We have to do more, be superior"

Radio

A Large Number Hold Key Positions

Women Execs Ride Motor City Fast Lane

BY MOIRA MCCORMICK

CHICAGO "Detroit is supposed to be one of the worst places in the country for women to get ahead except in radio and television," says Maureen Hathaway, station manager of Motor City top 40 WHFM.

Hathaway is one of a large num-

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ness whose key jobs are generally held by men, and Detroit is perceived as a two-fisted, blue-col-

car city. Yet women there have been able to make a more than significant impact in the upper echelons of radio.

The radio market here is one of the most competitive in the country," observes Elaine Baker, VP/ GM of current format WOMC-

FM. "Because of that, talent is rec-

ognized for what it is. Women have been able to move up the ladder because they're good."

But Hathaway and Vicky Tron-

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COMPLETE LIST OF BILLBOARD'S NEW ALBUM ROCK CHART REPORTING PANEL

NEW YORK In response to reader requests, with an eye to reprising the list of stations that make up Billboard's revised reporting panel for the Album Rock Tracks chart.

This new panel represents the largest in Billboard's history. It consists of the most popular album rock radio outlets in the U.S.

The various reporting categories are defined as follows: "Platinum," stations with 1,000,000-plus weekly cume; "Gold," stations with 500,000-999,999 weekly cume; "Silver," stations with 250,000-499,999 weekly cume; and "Bronze," stations with less than 250,000 weekly cume.

All rankings are based on the fall 1985 Arbitron results. Asterisks indicate new panel members.

PLATINUM
WNWE-FM/New York, N.Y.
LEGEND/Long Island, N.Y.
KLOS/Los Angeles, Calif.
KMET/Los Angeles, Calif.
WRIF/Detroit, Mich.
WFBO/Indianapolis, Ind.
KROQ/Los Angeles, Calif.*

GOLD
WWDC/Washington, D.C.
WSNY/Philadelphia, Pa.
WLUP/Chicago, Ill.
WLLZ/Detroit, Mich.
KSL/Salt Lake City, Utah
KGB/San Diego, Calif.

BRONZE
WFNY/Boston/Worcester, Mass.
WHCN/Hartford, Conn.
WHJY/ Providence, R.I.
WRAB/Los Angeles, Calif.
WLR/Long Island, N.Y.
WYDY/Pittsburgh, Pa.
WYIY/Baltimore, Md.
WKDF/Nashville, Tenn.
WSHE/Fl. Lauderdale/Miami, Fla.
WFYF/Tampa, Fla.
WKLX/Allentown, Pa.
WCIG/Chicago, Ill.*
WXRT/Chicago, Ill.*
KQRS/Minneapolis/St. Paul, Minn.
WQFM/Muncie, Ind.
WEBN/Cincinnati, Ohio
WLQY/Columbus, Ohio
KSHE/St. Louis, Mo.
KYYS/Kansas City, Mo.
KLOL/Houston, Texas
KSSR/Houston, Texas*
KTXQ/Dallas, Texas
KZEW/Dallas, Texas
KUDP/Phoenix, Ariz.
KBPI/Denver, Colo.
KISW/Seattle, Wash.
KFOG/San Francisco, Calif.*
KJRR/San Francisco, Calif.*
KZAP/Sacramento, Calif.
KB/San Diego, Calif.*

BRONZE
WBRC/Providence, R.I.
WCCC/Hartford, Conn.*
WLPR/New Haven, Conn.
WPX/Albany, N.Y.
WCMF/Rochester, N.Y.
KGGO/Des Moines, Iowa
WBHA/Dover, N.J.
WZAZ/Allentown, Pa.
WDFS/Annapolis, Md.
WNOR/Orlando, Fla.
WXXL/Richmond, Va.
WDRU/Raleigh, N.C.*
WIZM/Knoxville, Tenn.
WQMF/Louisville, Ky.*
WFYJ/Jacksonville, Fla.
WIZD/Tampa, Fla.
WWCM/Flint, Mich.
WKNR/Grand Rapids, Mich.*
WSKS/Cincinnati, Ohio
WTUE/Dayton, Ohio
WJOT/Toledo, Ohio
KATT/Oklahoma City, Okla.*
KMOD/Tulsa, Okla.
KEZO/Phoenix, Ariz.
_KBPI/Phoenix, Ariz.
KLBJ/Austin, Texas
KSS/San Antonio, Texas
_KGQ/Portland, Ore.
KINK/Portland, Ore.*
KAZY/Denver, Colo.
KBKO/Denver, Colo.
KKBQ/Salt Lake City, Utah
XTRA/San Diego, Calif.*
KOME/San Jose, Calif.*
KSJO/San Jose, Calif.*

WASHINGTON Roundup

BY BILL HOLLAND

LAST NRA MEMBERSHIP meeting? If members ratify the pro-
posed unification of the radio-only group with NAB, could be.
The meeting takes place Monday (21), and ratification is the top agenda item. Although NRA's board of di-
rectors approved unification in Feb-
ruary, it has adopted a series of "terms" concerning NAB amending its by-laws. These include a provi-
sion for an independent, autono-
mous action by the radio board, seats on the board, and radio chal-
pions on Capitol Hill, in the FCC, and in in-house legal and public af-
fairs departments.

THE FCC HAS GRANTED a temporary stay of the so-called cross-
ownership rule to Owosso Broad-
casting Co., Owosso, Mich. The rule prohibits renewal of a radio broadcast license if there is common ownership of the only radio station and newspaper in that community. The company owns both WOAP-
AM-FM and a daily newspaper, the Argus Press, but is trying to sell the stations. The FCC, in acknowledging "the difficulty in divesting" the stations, gave Owosso a stay in the matter until March 1, 1987.

A REMINDER: Quarterly public affairs issues/programs lists for ra-
dio stations should have been placed in public inspection files by April 10. In 1985, the rule was lifted by the

Court of Appeals, but since the FCC hasn't adopted a new rule, broad-
caster legal types say it's best to keep up the lists. Since we forgot about it until now, perhaps some stations have as well.

A MONTH AWAY . . . the FCC has hinted that the long-overdue signing of the Mexico Protocol Agreement will happen within the next month. That's good news for AM broadcasters, says the NRA, because of three main items in the agreement: full protection to U.S. clear channels will be granted; night operations on Mexican class I-A clear channels will be okayed; and the 6 p.m. limit on post-sunset operation will be lifted, allowing stations to operate at authorized nighttime power.

CONFIRMATION EXPECTED . . . President Reagan's nomination of Patricia Diaz Dennis for the FCC commissioner's seat made vacant by retiring Henry Rivera sailed through the Senate Commerce Committee April 9, and she is expected to get the full Senate nod later this month. Also expected to pass is the measure cutting back the number of FCC seats from seven to five. The House should okay the mea-
sure, which has already been ap-
proved by the Senate.

BY LABOR DAY, says an official of Emmis Broadcasting Corp., which bought Doubleday's last re-
maining radio stations for $33 mil-

lion back in March, "we plan to be running them." Emmis bought WHN/WAPP-FM in New York City and WAVA-FM here pending FCC approval and the usual corporate sort-out. Emmis Broadcasting seems happy with WHN and very pleased with WAVA's share in the crowded D.C. market, but might be planning some changes forlittle (0.5 kw.) WAPP-FM, which has a top 40/ album rock hybrid format. With these additions, Emmis will own seven stations nationwide.
The Radio Network Assn. has put Sears, Roebuck & Co. at the top of its biggest-network-sellers list. That’s according to the RNA’s annual report on the subject for 1985.

Four other national retailers are “counted in the RNA’s list of the 25 leading dollar dispensers for network radio. They are True Value Hardware’s parent firm Cotter & Co., K-Mart, Goodyear Tire (spending on its auto service centers), and Tandy Corp., owner of Radio Shack.

Commenting on this development, RNA president Bob Lobdell says, “Sears is using the national radio networks to advertise items and price in a series of events of limited duration. That is the nature or retail advertising, and the effect is readily measured at the cash register. It must produce.”

Other big network believers include AT&T, Anheuser-Busch, Protector & Gamble, General Motors, Nabisco, and the Ford Motor Co.

CBS Radio borrows from its television counterpart in launching “In Touch: West 57th,” a 30-minute program slated for May 2 debut. Billed as a public affairs magazine-style show, CBS Radio’s “In Touch: West 57th” package will be produced from CBS-TV’s “a program of the same name, which premiered last summer.

CBS executives say the program’s brisk pace and timely topics will fill an affiliate demand for regularly scheduled, longform public affairs programs.

The Transtar Radio Network of Los Angeles has lined up the air team for its new, 24-hour “Oldies Channel.” The service debuts May 3 with a projected 30 affiliates. The air team consists of four-year Transtar veteran Beau Weaver, former KHS and KMGG (now KPW) Los Angeles personality Jeff Serr, former KLZ7 San Diego talent Jay Williams, former KIQQ Los Angeles morning man Bruce Chandler, and Bill Michaelis, who was PD at Kunan San Bernardino and operations manager at KOGO San Diego before that.

As more music outlets turn to yesterday for much of its music, network radio is keeping pace with the demand for blasts from the past. One such example is Mutual’s “Like Only Yesterday.” This is a 90-second, daily feature recalling the major news events of each day in history. The program premieres May 5, with a look at Alan Shepard, who became the first American in Space on that date in 1961.

Music stations looking for something completely different might want to make a call to Charles Michelson Inc. of Beverly Hills, the company with rights to the “Jack Benny Show” and “Burns & Allen.” But don’t be too slow on the trigger. In one sales pitch, the company reported, stations in ten of the top 25 markets were cleared on both programs.

Outlets already signed on for the original, 30-minute radio shows include WQXR New York, WCAU Philadelphia, KNX Los Angeles and KMOX St. Louis. Michelson’s number is (213) 278-4546.

Addressing a more contemporary topic is the “Computer Connection,” an hour program offered by the Associated Press Radio Network. The program is celebrating its first anniversary this month, with a roster of 17 affiliates.

Less you balk at the notion of putting an hour of high-tech talk on your station, “Computer Connection” associate producer Jason Rich stresses that the show is about “having fun and moving ahead with today’s technology”—emphasis on the former. Outlets that have picked up the magazine-style show include AC-formatted WYNY New York, light AC KGIL Los Angeles and top 40 WZPL-FM Indianapolis. Rich can be reached at (617) 229-5067. 

April 25-27, Frankie Laine, The Great Sounds, United Stations, four hours.

April 25-27, Jermaine Jackson, Countdown America with Dick Clark, United Stations, four hours.

April 25-27, Robert Palmer, Rick Dees’ Weekly Top 40, United Stations, four hours.


April 25-27, Bill Wyman, Scott Muny’s Ticket to Ride, DIR Broadcasting, one hour.

April 25-27, Black Sabbath, Metalshop, MJ Broadcasting, one hour.

April 25-27, Deuter, Musical Starstrains, Musical Starstrains two hours.

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

April 25-27, Elton John, Dick Clark’s Rock Roll & Remember, United Stations, four hours.

April 25-27, Joe Jackson, Profile ’86, NBC Radio Entertainment, 90 minutes.

April 25-27, Tears For Fears, Hot Rocks, United Stations, 90 minutes.

April 25-27, Superman, Superstar Concert Series, Westwood One, 90 minutes.

April 25-27, Brook Benton, Solid Gold Saturday Night, United Stations, five hours.

April 25-27, Charley Pride, The Weekly Country Music Countdown, United Stations, three hours.

April 25-27, Grace Stlick, Giddy Lee, Rock Chronicles, Westwood One, one hour.
The voice of the industry now can be heard...

Billboard

ENTERTAINMENT NEWS NETWORK

For the first time, radio listeners can benefit from the wealth of knowledge that station and entertainment industry executives have depended on for more than 50 years.

The new Billboard Entertainment News Network provides PD’s with up to 30 60-second music and video features each week, based on the authoritative editorial resources of Billboard magazine.

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For a demo tape and information on market availability, call Charles Brandt, Vice President - Station Relations at 1-800-225-0358 (toll-free outside New York State) or 212-532-7346. Limited to one station per ADI.

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Bernard Bragg has won critical acclaim as an actor.
He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

Believe in them. Break the barriers.

PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.
Robert Palmer Wants Intimacy Of Small Concert Venues

BY KIRK LALONTE
TORONTO For those who thought that Robert Palmer was committing the equivalent of career hara-kiri by eschewing the Power Station’s U.S. tour schedule, the British singer has only one answer: “Sorry, but I’m suddenly a success.”

As the manager who think he will parlay his top 10 single, “Addicted To Love,” and its hit album, “Riptide,” into one of those hockey-rank and outdoor-stadium tours to maximize revenue, the veteran stylist has another response.

“To hell with it,” he says. “There’s just no intimacy at all in those places. Who gets anything out of it? I’d rather drive a bus.

Despite lavish critical praise and commercial success in Europe and other foreign territories over the years, Palmer is only now cracking the U.S. market in a big way.

On April 9, the Island recording artist kicked off an extensive North American tour in Kitchener, Ont., and then played a handful of other Canadian venues to warm up for his U.S. dates.

Manager David Harper says that the U.S. tour will be interrupted on Sunday (27), when Palmer embarks on a brief trip to Japan and Guam.

North American dates resume May 14, with concerts scheduled until the end of June.

Although Palmer has opted to perform in small halls, some slightly larger facilities are being sought for the latter stages of the tour.

“We’ve sacrificed a lot of exposure of our new material to play to our own audience,” Harper says.

Many industry observers felt that Palmer would have been lost to tour with the Power Station last summer was a gross mistake, since he would have benefited from the exposure to a different crowd. Palmer shrugs it off; he’s always been his own boss.

“It didn’t seem to make any sense to tour,” he says. “Originally, I was writing for one song, then two, then an album. But it never crossed my mind to go on tour. It’s only when we had waited until after a second album, then maybe there would have been an opportunity. But with only 40 minutes of material, what can you do?”

After enlisting Michael Des Barres as producer for the album, the Duran Duran splinter group hit the road and enjoyed a relatively successful tour.

“Full marks for them,” Palmer says. “When they saw it was a sure- prise to me to be asked, they didn’t pursue the matter.

Although Palmer’s association with the Power Station introduced him to producer Bernard Edwards, whom he subsequently hired to work on the “Riptide” album, the singer has mixed feelings on whether his short-lived tenure with the band is the reason for his growing interest in solo projects.

“I don’t think for certain that any people who heard me through the Power Station are coming out to the shows or buying the records,” he says. “But then, you never really know what makes you a hit in this business.”

Daryl’s Hall-Of-Fame London Session

BY STEVE GOTT
NEW YORK “We’re all very much alike,” says Daryl Hall about his newest musical cohorts, Jon Bon Jovi, Bruce Springsteen and Hall and Oates.

“We do things spontaneously. Dave and I went down to his base- ment in London and wrote a melody in half an hour. Then Mick came down and we found we had a com- mon sense of humor. We all jumped around and Mick’s “yows” and “yips” turned into an amazing lyric.

“Yows” and “yips?” We can al- ready hear Wolf and Keith cack- ling over that one.

After their London songwriting session, the trio recorded April 11 at New York’s Right Track studios to cut the tune they had been working on, “Ruthless People,” with Jagger singing, Hall and Hall and Stewart producing.

The song is the title track for the Disney-Touchstone film feature- film release starring Bette Midler, Danny DeVito, and Judge Reinhold.

For producer, Tommy Mot- tola, is supervising music for the film’s Epic soundtrack album, which includes Paul Young’s “Where I Lay My Hat” and Jennifer Rush’s “Euro-smash Power Of Love,” together with new recordings by the likes of Bil- ly Joel, Kool & The Gang, Dan Hartman, and Luther Vandross.

Meanwhile, Hall is mixing his second RCA album effort — Right Track with Bob Clearmountain. The album was recorded in London and New York with Stewart producing. It’s due in July.

Hall’s longtime partner, John Oates, has gone north to produce one of Canada’s top acts, the Power- chute Club. Oates recently cut a track for the upcoming Tri-Star movie based on the band. He says, “I can play “Sexual Perversion in Chicago.

The Hall & Oates stage re- union planned for ’86 is their May 18 Statue Of Liberty gig in New Orleans (Billboard, April 19).

ON THE BEAT

Artists, news, touring, signings, venues . . . for those who need to know

by Phil Ramone—in the posh Westchester county village of Pound Ridge, Actor Richard Gere is working on a new project with whom Waite quips, “All the middle-aged housewives who used to come up to me in the local shops and say, ‘Aren’t you John Waite?’ are now asking, ‘Do you know where Rich- ard Gere lives?’

FOREIGNER’S MICK JONES is delighted by the lighting sales of Van Halen’s 5150” album, which he co-produced—he even called us from a doctor’s appointment to find out the latest chart number! Says Jones: “Not many groups are into having someone from another band getting involved in their rec- ord, and it was a unique situation. But it worked out great.”

After last week’s Billboard reve- lation that Foreigner’s lead singer, Lou Gramm, is doing a solo al- bum, Jones fessed up over drinks at his NYC apartment that he too is working on a solo project.

“I’d actually been keeping quiet about it,” he says, “but when you guys got hold of Lou’s story, I fig-ured I might as well let the cat out of the bag. There are a lot of people I’d like to work with and I want to pursue different musical terri- tories.”

Watch out for some big names on Manhattan’s hip- than-hip China Club. The Upper West Side spot has been frequent- ed by such luminaries as Jagger, Bowie, Iggy, and Julian Lennon in recent months.

Earlier in the evening, Waite gave us a sneak preview of demo tunes for his next EMI album, and it sounds like he could have an absolute killer record in the fall. Currently deciding on a producer (how about labelmate Kate Bush?), the ex-Baby is resi- denting at his home—formerly owned by Foreigner’s sched- ule because he’ll be ready to start working on the band’s next album when he and Gramm have complet- ed their solo projects.

POLYGRAM A&S STAFFER Derek Shulman provided an ear- ful of the label’s upcoming re- leases by Emerson, Lake, and Powell (brilliant drumming), Rub- ber Rodeo, and new signing Cin- derella. All received the thumbs up, especially hard rockers Cinder- ella, Shulman’s current rave.

Philadelphia-based Cinderella is fronted by lead singer Tom Keeter, who was recommended by Jon Bon Jovi. The band’s debut al- bum is set for June release. Says Shulman: “This band is going to be huge!” Standard hype? Sure, but we are predicting he’s right.

SHORT TAKES: Madonna is in L.A. completing her next album with co-producers Pat Leonard and Bruce Swarz—she will keep the tape rolling on their tour, which starts May 2—a live album is planned for ’87 . . . What on earth is happening with Wham?! After a much-hailedy split, George and Andrew have report- edly been recording in L.A. Con- tractual obligations? Who knows? Someone set the record straight, please! Congrats to Dave Glee and Atlantic for supporting INXS all the way to gold. Glee says “Lis- ten Like Thieves” is fast approach- ing platinum—the Aussie rockers return to the U.S. in June for live dates . . . What was Sting doing in NYC recently? Mixing tapes for a live solo album is our guess—A&M is keeping quiet about it for the moment. . . . Ex-Go-Go Belinda Carlisle will return with an IRS de- but album shortly—Danny Gold- berg is her manager. . . . David Lee Roth slipped into Manhattan’s Power Station studio to complete his Warner Bros. solo effort—great to see that Roth selected the incredibly loyal Shere bt’s hand- bass duties . . . Don’t miss the spe- cial sections on “Corporate Spon- sorship of Radio Stations in the USA” in this issue of Billboard.

www.americanradiohistory.com
Talent in Action

ANY GRANT
Radio City Music Hall, New York
Tickets: $18.50, $16.50

Even a confirmed atheist would have trouble finding fault with inspirational artist Any Grant's performance here April 8 to an SRO crowd. Grant confounded her prosthelytizing to one anecdote about the moment she was born again; the rest of the two-hour show was devoted to energetic rock'n'roll.

The sound system was initially so overpowering that the seats vibrated. The problem was quickly remedied, however, after which the set settled into a mainstream groove. Grant was unfailingly spunky and soul-wrenched; her seven-piece band was consistently somewhere between competent and inspired.

The most interesting and received-numbers—with shouts of "bravo" and "amén"—were the few unconventional pieces: "Wise Up," with its unusual rhythms; the mystical "Who To Listen To" (though the smoke machines and spooky lighted the case a bit); and the hymn "El Shaddai."

Not surprisingly—the given show's nonpreachy tone—the evening's most uplifting moment came not during a spiritual, but when Grant's husband and rhythm guitar player, Gary Chapman, sang a song to her. The unshackled innocence and exuberant rock'n'roll spirit of "I Love That Girl!" were exhilarating.

Jean Rosenbluth

LLOYD COLE & THE COMMOTIONS
TOMMY KEENE
The Palace, Los Angeles
Tickets: $15.50

The Sixties continue to boom with renewed currency over much of the best and brightest of new rock, a factor amply demonstrated by this compatible April 6 pairing of two Geffen acts that share conspicuous stylistic reference points from that golden decade.

Headliner Cole's quintet continues to belie its Glasgow origins through a songwriting and arranging focus melding late '60s sources, mostly from this side of the Atlantic, with guitar-driven rock. Added are the elements of folk and r&b with concise melodies.

Cole himself is a warm, engaging front man, which helps offset the occasional burden of his ambitious lyric imagery while injecting welcome spontaneity.

The band's two U.S. albums were well-served with straightforward live performances, with local concert-goers clearly familiar with both its tougher, rock-inflected debut and the softer, more elaborate material from the current 'Easy Pieces'.

That familiarity thus yielded stronger audience response than that accorded to opening act Tommy Keene, despite a generally stronger musical punch from the Washington, D.C., performer and his pop trio.

Keene's music also draws its fire from '60s rock, but his songs balance trimmer lyrics than Cole's against richer melodies flanked by often gripping guitar dynamics. Keene's first album for Geffen, following releases on the regional Landslide label, shipped last month.

Sam Sutherland

Reed's Ready. Lou Reed made a surprise onstage appearance at New York's Ritz club April 2 during WLR's annual "Non-Confomaral Ball." Playing a mini-set before headliners, the Hoodoo Gurus went on, Reed previewed songs from his upcoming RCA album "Mistral." (Photo: Chuck Pulin)

Rocking Dopsie & The Cajun Twisters
The Maple Leaf Bar, New Orleans
Tickets: $6

While rocking Dopsie might not account for as many records as other zydeco contemporaries like Clifton Chenier and Rockin' Sidney, it's certainly not because his live performances lack drive or excitement. A solid attraction on South Louisiana's "crawfish circuit" for over two decades, the Lafayette, La., vocalist/accordianist brought his own brand of rock 'n' roll zydeco here March 28.

Dopsie (pronounced "Doo-se"), performed two lengthy sets, singing material from his various Sonet/etGPN Crescendo albums alternately in French and English.

Since the audiences were primarily interested in dancing, Dopsie obliged them by supplying snappy two-steps (often called "specials"), Waltzes, Boogie, Swamp Pop and down home zydeco—all played with equal ease.

Known for fronting one of zydeco's hottest ensembles, this night's version of Dopsie's Cajun Twisters was no exception. Drummer Alton Rubin Jr. and David Rubin, his brother, served as the perfect rau-


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**Dennis DeYoung Sings For Veterans**

**Ex-Styx Star's New Album Tackles Memories**

**BY MOIRA MCCORMICK**

CHICAGO The title of Dennis DeYoung's second A&M solo album, "Back To The World," is a phrase that was used by U.S. soldiers in Vietnam. "Black Wall," the cut that opens side two of the record, refers to the Vietnam memorial in Washington, D.C., and chronicles the agony of that war's veterans.

Yet the self-produced "Back To The World" isn't a concept album, according to DeYoung. He says he had enough of that during his tenure as keyboardist/vocalist/songwriter for Styx.

"The only reference on the album to Vietnam is 'Black Wall,'" he says. "All the other songs have their own identity, I hope."

DeYoung's involvement with the veterans' cause does, however, extend further than his latest musical output. He is scheduled to play a benefit for the group May 10 at Chicago's showcase club, the Park West, as well as a concert following the city's veterans' parade June 15—which he's helping to organize.

Though not a Vietnam veteran himself, DeYoung says his association with his ex-marine brother-in-law sensitized him to the veterans' plight. He wrote "Black Wall" a year ago, having long observed "the fact that the guys who did go through the war were treated poorly when they came back...Lyric writing can take a month, but I wrote these in 48 hours [because] I had something I needed to say."

On "Back To The World," DeYoung also tackles other timely issues, such as the teen runaway problem ("Warning Shot"), the get-rich-quick mentality ("I'll Get Lucky"), and the longterm effects of living in Chicago ("Southbound Ryan").

The album's first single is "Call Me," the sort of romantic ballad DeYoung popularized with Styx and which continues to distinguish his solo career.

The ballad "Desert Moon," the title cut of DeYoung's 1984 solo debut, reached the top 10, "Call Me" is bulleted in the middle of the chart in its seventh week on the Hot 100 and is bulleted in the top 20 on the Adult Contemporary chart.

"As a songwriter," he says, "my biggest successes have been those rock-type ballads like [Styx]'s 'Lad>' and 'Come Sail Away.' I do write other things, but I think I'm best at ballads."

Despite his encouraging chart showing, DeYoung realizes he's going to have to fight an uphill battle for recognition. His triumphs with the platinum Styx, he says, have no bearing on future success.

"The failure rate of guys like me who come out of bands is greater than the success rate," he says. "Lionel Richie, Phil Collins, Don Henley, and Glenn Frey have been really successful on their own, but the highway is strewn with those who have not."

"I'm not a new guy, I'm not a superstar. People know the voice, but not everybody knows the name."

---

**Absolutely Bowie**

NEW YORK David Bowie will definitely not be touring in 1986, says Gail Davis of Bowie's Gotham-based Island company. Instead, his visibility will be maintained on the silver screen.

Currently starring in the feature film "Absolute Beginners," Bowie's next role is in the Tri-Star picture "Labyrinth," which opens nationwide on June 27. A Jim Henson/George Lucas collaboration, the film concerns a young girl whose baby brother is abducted by goblins. Bowie's part: King of the goblins!

EMI America is issuing a Bowie single, "Underground"-Theme From Labyrinth," next month. The soundtrack album, featuring four other Bowie compositions, will be released in June.

On the video side, Bowie is appearing in a clip from "Absolute Beginners" (photo above), and will also be seen in clips for the "Labyrinth" theme and a second song from the film, "All Falls Down."

---

**Cooder's 'Crossroads': Return To Blues Base**

**BY SAM SUTHERLAND**

LOS ANGELES Ry Cooder has overcome any early hesitation he may have had about setting the big screen as a target for his gifts as an instrumentalist and writer.

Cooder's string of original scores now includes work for filmmakers such as Louis Malle, Wim Wenders, and Tony Richardson. He is gaining high visibility with his latest work in Walter Hill's Columbia Pictures release, "Crossroads."

The release of a Warner Bros. soundtrack package, which ships this month, helps meld Cooder's catalog of solo albums and film scores since "Crossroads" clearly fits his stylistic base.

Cooder credits director Hill as "a guy who lets you take all the time you want. He really respects the music; and the same density and detail work that he fills into his pictures, he looks for from the score."

"Crossroads" sets a plotline not far removed from that of "The Karate Kid," setting that slepper hit's co-star, Ralph Macchio, against an unlikely backdrop—American blues. For Cooder, whose career took flight in the late '60s largely because of his stylized slide guitar work, the new feature marks a return to familiar musical turf.

Although Cooder contributed with others to Hill's early '80s rock melodrama, "Streets Of Fire," his role was much broader for "Crossroads"—both on the soundtrack and behind the scenes during the project's gestation. The script's use of American blues styles and rural folk mythology prompted Hill to seek Cooder's advice early on.

"He brought me the script and I read it," recalls Cooder. "I said, 'This is pretty raw, but I decided to go with it. It was a challenge.' As a result, the musician helped advise on revisions of the script, which takes its title and central plot mechanics from the Robert Johnson song popularized among rock fans via the live Cream recording in 1968.

The movie employs atmospheric instrumental cues and straightforward live blues performances, from a studio repertory including the late Sonny Terry, John "Juke" Logan, and Frank Frost.

Cooder doesn't volunteer any bold predictions as to the potential of "Crossroads" for advancing the recent growth of interest in contemporary blues, underscored by the visibility of younger stylist like Stevie Ray Vaughan and Robert Cray. But he does admit to a fan's thrill at seeing a widescreen projection of legendary songs by Johnson, whose own life and violent, untimely death epitomize the bluesman myth.

A Santa Monica native, Cooder's involvement with film virtually predates the recent pop/movie trend by more than a decade, dating back to session work on composer Jack Nitzsche's score for "The Last Tycoon."

"I've never been strapped with excessive pressure or bureaucratic constraints from the directors he's worked with."

"All I ever heard around Nitzsche was how contemptuous everyone was," says Cooder of the low esteem then accorded pop and rock artists in film music circles. But his own work was respected and known by Hill, the first filmmaker to ask Cooder to oversee a score. On that project, "The Long Riders," Cooder was encouraged to sidestep familiar orchestral scores and fashion a hybrid instrumental style, using string instruments and period idioms.

Cooder's apparent satisfaction at the acceptance he's found among directors carries a trace element of good-humored vindication. "The people who have used me must have known how I work," he concludes, alluding to a deserved reputation as a perfectionist. "I'm used to leaving meidical for my studio dates."

A long string of critically acclaimed solo albums has shuffled Cooder's regional style—Caribbean and Hawaiian music, Mexican-American border idioms, and Cooder's lifelong loves, blues and gospel, into a personalized mix that has never captured a true commercial crossover. Now, Cooder's eclecticism is paying off.
Talent in Action
MILES DAVIS
B.B. KING
Beacon Theatre, New York
Tickets: $22.50, $19.50

IT MAY BE A MEASURE of both artists’ decreasing boxoffice appeal, or of a jazz concert market, that Miles Davis and B.B. King are currently on the road as a package. But whatever the reason for the pairing, it made for a heavy evening—even if the two men’s styles were less than entirely compatible.

It was hardly surprising that King and Davis proved something of a musical odd couple. Not only are King’s earthy blues and Davis’ spacey jazz worlds removed from each other; the two also have diametrically opposed performing styles. King is the consummate, fashionably showman, working hard to win the audience over with his personality as well as his music, while Davis has always given the impression that he couldn’t care less about being liked, as long as his trumpet gets its message across.

What was surprising, given the frequently lackadaisical nature of both artists’ work in recent years, was the generally high level of the respective sets they delivered on April 6, at the third of three sold-out Beacon shows. The veteran performers played with enough energy and creativity to suggest that, while they may not be the spark plugs they once were, they’re hardly run out of gas.

King can be forgiven for occasionally putting himself onto a automatic pilot; how many variations can one work on the standard 12-bar blues form and still sound fresh about the whole thing? But if his “Callodia” and “Why I Sing The Blues” were lackluster, he managed to make some of his other veterans—notably “The Thrill Is Gone” and “How Blue Can You Get?”—sound almost new. On the other hand, in particular, King sang, and made his guitar sing, with a passion that sounded achingly sincere. His seven-piece band was pleasantly workable, manlike, and his hour set was extremely well paced, with many more peaks than valleys.

Davis might not have intended it that way, but he seemed to be playing oblique homage to King, or at least acknowledging their common roots, when he played a long, languorous, and extremely plaintive slow blues early in his set. It was one of the highlights of the evening.

For much of his 90-minute set, Davis waded through the swampy funk-rock cliches that have been his stock-in-trade since the late ’60s. Even in that tired bag, he played with considerable fire. But when he slowed things down—notably for an extended, Latin-tinged ballad strongly reminiscent of his classic “Sketches Of Spain” album—he sounded as lyrical and as poignant as he did in his prime.

The best that can be said for Davis’ band was that it didn’t get in his way. Saxophonist Bob Berg and guitarist Robben Ford had some impressive solo spots, but Davis’ eight instrumentists were there mostly just to provide a big, noisy backdrop for his trumpet.

PETER KEENNEWS

Talented Ron Nevison’s Phone Is Ringing Off The Hook
Heart, Osborne Push Producer To The Top

BY LINDA MOLESKI
NEW YORK Ron Nevison has become one of the recording industry’s most sought-after producers. Two of his recent projects, Heart’s self-titled album and Ozzy Osbourne’s “The Ultimate Sin,” have become the albums most successful releases so far.

Heart’s album—which marks the long awaited reunion of the two band mates—has been protracted association with Epic—not only topped the Billboard Pop Albums chart last December for the first time in their career, but it had remained in the top 10 for more than six months, making it one of the year’s most successful releases.

Heart’s album—whose title marks the long awaited reunion of the two band mates—has been protracted association with Epic—not only topped the Billboard Pop Albums chart last December for the first time in their career, but it had remained in the top 10 for more than six months, remaining in the top 10 for more than six months.

Not surprisingly, Nevison has been asked to produce both Heart and Osbourne again later this year.

“With you’re hot, you get projects thrown at you that are hot and it only makes you hotter,” says Nevison. “When you cool down...you have to pull something out of a hat.”

As more a newcomer a to the business, Nevison’s track record includes projects for artists like Jefferson Starship, the Babys, UFO, Dave Mason, and Thin Lizzy. In the early ’70s, he engineered sessions for supergroups like the Who, Bad Company, the Rolling Stones, and Led Zeppelin, having started his career as a live sound man for Eric Clapton and Traffic.

Nevison views himself essentially as a hard rock producer, but says, “You won’t find me on Twist- ed Sister or Motley Crue. I’d consider working with other types of music, but I’d like to stick with [rock] because I’ve done it well in the past.”

Primarily interested in working with “good singers and great songs,” Nevison is adamant that the combination of those elements is the key to hit singles.

“You need to cross over into pop,” he says, “but that doesn’t necessarily mean changing the style of the band.”

It’s no secret that Nevison has a reputation for being tough on the artists with whom he works. “When I’m disappointed by an artist’s lack of enthusiasm,” he says, “I will get hard. People appreciate it and it gets results.

For the past seven years, Nevison has been managed by Michael Lippman, who also handles the careers of Bernie Taupin and Melissa Manchester. Lippman’s phones have been ringing off the hook lately, but Nevison says that taking on any more projects is out of the question.

Despite his achievements, Nevison is not prepared to sit back and relax. “When one becomes successful, there’s a tendency to become complacent,” he says. “You run the risk of thinking you’re great and don’t have to work as hard. But the competition is always there.”

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### TOP BLACK ALBUMS

Compiled from a national sample of retail stores.

#### FOR WEEK ENDING APRIL 26, 1986

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>1</strong></td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>SADIE</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>WHITNEY HOUSTON</td>
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<tr>
<td><strong>5</strong></td>
<td>PRINCE &amp; THE REVOLUTION</td>
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<tr>
<td><strong>6</strong></td>
<td>TEDDY PENDERGRASS</td>
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<tr>
<td><strong>7</strong></td>
<td>NEW EDITION</td>
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<tr>
<td><strong>8</strong></td>
<td>ATLANTIC Starr</td>
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<tr>
<td><strong>9</strong></td>
<td>THE GAP BAND</td>
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<tr>
<td><strong>10</strong></td>
<td>L.L. COOL J</td>
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<tr>
<td><strong>11</strong></td>
<td>STEPHANIE MILLS</td>
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<tr>
<td><strong>12</strong></td>
<td>RENÉ &amp; ANGELA</td>
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<tr>
<td><strong>13</strong></td>
<td>FREDDIE JACKSON &amp; CARRINGTON</td>
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<tr>
<td><strong>14</strong></td>
<td>CHERRELLE</td>
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<td><strong>15</strong></td>
<td>COLONEL Abrams</td>
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<td><strong>16</strong></td>
<td>STEVIE WONDER</td>
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<td><strong>17</strong></td>
<td>FORCE M.D.'S</td>
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<td>FALCO</td>
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<td>ANITA BAKER</td>
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<td><strong>20</strong></td>
<td>THE JETS</td>
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<td>VANYA</td>
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<td>YARBRIDUE &amp; PEOPLES</td>
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<td>JERMAINE JACKSON</td>
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<td><strong>27</strong></td>
<td>ISLEY/JASPER/ISLEY</td>
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<td><strong>28</strong></td>
<td>DIONNE WARWICK</td>
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<td><strong>30</strong></td>
<td>CASHFLOW ATLANTA ARTISTS</td>
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<td>MORRIS DAY</td>
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<td><strong>36</strong></td>
<td>TRAMAIINE</td>
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<td><strong>37</strong></td>
<td>SADIE &amp; PORTRAIT II</td>
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<tr>
<td><strong>38</strong></td>
<td>THE ROSE BROTHERS</td>
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### Black Singles A-Z

**Publishers/Performance Rights/Sheet Music**

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<td>(Screen Gems-EMI, BMI/Bowdway).</td>
<td>Epic (E)</td>
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<tr>
<td><strong>SAME OLD LOVE</strong></td>
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<td>Talco (T)</td>
<td>3</td>
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<td><strong>AFTER YOU</strong></td>
<td>(Screen Gems-EMI, BMI/Bowdway).</td>
<td>CBS Associated (1)</td>
<td>3</td>
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<td><strong>ALL THAT YOU ARE</strong></td>
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<td>Private (1)</td>
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<tr>
<td><strong>ALL I WANT TO DO</strong></td>
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<td>Arista (6)</td>
<td>4</td>
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<tr>
<td><strong>ALL I WANT TO DO</strong></td>
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<td>Jive (2)</td>
<td>8</td>
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<td><strong>ALL THE WAY</strong></td>
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<td>Capitol (7)</td>
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<td>Manhattan (1)</td>
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<td>MCA (7)</td>
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<td>Philadelphia World (1)</td>
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<td>Columbia (5)</td>
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<td>Elektra (4)</td>
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<td>Motown (2)</td>
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<td>Amherst</td>
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<td>Edge</td>
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<td>Ichiban</td>
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<td><strong>ALL THE WAY</strong></td>
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<td>In Your Face</td>
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<td>Jamped</td>
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<td>Supertrons</td>
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<td><strong>ALL THE WAY</strong></td>
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<td>Sutra</td>
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<tr>
<td><strong>ALL THE WAY</strong></td>
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<td>Tommy Boy</td>
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### Billboard Hot Black Singles Sales & Airplay

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>SALES</th>
<th>AIRPLAY</th>
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</thead>
<tbody>
<tr>
<td><strong>KISS</strong></td>
<td>Prince &amp; The Revolution</td>
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<td>1</td>
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<tr>
<td><strong>I CAN'T WAIT</strong></td>
<td>N'Jod Sho</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>I HAVE LEARNED TO RESPECT . . .</strong></td>
<td>Stevie Wonder</td>
<td>3</td>
<td>4</td>
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<tr>
<td><strong>CRUSH ON YOU</strong></td>
<td>The Jets</td>
<td>4</td>
<td>6</td>
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<tr>
<td><strong>GOING IN CIRCLES</strong></td>
<td>The Gap Band</td>
<td>5</td>
<td>6</td>
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<tr>
<td><strong>ROCK ME AMADEUS</strong></td>
<td>Falco</td>
<td>6</td>
<td>6</td>
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<tr>
<td><strong>WHAT HAVE YOU DONE FOR ME LATELY</strong></td>
<td>Janet Jackson</td>
<td>7</td>
<td>8</td>
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<tr>
<td><strong>PARTY FREAK</strong></td>
<td>Flash</td>
<td>8</td>
<td>8</td>
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<tr>
<td><strong>ON YOUR OWN</strong></td>
<td>Patti Labelle &amp; Michael McDonald</td>
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<td><strong>I'M NOT GONNA LET . . .</strong></td>
<td>Colonel Abrams</td>
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<td>10</td>
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<tr>
<td><strong>LOVE 4/Z</strong></td>
<td>Teddy Pendergrass</td>
<td>11</td>
<td>12</td>
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<td><strong>ROCK THE BELLS</strong></td>
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<td>14</td>
</tr>
<tr>
<td><strong>OVERJOYED</strong></td>
<td>Stevie Wonder</td>
<td>13</td>
<td>16</td>
</tr>
<tr>
<td><strong>I THINK IT'S LOVE</strong></td>
<td>Jermaine Jackson</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td><strong>(NOTHING SERIOUS) JUST BUGGIN'</strong></td>
<td>Whistle</td>
<td>15</td>
<td>18</td>
</tr>
<tr>
<td><strong>LOVE IS JUST A TOUCH AWAY</strong></td>
<td>Freddie Jackson</td>
<td>16</td>
<td>20</td>
</tr>
<tr>
<td><strong>SATURDAY LOVE</strong></td>
<td>Cherrelle with Alexander O'Neal</td>
<td>17</td>
<td>21</td>
</tr>
<tr>
<td><strong>THE FINEST</strong></td>
<td>The S.O.S. Band</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td><strong>RESTLESS</strong></td>
<td>Starr</td>
<td>19</td>
<td>23</td>
</tr>
<tr>
<td><strong>THE HEAT OF HEAT</strong></td>
<td>Patti Austin</td>
<td>20</td>
<td>23</td>
</tr>
<tr>
<td><strong>NEVER AS GOOD AS THE FIRST TIME</strong></td>
<td>Sade</td>
<td>21</td>
<td>24</td>
</tr>
<tr>
<td><strong>HIGH HORSE</strong></td>
<td>Evelyn &quot;Champagne&quot; King</td>
<td>22</td>
<td>25</td>
</tr>
<tr>
<td><strong>FOR YOUR HEART Isn'T IN IT</strong></td>
<td>Atlantic Starr</td>
<td>23</td>
<td>26</td>
</tr>
<tr>
<td><strong>OVER THE MOON</strong></td>
<td>Stevie Wonder</td>
<td>24</td>
<td>27</td>
</tr>
<tr>
<td><strong>LOVES ON FIRE</strong></td>
<td>A.F.C. featuring Leroy Burgess</td>
<td>25</td>
<td>28</td>
</tr>
<tr>
<td><strong>THE HEAT OF HEAT</strong></td>
<td>Patrice Austin</td>
<td>26</td>
<td>29</td>
</tr>
<tr>
<td><strong>IF YOU SHOULD EVER BE LONELY</strong></td>
<td>Val Young</td>
<td>27</td>
<td>29</td>
</tr>
<tr>
<td><strong>GREATNESS OF ALL WHO HE_TNEY</strong></td>
<td>Whitney Houston</td>
<td>28</td>
<td>30</td>
</tr>
</tbody>
</table>

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if there is a danger in all this celebration of the traditional it is that it may divert the industry from the necessary question: Does it sell? To all but the crassest accountant, the answer generally generate more excitement than veteran ones. But it is prudent to note that the today's biggest country seller continues to be Alabama, an act that has just racked up its eighth consecutive platinum album with one that is traditional country only in the aspect imparted to its lyrics. It may be too much to hope that we can begin with the music and let it take care of itself. But it might just be crazy enough to work.

And in other news: Alabama's fifth June Jam, June 14, will star Willie Nelson, the Charlie Daniels Band, the Forester Sisters, Mel Tillis, and Gary Morris. Held in the group's hometown of Fort Payne, Ala., the event has so far raised more than $1 million for regional charities. Tickets are $15 each until May 1, when the price jumps to $17.50. Next month, Sugar Hill Records (the Durman, N.C., bluegrass and traditional label) will release its first two Compact Discs: "Down South" by Doc & Merle Watson, and "Old & In The Way" featuring Jerry Garcia, David Grisman, Peter Rowan, Vassar Clements, and John Kahn.

In honor of its famous hometown boy, Yazoo City, Miss., declared April 14 "Jerry Clower Day." And to keep the memory alive, the town named a stretch of Route 49E "Jerry Clower Boulevard." NBC-TV was on hand to chronicle the festivities. Nashville artist Paul Harmon has designed a poster to celebrate last month's recording of an album of country music by the Nashville Symphony Orchestra. Like the album, one of the poster will be sold to raise money for the symphony. John Schneider has reaffirmed his commitment to a career in country music by moving to Nashville. Ricky Skaggs is set to guest on "The David Letterman Show" April 29... Exile will host a sock-hop for its fan club members June 8 (at the beginning of Fan Fair Week) at the Nashville National Guard Armory. More than 50 stations have picked up the syndicated TV program "The Lady Is A Champ," a two-hour special starring Barbara Mandrell. The show is being recorded artist Randy Travis is now signed to World Class Talent for booking.

*By Edward Morris*

**NASHVILLE**

Novelty records were pretty hot items back in the '50s, but everybody knows they don't amount to much these days. Perhaps that explains why there was a collective gasp from the industry last month when Ray Stevens' anthology of inspired good-n-ess, "I Have Returned," chuckled its way to No. 1 on Billboard's Top Country Albums chart. More surprising still are the sales Stevens has achieved since he committed himself wholly to the comedy idiom. According to his manager, Don Williams, Stevens' first album for MCA, "He Thinks He's Ray Stevens," has sold more than 400,000 copies, and "I Have Returned" hovers at the 300,000 mark. "Mississippi Squirrel Revival," the 1984 single that relaunched Stevens' flagging recording career, has sold about 380,000 copies, W. A. says.

A key to all this activity appears to be the promotional stunts and corporate tie-ins dreamed up by the Media Group, the Nashville-based company in charge of Stevens' media relations. In its national promotion for Stevens' Christmas single, "Santa Claus Is Watching You," the Media Group involved the Music Country Radio Network, which has nearly 90 affiliate stations, as well as 10 additional stations in various markets.

If returns for a station running promotional spots five to 10 times daily for two weeks, the Media Group48,000 listeners a moment at a grand prize of a weekend vacation in Nashville for two. The prize was subsidized by Delta Airlines, the Ramada Inn at Opryland, and Opriyland U.S.A. The promotion was also boosted with a music video of the song, the only one Stevens has done since signing with MCA.

To build interest in Stevens' "The Haircut Song," the Media Group did market-by-market deals that promoted Stevens' personal appearances. The tour promotion theme was "Fly To Nashville And Get Your Hair Cut With Ray Stevens," staged to correspond with concerts in Owensboro, Ky., and Oklahoma City. Listeners to WBBR-FM Owensboro and KXXY-FM Oklahoma City could enter the grand prize drawing by sending postcards to the stations or by filling out an entry blank at the concert sites. Corporate sponsors for the promotions included Allegheny Airlines, American Airlines, the Nashville Marriott, Hertz Rent-A-Car, Opryland, and Stockyard's restaurant, and Sheen's Hair Group.

Dennis Buss, who heads the Media Group, says he gained station interest in promotions by first sending a press release to target outlets. He follows that up with a phone call and a package that contains the record, a sample recorded spot, and a script for the spot in case the stations choose to personalize it. Stations that wish to participate must return a signed form, agreeing to meet conditions of the event.

Not surprisingly, Stevens' concert bookings are picking up too. He recently did a three-week stint at the Desert Inn Las Vegas and followed that with a five-date tour of Australia. In May, he returns to the Executive Inn in Owensboro—where he routinely sells out the house—for four shows over Mother's Day weekend.

In June he'll play the Desert Inn again, and he is scheduled to perform with the Charleston, W.Va., Symphony in mid-May.

Stevens has done two television commercials for Toyota Trucks; the Dancer Fitzgerald Sample Agency of New York oversaw the spots.

In concert, Stevens uses a four-piece band. "We try to do a little bit of everything," he says, adding that he has condensed five of his old hits into a four-minute medley. "A lot of audiences want to hear those old songs, but they don't want to hear all of them. They just want to be reminded." Stevens says his next MCA album will also be an all-comedy one.

Results of Canada's first federal census of country music appear on page 67

for week ending April 26, 1986

**Billboard**

**HOT COUNTRY SINGLES ACTION**

<table>
<thead>
<tr>
<th>Radio Most Added</th>
<th>New Total Adds On</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEE GREENWOOD</td>
<td>HEARTS AREN'T MADE TO BREAK</td>
</tr>
<tr>
<td>SOUTHERN PACIFIC</td>
<td>RENO SOUND</td>
</tr>
<tr>
<td>TERRY GRIBBEN</td>
<td>THE WALK THAT WAY</td>
</tr>
<tr>
<td>GEORGE JONES</td>
<td>SOMEBODY WANTS ME OUT OF THE WAY</td>
</tr>
<tr>
<td>GLEN CAMPBELL</td>
<td>COWPIE</td>
</tr>
</tbody>
</table>

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard, Retail Country (a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retail level) and the Billboard country charts. The above listing is based on performances as they appeared in Billboard country charts. Changes are made, or are 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>Number Reporting</th>
<th>Number Reporting</th>
<th>Number Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILLIE NELSON</td>
<td>LIVING IN THE PROMISELAND</td>
<td>COLUMBIA 22</td>
</tr>
<tr>
<td>EDDIE Rabbit</td>
<td>REPEETIVE REGRET</td>
<td>RCA 21</td>
</tr>
<tr>
<td>THE OAK RIDGE BOYS</td>
<td>JULIET</td>
<td>MCA 20</td>
</tr>
<tr>
<td>JUDY ROODMAN</td>
<td>UNTIL I MET YOU</td>
<td>NMC 19</td>
</tr>
</tbody>
</table>

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Country

Ambassadors in Exile. Members of Exile anxiously wait a plaque naming them "Ambassadors Of Kentucky." The ceremony took place in the Kentucky House of Representatives. Looking on is Donald Blandford, Kentucky speaker of the House.

Comedy LP Tops Charts

Stevens Returns With 'I Have Returned'
Capitol Records is proud to welcome

DOBIE GRAY
to our distinguished family of country artists.
His new album is

FROM WHERE I STAND
Featuring the single,

THAT'S ONE TO GROW ON

Produced by Harold "Bone" Shedd

ON HIGH QUALITY XDR CASSETTES AND ALBUMS, FROM Capitol
<table>
<thead>
<tr>
<th>SONG</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. \textit{Somebody Loves Me} (Kenny Rogers)</td>
</tr>
<tr>
<td>2. \textit{Mama's Never Seen Those Eyes} (The Forester Sisters)</td>
</tr>
<tr>
<td>3. \textit{Hank Williams Sr.}</td>
</tr>
<tr>
<td>4. \textit{The Unknown Love} (Robby Robinson)</td>
</tr>
<tr>
<td>5. \textit{Love Me Again} (Bill Champlin)</td>
</tr>
<tr>
<td>6. \textit{I Love You} (Larry Gatlin)</td>
</tr>
<tr>
<td>7. \textit{I'll Remember You} (Don Schlitz)</td>
</tr>
<tr>
<td>8. \textit{Hey Girl} (George Strait)</td>
</tr>
<tr>
<td>9. \textit{I'm Never Gonna Get Over You} (Melba Montgomery)</td>
</tr>
<tr>
<td>10. \textit{Once in a Blue Moon} (Earl Thomas Conley)</td>
</tr>
</tbody>
</table>

**COUNTRY SINGLES BY LABEL**

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>RCA (18)</td>
<td>19</td>
</tr>
<tr>
<td>RCA-Curb (1)</td>
<td>13</td>
</tr>
<tr>
<td>MCA (1)</td>
<td>13</td>
</tr>
<tr>
<td>MCA/Noble Vision (1)</td>
<td>13</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>12</td>
</tr>
<tr>
<td>WARNER BROS. (9)</td>
<td>12</td>
</tr>
<tr>
<td>Full Moon/Warner Bros. (1)</td>
<td>10</td>
</tr>
<tr>
<td>Warner/Curb (1)</td>
<td>10</td>
</tr>
<tr>
<td>CAPITOL (6)</td>
<td>10</td>
</tr>
<tr>
<td>Capitol/Curb (2)</td>
<td>10</td>
</tr>
<tr>
<td>EMI (3)</td>
<td>8</td>
</tr>
<tr>
<td>ASCAP (2)</td>
<td>8</td>
</tr>
<tr>
<td>SUPER SOLO</td>
<td>8</td>
</tr>
<tr>
<td>A&amp;M</td>
<td>1</td>
</tr>
<tr>
<td>AIR</td>
<td>1</td>
</tr>
<tr>
<td>ATLANTIC/AMERICA</td>
<td>1</td>
</tr>
<tr>
<td>BERMUDA DUNES</td>
<td>1</td>
</tr>
<tr>
<td>EVERGREEN</td>
<td>1</td>
</tr>
<tr>
<td>LUV</td>
<td>1</td>
</tr>
<tr>
<td>NSD</td>
<td>1</td>
</tr>
<tr>
<td>Concord (1)</td>
<td>1</td>
</tr>
<tr>
<td>NASHVILLE AMERICA</td>
<td>1</td>
</tr>
<tr>
<td>PHAROAH</td>
<td>1</td>
</tr>
<tr>
<td>SILVER DOLLAR</td>
<td>1</td>
</tr>
<tr>
<td>STEP ONE</td>
<td>1</td>
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</tbody>
</table>

**SHEET MUSIC ARTISTS**

<table>
<thead>
<tr>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Allen Reynolds</td>
</tr>
<tr>
<td>2. Allee Willis</td>
</tr>
<tr>
<td>3. Allen Rich</td>
</tr>
<tr>
<td>4. Al Downing</td>
</tr>
<tr>
<td>5. Al Bledsoe</td>
</tr>
<tr>
<td>6. Al Anderson</td>
</tr>
<tr>
<td>7. Al Anderson</td>
</tr>
<tr>
<td>8. Alan Rich</td>
</tr>
<tr>
<td>9. Alan Rich</td>
</tr>
<tr>
<td>10. Alan Rich</td>
</tr>
</tbody>
</table>

**BILLBOARD APRIL 26, 1986**

<table>
<thead>
<tr>
<th>HOT COUNTRY SINGLES SALES &amp; AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP 30 COUNTRY SINGLES</strong></td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td>1. \textit{Anne Murray}</td>
</tr>
<tr>
<td>2. \textit{Earl Thomas Conley}</td>
</tr>
<tr>
<td>3. \textit{The Bellamy Brothers}</td>
</tr>
<tr>
<td>4. \textit{Hank Williams Jr.}</td>
</tr>
<tr>
<td>5. \textit{Jimmie Rodgers}</td>
</tr>
<tr>
<td>6. \textit{Tanya Tucker}</td>
</tr>
<tr>
<td>7. \textit{Tanya Tucker}</td>
</tr>
<tr>
<td>8. \textit{Kenny Rogers}</td>
</tr>
<tr>
<td>9. \textit{Merle Haggard}</td>
</tr>
<tr>
<td>10. \textit{Randy Travis}</td>
</tr>
<tr>
<td>11. \textit{Rosanne Cash}</td>
</tr>
<tr>
<td>12. \textit{Reba McEntire}</td>
</tr>
<tr>
<td>13. \textit{Ronnie Milsap}</td>
</tr>
<tr>
<td>14. \textit{Glen Campbell}</td>
</tr>
<tr>
<td>15. \textit{George Strait}</td>
</tr>
<tr>
<td>16. \textit{Tanya Tucker}</td>
</tr>
<tr>
<td>17. \textit{John Conlee}</td>
</tr>
<tr>
<td>18. \textit{Steve Wariner}</td>
</tr>
<tr>
<td>19. \textit{Alabama}</td>
</tr>
<tr>
<td>20. \textit{Ricky Skaggs}</td>
</tr>
<tr>
<td>21. \textit{John Anderson}</td>
</tr>
<tr>
<td>22. \textit{Texas}</td>
</tr>
<tr>
<td>23. \textit{Nitty Gritty Dirt Band}</td>
</tr>
<tr>
<td>24. \textit{The Oak Ridge Boys}</td>
</tr>
<tr>
<td>25. \textit{Willie Nelson}</td>
</tr>
<tr>
<td>26. \textit{Barbara Mandrell}</td>
</tr>
<tr>
<td>27. \textit{The Oak Ridge Boys}</td>
</tr>
<tr>
<td>28. \textit{Don Williams}</td>
</tr>
<tr>
<td>29. \textit{Ricky Skaggs}</td>
</tr>
<tr>
<td>30. \textit{George Strait}</td>
</tr>
</tbody>
</table>
### Top Country Albums

**FOR WEEK ENDING APRIL 26, 1986**

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label (USG. List Price)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ALABAMA</td>
<td>MCA 441-7317 (9.98) (CD)</td>
<td>GREAT HITS</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>JOHN SCHNEIDER</td>
<td>MCA 5656 (9.98)</td>
<td>A MEMORY LIKE YOU</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>ANNE MURRAY</td>
<td>CAPITOL SJ 12465 (8.98)</td>
<td>SOMETHING TO TALK ABOUT</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>SAWYER BROWN</td>
<td>CAPITOL/COLUMBIA ST-12438 (CD)</td>
<td>SHAKIN'</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>HANK WILLIAMS, JR.</td>
<td>WARNER/COLUMBIA 25721 (9.98)</td>
<td>FIVE-O</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>EARL THOMAS CONLEY</td>
<td>MCA 444-7032 (9.98) (CD)</td>
<td>GREAT HITS</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>REBA MCENTIRE</td>
<td>MCA 5601 (9.98)</td>
<td>WHOEVER'S IN NEW ENGLAND</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>THE JUDDS</td>
<td>MCA/CAPITOL 1-7042-MCA (9.98) (CD)</td>
<td>ROCKIN' WITH THE RHYTHM</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>YMMLOU HARRIS</td>
<td>WARNER BROS. 25352 (9.98)</td>
<td>THIRTEEN</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>JOHN CONLEE</td>
<td>COLUMBIA FC 40257</td>
<td>HARMONY</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>WAYLON JENNINGS</td>
<td>MCA 5608 (9.98)</td>
<td>WILL THE WOLF SURVIVE</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>DAN SEALS &amp; AMADEA SJ 12716 (9.98)</td>
<td>WON'T BE BLUE ANYMORE</td>
<td>Year 1986</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>GEORGE STRAIT</td>
<td>MCA 6005 (9.98)</td>
<td>SOMETHING SPECIAL</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>JUICE NEWTON</td>
<td>RCA 45019 (CD)</td>
<td>OLD FAME</td>
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<tr>
<td>15</td>
<td>17</td>
<td>MERLE HAGGARD</td>
<td>EMI 40296</td>
<td>A FRIEND IN CALIFORNIA</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>RICKY SKAGGS</td>
<td>EMI-45103</td>
<td>LIVE IN LONDON</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>RONNIE MILSAP</td>
<td>MCA 5937 (9.98) (CD)</td>
<td>LOST IN THE FIFTIES TONIGHT</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>ROSANNE CASH</td>
<td>COLUMBIA FC 39463</td>
<td>RHYTHM AND ROMANCE</td>
</tr>
<tr>
<td>19</td>
<td>NEW</td>
<td>WILLIE NELSON</td>
<td>COLUMBIA FC 40327</td>
<td>THE PROMISELAND</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>EXILE</td>
<td>EMI-490000</td>
<td>HANG ON TO YOUR HEART</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>RAY STEVENS</td>
<td>MCA 5635 (9.98)</td>
<td>I'VE RETURNED</td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>GEORGE JONES</td>
<td>EMI-35550</td>
<td>WHO'S GONNA FILL THEIR SHOES</td>
</tr>
<tr>
<td>23</td>
<td>44</td>
<td>DWAYNE YOAKAM</td>
<td>MCA 12372/WARNER BROS. (9.98)</td>
<td>GUITARS, CADILLACS, ETC.</td>
</tr>
<tr>
<td>24</td>
<td>28</td>
<td>HANK WILLIAMS, JR.</td>
<td>WARNER/COLUMBIA 25725 (9.98) (CD)</td>
<td>GREAT HITS VOLUME II</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>EVERLY BROTHERS</td>
<td>MERCURY 826 142-1 POLYGAM (9.98)</td>
<td>BORN YESTERDAY</td>
</tr>
<tr>
<td>26</td>
<td>25</td>
<td>THE JUDDS</td>
<td>MCA/CAPITOL 1-5319-MCA (9.98) (CD)</td>
<td>WHY NOT ME</td>
</tr>
<tr>
<td>27</td>
<td>22</td>
<td>THE STATLER BROTHERS</td>
<td>MERCURY 824-420-1 POLYGAM (9.98)</td>
<td>PARTNERS IN RHyme</td>
</tr>
<tr>
<td>28</td>
<td>30</td>
<td>ALABAMA</td>
<td>MCA 441-5393 (9.98) (CD)</td>
<td>40 HOUR WORK</td>
</tr>
<tr>
<td>29</td>
<td>33</td>
<td>DON WILLIAMS</td>
<td>CAPITOL ST-12440 (9.98)</td>
<td>NEW MOVES</td>
</tr>
<tr>
<td>30</td>
<td>24</td>
<td>LEE GREENWOOD</td>
<td>MCA 5622 (9.98)</td>
<td>STREAMLINE</td>
</tr>
<tr>
<td>31</td>
<td>32</td>
<td>WILLIE NELSON</td>
<td>COLUMBIA FC 39990</td>
<td>HALF NELSON</td>
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Despite a friendship that dates back nearly twenty years, Johnny Cash and Waylon Jennings rarely appeared on record together until last year’s smash “Highwayman” album. And they’ve never recorded an album of duets... until now! “Heroes” is what you get when two living legends combine forces.

Produced by Chips Moman, the whole nation will soon be cheering “Heroes.” It all begins with the first single, a landmark version of Rodney Crowell’s “Even Cowgirls Get The Blues.”
### Crossover News: RCA Red Seal is Preparing to Introduce a Special Crossover Series Bearing the Skylark Imprint

The launch album, "Begin Sweet Waters," is expected to hit stores by month's end, will feature clarinetist Richard Stoltzman in a program of jazz and light classical selections. Albums by other artists are in preparation, with some expected to hit the stores by summer. Sky- lark albums will list at $8.99, less than conventional Red Seals.

Still under wraps, however, is RCA's upcoming New Age label. It won't make its debut until sometime this summer.

Meanwhile, Red Seal is looking forward to the May release of the first Emanuel Ax solo album in more than three years. The Grammy-winning pianist has concentrated on choral music and other concert works recently. The new Ax set is devoted to Chopin and includes the Ballades and the Second Sonata.

## RCA’s Skylark Line Flies into Crossover Territory

RCA has branded its new crossover series "Skylark." It is designed to coordinate with existing releases and to pave the way for more Latin market releases. RCA is confident that the new series will meet the growing crossover demand across the country.

### Billboard April 26, 1986

#### Keeping Score

**By Is Horowitz**

The recent PolyGram convention in Miami seems to indicate that the major labels are moving deeper into the Latin market. Hosted by PolyGram's U.S. Latin distributor, Sonotone, the convention dealt with the need to coordinate international Latin releases as well as the label's pledge to back countries that can supply new, interesting product for the Latin market. There was also talk of big-name Latin music talent.

The meeting was hosted by Sonotone's general manager José M. Pagani, producer/promotion manager Jorge Juré, and Western regional manager Tony Fernández. The convention participants included PolyGram executives from England, Holland, and the U.S., and managers and label heads from Holland, France, Spain, Portugal, Brazil, Peru, Chile, Argentina, Colombia, Venezuela, Guatemala, and Miami.

One of the artists present at the meeting was Greek singer Nana Mouskouri, who has just recorded her first Spanish-language album, to be released by Sonotone.

As has been noted in this column, the success of CBS act Miami Sound Machine's dance hit "Conga" has paved the way for Latin acts looking for that elusive crossover. Dance music is the magic formula, and now A&M is following suit with mixes of María Conchita Alonso's "Atácame" and Lani Hall's "Es el Café Ambar," from her album "Lark in the Airwaves." The "Conga" remixes are identified with the label's skyline logo.

Blades as best Latin act and best ethnic/international act. The Panamanian singer/songwriter, who has made New York his base for the past decade, was also one of the award ceremony's presenters, giving Lou Reed the Hall of Fame award. The New York Music Awards were established this year to pay tribute to artists identified with the city's music scene.

### PolyGram Primed for Greater Market Penetration

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Most U.S. Latin radio is on AM, and its programming usually ignores the hipper Latin jazz and salsa releases. Still, there is a growing set of devoted aficionados around the country who bring the music to FM airwaves. One of them is Tomás Algarín, who for the past three years has been hosting the "Latin Aura" show every Saturday from 6 to 9 p.m. at Atlanta's WCLK-FM... New Sontone releases by Arubánt, José Liriano, Roberto Lugo, Víctor Yunque, Piruli, and Sensation 85... A new LP by Isabella Pantoja on RCA International... And some daringly erotic material by Alvaro Torres on the LP "... Tres," released by Profonio.
A fund-raising organization decides to start small

Dollars for local needs.

The latest communication from Jazz For Life describes it as an "organization that utilizes jazz music as a vehicle to raise not only funds, but also awareness of poverty-stricken children in our area." And the organization's first benefit event, held last week at the Univ. of Michigan, was not a multiartist affair, although it did feature one of the biggest names in jazz to offer, Dizzy Gillespie. The trumpeter performed at a fund-raising party on April 13 and a concert for local elementary school, high school, and college students the next day.

"We're putting together a pilot project," Johnson explains. "We want to prove to people that you can raise money this way. If we're successful here, we hope to expand into other cities and eventually become a national organization."

"Jazz For Life is still looking at stage an all-star fund-raising concert later this year, probably in November, and Johnson says a number of names, jazz musicians have expressed interest in participating. Meanwhile, plans are afoot to stage smaller-scale concerts in other major cities under the Jazz For Life umbrella. "If every [musician] gives the way Dizzy is giving," says Johnson, "we'll be fine."

Also noted: The Jazz World Society, which publishes various jazz reference books, is now also offering jazz mailing lists in 14 different categories, ranging from artists and bands to service organizations and critics. The organization is making its own catalog of mailing lists available for free, and subscribers to the organization's mailing-list program will receive updated data on a monthly basis. For more information, contact the Jazz World Society at P.O. Box 777, Times Square Station, New York, N.Y. 10018. . .

This is the second of two interviews with James Ward whose latest album, "Good Advice," has just been released.

The lyrics in "Good Advice" don't sound like those of a typical, evangelical Southern Baptist band. This isn't surprising, since James Ward is one of the few contemporary Christian artists coming from a Reformed Presbyterian Church background.

"Lyrically," Ward says, "I think it's obvious that my background is more of a world view Christianity that identifies with God as the Lord of Creation and with all things subject to his domain. That means we are probably a little more free to go into the arts total-

ly free of certain evangelical criteria. A number of artists believe that music is only a tool to accomplish something else, I believe that music is a legitimate task in itself; that art needs no justification."

In the album, he says, "God knows What Nations Do" identifies the thought that all world systems are under Christ the King. He is the one all governments are ultimately accountable to.

Ward's home church, the New City Fellowship (PCA) in Chattanooga, is particularly socially oriented and he says that that atmosphere pervades his music.

"A lot of what I write is written for the Church and the group of community believers," he says. "The Gospel has social implications, it calls us all to action. It doesn't deny personal accountability. In the end, that message is 'in Christ alone is salvation.'"

"For me, it is important for Christian artists to be thinking people, and be identified with thoughtful causes instead of just rabid soul winning to the exclusion of all else. I think that kind of approach has a great deal of evangelical credibility in larger mar-

kets. Pagans don't like to see for Christians get out of their churches and challenge the basis of worldly systems, or have attention and intellectual credibility drawn to them.

"It worries me when Christian albums are air-

headed with bland and simplistic lyrics. I hope we're entering a time when record labels start to prune a bit. Christian music has been too production oriented lately. It's nice to see works getting back to content and WHAT'S being said, instead of HOW it is being said."

As Always, the Christian Artists' Music Seminar in the Rockies is shaping up to be a big gathering of the Christian clan. This year's seminar will be held July 27-August 2 at Estes Park, Colo., with more than 200 artists, speakers, clinicians, and musicians in-

volved. There will be nightly concerts, seminars, workshops, showcases, technical conferences, interviews, press conferences—even a battle of the bands. Performers slated to appear include Sandi Patti, Den-

nce Williams, Leslie Phillips, Bryan Duncan, Sheila Walsh, John Fischer, and a host of others. For information call (800) 499-4096.

From Atlanta comes word that Optec Industries will develop a CD pressing facility which will focus its efforts only on contemporary Christian and gospel product. The company's press release promises fast turnaround on "even small to medium-sized orders." Call (404) 294-7063 for more information.

"American Christian Countdown" has announced a tie-in with "Radio Caroline" in Europe that could bring 21 million more listeners to the popular music program. Call (313)-277-0808 for more details about the weekly show . . .

"Russt Taff went back into the studio earlier this month with producer Jack Joseph Puig to work on the follow-up LP to his wildly popular "Me-
dals" album. Myrers records head Lynn Nichols will again serve as executive producer.
### HOT DANCE/DISCO

Compiled from a national sample of dance club playlists.

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### 12 INCH SINGLES

Compiled from a national sample of retail store sales reports.

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**Breakouts:**

- Shaddows of your Love (J.M. SILK) (I)
- I'll Be Your Friend (REXIE & PRECIOUS WILSON) (I)
- Hold On Brother (BILLY OCEAN) (I)
- On The Move (JAMAICA GIRLS) (I)
- Jump Back (SET ME FREE) (DARR BRAXTON SLEEPING BAG)
- Addicted To Love (ROBERT PALMER) (I)
- Digging Your Scene (REMIX) (THE BOW MONKEYS) (I)
- Heartbeat Like A Drum (FLOCK OF SEAGULLS) (I)
- Alone Without You (REMIX) (KING EPC)

**New:**

- Peter Gunn (THE ART OF NOISE Feat. DUANE EDDY ORTALIA)
- Something About You (REMIX) (LEVEL 4 POLYGRAM)
- Quadrupol O (THE CURE) (EPIC)
- Jane, Get Me Off This Crazy Thing (THE INTELS) (VARIOUS ARTISTS) (I)
- I'll Be Your Friend (REXIE & PRECIOUS WILSON) (I)
- Alone Without You (REMIX) (KING EPC)
by Brian Chin

FOUR INDIE winners: Last fall, "Waiting On My Angel" by Jamie Principle joined J.M. Silk’s "Music Is The Key" among the very first buzz records coming out of Chicago's local music scene. People's "Your Love" (Persona Records, not to be confused with Persuasion Records) is a street-recorded, astonishingly accomplished funk offering. It may not go as far along. The lush European feel of the vocal version is counterbalanced by a spacey, 11-minute percussive mix (by Mark "Hot Rod" Trollin), totally vocalless and absorbing. Nadeen's "Inside Track" (Pow Wow) also holds its own with any pop record out there, with the solid radio sound of a Shannon in the track, and for a change, a great stripped-down dub, edited by Latin Rascal Albert Cabrera; Mark Kamins and Klaus (Andy) Wallace mixed.

Yang's "Power's In Your Mind" (Jump Street) dies out this week, the most successful track of the already anemic aluminous Greg Riles. Like the first Jump Street hit by Russ Brown, the track is based around a minimal but high-power underground groove, with inspirational lyrics... Steve "Silk" Hurley's "Jack Your Body" (Body Music, Dist. 312-666-2280), also out of Chicago, is a brighter version of "Mystery Of Love" in blues form, appropriately, with Tragment vocalists and vocals and allusions to Martin Circus.

REMIXES: Uh-huh, I know, you were expecting That Other Cut, but the "Nasty" remix (A&M) from Janet Jackson, resuscitated and booming, will work just fine. And while "When I Think Of You" continues to spark album sales, "Nasty" has the clear pop opportunity, giving the obvious consumer taste for crunching beat-rockers like "Rock Me Amadeus" and "Let's Go All The Way"... "Ain't Nobody Loved You" (Arista), with Aretha Franklin, sounding amazedly strong for a single, should be a hit. Patti LaBelle did major work here, adding a good dub with processed percussion and solid, straightforward punch to the vocal version... "Child Of The King" (A&M) by Tramaine is one of the most creative contemporary records around in any category: it's soundfiled on the album, and is even further improved in its provocatively lit, inch-by-inch mix, which draws survive late '70s/early '80s flavor out of a techno-pop track. What does it mix with? We don't know, but it's a two-star record nonetheless. Also, on her album, "The Search Is Over," an interesting and dis-style version of "Fall Down" with much added percussion.

Patti Austin's "The Heat Of (Qwest)" (Qwest) is much tougher, as remixed by Morales and Munizabi; as was true of "Saturday Love," such an extension is an indication of how flexibly the mellower Jam/ Picasso cuts work as ballads and dance. Stand by for a series of good cuts from the imminent S.O.S. Band album... The Zumas' "An Ob-Session" (A&M) has a blessedly unprocessed, open sound, very pop, courtesy of mixers David Morales and Morales.

Interesting, though not particu-larely dance; Simple Minds' "All The Things She Said" (A&M), is an example. Mindy's "Lover's Ball" is stretched a bit too much to be slot- tied into the dance category. In other words, just because it's a disco, mixed and timed, it doesn't have to be "dance." Form need not dictate content here.

BRIEFLY: Oran "Juice" Jones, who debuted on Elektra in 1983, has a surprising ballad/dance music re-lease on Def Jam/ Columbia: "Curiosity" is a downturn swayer and "You Can't Hide From Love," an oozing ballad... Connie's "Experience" (Sunview) is a strong Madonna-groove contender, with a heavy, more introspective beat... C.M. Dance's "Off The Hook" (Midnight Sun) is a very nifty take on the Shannon/Robbie sound, with uncredited edits by Omar Santana... The Herreys "People Say It's In The Air" (Chapparel) is exceed- ingly sweet and easygoing pop-disco that could give la-di-da a good name... Jerney's "Love Light" (Riveters, 212741-9470) is also a nice pop record, early morning stuff...

CHICAGO: Grammy nominee Judy Owatt, dub poet Mutabaruka, for- mer Black Uhuru vocalist Michael Rose, Wayne "SlenG Teng" Smith, and the Wailing Souls are scheduled to headline the 5th annual Interna-tional Reggae Music Awards being held here May 10 at the Broadway Armory. The event is co-sponsored by Martin's International and Air Jamaica.

According to Martin's International president Ephraim Martin, the show will also feature perfor-mances by winners of the local edi-tion of the reggae awards, including Safi, Yabba Griffiths, and Debbie DeFiore. Jamaican DJ Barry "B.G." Gordon and New York comedian George "G.T." Taylor will be masters of ceremony.

Thirty awards will be presented to performers, recordings, DJS, pro-ducers, promoters, concerts, and publications. Nominees for the Bob Marley award as top international reggae entertainer are Baring Splash, Third World, Jimmy Cliff, Yellowman, and Steel Pulse; for the Vere Johns award as top recording artist, Sugar Minott, Bunny Wailer, and Third World; for the Ranny Wil-liams award as best male vocalist, Sugar Minott, Dennis Brown, Fred-die McGregor, Beres Hammond, and Gregory Isaacs; for best female vocalist, Judy Owatt, Carlene Da vis, and Sophia George; and for the Marcus Garvey humanitarian award, Bob Gelfof, Mutabaruka, and the artists involved in the "Land of Africa" charity 12-inch single.

The event is being publicized with announcements and ticket give-aways on Chicago FM outlets WGGI, WVYX, and WHBK as well as stations in Milwaukee and Madison.

By TONY BYWORTH

LONDON Reaching its "coming of age" this year, the 19th annual Wembley Festival (March 21-31) cele-brated the occasion with one of the strongest programs in recent years, with an incredible board presenta-tion of traditional and contempo-rary country music attractions.

Now firmly established as the Silk Cut Festival, following five years of sponsorship, the three-day event sold some 25,000 tickets, with promoter Mervyn Conn noting an increase in sales over the previous year. Ticket prices ranged from $11 to $24, and the variety of acts booked for the duration of the event.

As with previous years, the Wem-bley Festival drew the largest por-tion of its audience from Britain's traditional country music enthusi-asts, and their attendance was re-warded with a fine selection of appea-rances by two long-time favorite per-formers, George Jones and Johnny Cash.

The latter's set might well have been very brief had it not been for George Hamilton IV coaxing him back on stage after he exited after just four numbers, disparities without the sound balance.

Cash was much more enthusiastic on the festival's concluding night, and complete with his roadshow— which included Carlene Carter, her mother June Carter Cash, and sisters Anita and Helen, and a selec-tion of his most durable songs— de-lighted the crowds. Making a guest appearance with Cash, was John Schneider, known to U.K. audiences for television's "Dukes Of Hazzard" as well as British record re-leases.

Johnny Russell, one of the real successes of last year's festival, re-turned to Wembley and proved he was no one-hit wonder. The song-writer/actor is also set to start his first-ever British tour later this year.

More traditional sounds were ren-dered by Gene Watson and Rex At-len Jr.; Canada's Carroll Baker dis-played a powerful voice and choice song repertoire that also met with enthusiastic audience reception; and bluegrass fans were fed an inescapable perfomance by Bill Monroe, one of the genre's founding fathers.

On the contemporary side of country, the Nitty Gritty Dirt Band showed they defy categorization, presenting a fast-paced, exuberant showcase which won modern mate-rial with traditional country roots earning the act a standing ovation. The rocking Lady J. Dalton made a memorable British concert debut with a set built around her familiar singles, while Marie Osmond—not without her own credibility amongst U.K. country fans—ran through chart successes like "Paper Roses"—presented a cabaret-styled performance heavily favoring the more basic country cues.

Janie Fricke, owner of one of country's finest voices, relished some early career glories by dueting with another festival visitor Johnny Dun-can, while Exile created a greater response than might have been ex-pected from Wembley's staunch country audience. The act's success was largely attributable to its mix of tight harmonies and instrumen-tal skills.

Other artists included Mark Gray, (Continued on page 62)
Audio Can Profit From Better Use Of Video
Programs Tackle Training Techniques

BY EARL PAIGE
LOS ANGELES As record and tape stores add music video sections, or even full-line home video departments, television monitors are becoming a powerful in-store merchandising tool.

This is the view of Van Webster, a veteran store merchandising trainer and educator. Webster points out that whether or not a music store is involved heavily in video, the opportunity is there because of the increasing "video consciousness" of consumers.

However, in-store merchandising managers and staffs have a long way to go, says Webster, owner of 17-year-old Digital Audio Recording here and its DSF Productions arm. DSF is involved in producing programs for the National Assn. of Recording Merchandisers (NARM).

"According to the industry's own surveys, impulse sales [in record/tape stores] are 30% or less. In general retail it's 50% or more. Just think of what increasing impulse sales 20% would mean," says Webster.

Webster says his use of the phrase "negative programming" surprised attendees when the topic of video monitors emerged during a merchandising seminar at last month's NARM convention (Billboard, March, 22). He explains that video should be used in-store, ideally on monitors in a sandwich manner.

We recommend short bursts of high intensity, like 30-to-60-second TV commercials, with live action video related to a specific product. This is followed immediately by what I term negative footage for about 3 to 5 minutes where the sound rather than picture takes over. A video poster, if you will, a still image of the album cover, may be a draw of the contents. It must be sufficiently boring so that the viewer starts to shop.

It's at this precise point where the close proximity of the product to the monitors fits in. He says today's studies show shoppers typically have a "10-second reaction period. That's not long. The message must be simple, clear, and easy to understand, basically 'you've seen it, now buy it.'"

Webster prefers multiple sequences of monitors "preferably 10-inch and ideally 25-inch, though I recognize the space problem of larger screens."

All this fits well with the dealer's tendency to locate video rental units in the rear of the store, where customers have to pass through audio sections.

Also appropriate is the better quality of TV sound. "The Beta and VHS hi fi is extremely exciting. You can have a 2-hour video promoting five titles. I'm not advocating the 'Attention K-Mart Shoppers' type of message in VR/Video," Webster adds.

Rather, he wants to encourage the more subtle, interactive use of video. He cites the simple combination of video Van's "where a customer punches a button to see how to do bread dough and another for vegetable processing."

Webster says a video-on-video display is yet another project in the works for the NARM's affiliate trade group Video Software Dealers Assn. (VDSA) addressing video product (Continued on next page)

Grass Route

Zed Is A Viable Alternative
Shop Takes Funk To Profitability

BY JOHN SIPPEL
LONG BEACH, Calif. "Unique" pretty well describes Zed Records here. Marlene Zampelli and her 32-year-old son, Michael Jr., operate probably the most complete punk and new-wave record and alternative merchandise store in the world. It's "complete" in that they survey the world looking for arresting sounding singles by new groups and in that they manufacture stickers and badges for promising new-wave novices.

Marlene, Michael, and Marlene's other son Daniel—known professionally as Daniel Holloway, contracts boss at Island Records in Los Angeles—have followed new sounds since the boys were teenagers. Daniel moved to England in the early '70s to "be closer to the embryo of new-wave." He would send his mother and brother packages of new 45s when he was singles reviewer for The New Musical Express.

Hearing this exciting music caused the Zampellis to consider opening a record shop, Zed Of London. "Zed" was the English word for the letter "Z," first initial of their family name, Marlene explains.

"The 900-square-foot shop just didn't make any money," she says. "We finally found that collectors who discovered our hole-in-the-wall didn't tell their friends. They wanted to keep secret where they got their new-wave singles so early," she recalls.

The turning-point came in the late first CD set for release in May. That's "The Blasting Concept, Vol. II," a compilation featuring most of the aforementioned bands.
BETTER USE OF VIDEO
(Continued from preceding page)

merchandising. Basically, video and audio are coming together, Webster notes, in such chains as Wherehouse, "where they are attracting more family shopping through atmosphere and emphasis on video rental in the rear. We see a definite correlation between VCR owners and the interest in CD."

On the subject of basic in-store display, Webster identifies two basic mistakes. One is failure to place product in proximity to displays. The other is clutter. Both problems are aggravated to-day because stores adding video and Compact Discs face severe space limitations.

"Failure to properly locate merchandise is a component of how stores are laid out," says Webster, who conducted 14 seminars for NARM regional meetings in 1978-79. He also works with vendors, such as WEA.

"Typically, stores utilize a library approach, merchandise is alphabetized and located by category or genre." Exceptions he says are the usual "manager's specials, top 40, and so on."

The majority of merchandise, however, may be far removed from a given display, he notes, making the consumer wonder where it can be found. And clutter, he says, just compounds the problem.

"There is a lack of good visual focus. Junk piled haphazardly or tucked on walls out." DSR's latest involvement with NARM was the production of the 13-1/2-minute video "Getting Your Art... And Music Together," which opened the previously mentioned merchandising seminar. Webster terms the video "very basic" and says it will be available to member stores "at a low cost." It will also be used in more seminars that NARM is planning.

"We plan more such videos," he says, "one on store layout, one for rackjobbers, and now it looks like there will be another just on the mechanics of putting together in-store displays. We thought this would be too nitty gritty, but our feedback tells us differently. People want to learn how to manipulate materials, when to use a staple gun, how to fold things, which way something is glued."

FOR WEEK ENDING APRIL 26, 1986

Billboard

POP COMPACT DISCS

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<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
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<td>HAPRER BROS. 2 25264</td>
<td>BROTHERS IN ARMS</td>
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<td>PROMISE</td>
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<td>COLUMBIA CK 40250</td>
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<td>PHIL COLLINS</td>
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CLASSICAL

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FOR MUCH OF 1985, the Street Pulse Group, under contract with Stiletto Management, conducted audience-concert surveys at Barry Manilow shows across the U.S. The purpose was to determine the demographic composition of audiences attending Manilow concerts; to look at the sample in regard to radio listening, television viewing, and record purchasing; to find out how the members of our sample discovered that a Manilow concert was taking place; and to learn if they had attended any of his previous concerts.

The total sample size used for the study was close to 1,500 people. They were intercepted at random inside venues where a Manilow concert was taking place. Audience members were sampled at the following venues: Pine Knob (Detroilet), Civic Center (Hartford), Greek Theatre (Los Angeles), Coliseum (Seattle), Sundome (Tampa), and the Centrum (Worcester).

Who attends a Manilow concert? If you guessed that his audience is mostly 35 years old or older, you'd be wrong! Nearly one-quarter of Manilow's audience is 22 years of age or younger. In fact, two-thirds are 35 years old or younger! The gender breakdown is 2 to 1 in favor of females to males. The age breakdown of the audience parallels the age demographics. When asked to identify their favorite radio station by call letters, about 40% of the sample could not be categorized. About 37.8% of the sample favored adult contemporary radio. Top 40 was the second favorite format, with 22.5% of the sample. Top 40 and AC were equally popular in the 17- to 28-year-old segment. Contemporary radio fell off in popularity in direct relation to older age, as one might expect.

How do Manilow's concert fans see themselves in terms of their favorite type of music? Half of the sample said soft rock was their favorite. Notice the use of the word "rock." While 12.5% of the sample indicated adult contemporary as their favorite and another 11.6% said easy listening was 54.4% said some form of rock was—either hard (65%), or soft (48.4%).

Manilow's tour concerts are well educated. Sixty-five percent of the sample members indicated that they had attended or graduated from college or graduate school. Newspapers were cited by a high percentage of this segment of the sample as the means by which they found out about the concert.

In response to the question, "Is this the first Manilow concert you've attended?" nearly two-thirds of the sample indicated that it was. Of those who had attended one before, a majority—57.5%—attended an earlier one of two of his concerts previously. Those who had been the most shows were females between 27 and 40 years old.

What about records? We know that these people are concert-goers—but are they record buyers? Audience members were asked whether they, or anyone else, buy Manilow records?

Close to 40% of the sample said they, or the other people they shop with, buy Manilow records. Those who said they buy Manilow records:

- 23.2% said they shopped in a Record store located in a mall.
- Another 23.2% said they shopped in a free-standing record store. Five percent said they shopped by mail from a record club. Discount and summer and fall, we do not have any information on Manilow's latest release, his first on RCA.

Fifty percent of cable subscribers among the sample population said they receive VH-1. The highest penetration was the 17- to 26-year-old segment. The figures in that segment reached almost 50%. Three-quarters of the people who receive VH-1 said they watch the channel: "Sixty percent of the viewers indicated that they watch three hours or less of VH-1 per week. Most frequent viewers were females between 17-26, of whom 42.5% indicated that they watch four hours or more per week. Viewing took place primarily during 4 p.m. to midnight 70% of the time. All this should bode well for Manilow, who has had great exposure—as well as serving as the subject of a promotional contest—on the channel.

Survey reveals some surprises about Manilow concert-goers

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

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

We'd like to thank Stiletto Management for allowing us to share this information with you. Why did we do so? To prove that no matter how long one has been in this business, it is better to go out and survey an audience than to guess at who they are, why they attend particular artists' concerts, and how often they'd come back.

Our information on Manilow shows that his audience is younger than one might expect, and because of that, his radio listening habits are different from what one might have guessed. The survey showed that Manilow's audience buys records and that his record-buying audience is getting younger. Manilow's concerts are well attended. If you can believe, "Paradise Cafe" were between 17-26 years of age, and 70% of the buyers between 17-26. A "Misty Classic Hits" fit into that same segment. Because our research was conducted during the summer and fall, we do not have any information on Manilow's latest release, his first on RCA.

FORTY PERCENT OF CABLE SUBSCRIBERS AMONG THE SAMPLE POPULATION SAID THEY RECEIVE VH-1. THE HIGHEST Penetration WAS THE 17- TO 26-YEAR-OLD SEGMENT. THE FIGURES IN THAT SEGMENT REACHED ALMOST 50%. THREE-QUARTERS OF THE PEOPLE WHO RECEIVE VH-1 SAID THEY WATCH THE CHANNEL: "SIXTY PERCENT OF THE VIEWERS INDICATED THAT THEY WATCH THREE HOURS OR LESS OF VH-1 PER WEEK. MOST FREQUENT VIEWERS WERE FEMALES BETWEEN 17-26, OF WHOM 42.5% INDICATED THAT THEY WATCH FOUR HOURS OR MORE PER WEEK. VIEWING TOOK PLACE PRIMARILY DURING 4 P.M. TO MIDNIGHT 70% OF THE TIME. ALL THIS SHOULD BODE WELL FOR MANILOW, WHO HAS HAD GREAT EXPOSURE—AS WELL AS SERVING AS THE SUBJECT OF A PROMOTIONAL CONTEST—ON THE CHANNEL."
**L.A. Operation Is Largest U.S. 45's One-Stop**

**American Pie Satisfies Oldies Appetite**

LOS ANGELES When Wayne Volat set out to automate a retail shop's singles department four years ago, he put together an oldies-only store in West Los Angeles. This has turned into American Pie, probably the largest oldies national one-stop operation in the U.S. A former Nehi/Peaches singles chief, Volat has taken his unique 45s one-stop to the point that he now serves 225 stores in seven chains from his local warehouse and a new satellite in Atlanta. American Pie stocks 7-inch oldies in both Georgia and here. Using his computer base, Volat prints a revised catalog every six months that includes new singles when they are received. He feels, though, that his present stock of 4,500 titles constitutes every single available in the U.S.

A year ago, Volat started American Pie Records, an oldies-only label which thus far has released 11 singles, all licensed from Warner Special Products. He's found that the major rub in releasing new singles is trying to get approval from the artist, label, and/or master owners. Another problem he notes is trying to find certain "hot" independent labels that have vanished from the scene. Accounts pay $1.15 for singles, which are supplied in a custom, yellow manila envelope and carrying sleeve. Stores stock the singles in regular 45 fixturing.

The bagged singles are taken out of the yellow containers at the checkout counter. The container is then filled and emptied as regularly shipped via UPS to American Pie here or in Atlanta for replenishment. Yellow bags carry printed stickers indicating artist, song title, label number, and inventory code number.

Volat intends to investigate a program of adding independent retailers to his customer list in 1986. **JOHN SIFFEL**

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**NEW RELEASES**

(Continued from preceding page)

**Sgt. Slaughter, Midgets World Championship**

**SUPERFLASH 1985; NIGHT OF CHAMPIONS—ROUND TWO—(MONSTERS OF THE MAT)—VOL. 4**

**Sgt. Slaughter, Milt Mascaras, Kenny Von Erich**

**USA Sports Video 213-897/VE/$39.95**

**TIGER PRO**

**David Warbeck, Alan Collins, Annie Belle**

**Lightning Video 9555/$69.95**

**YOUNG LADY CHATTERLEY II**

**Sybil Danning, Adam West, Harlee McBride**

**Lightning Video 9567/$69.95**

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**FOR WEEK ENDING APRIL 26, 1986**

**TOP COMPUTER SOFTWARE**

**ULTIMA IV/QUEST OF THE AVATAR**

Origins Systems Inc. Fantasy Role-Playing Game

**HARDBALL**

Accolade Baseball Game

**SILENT SERVICE**

MicroProse Submarine Simulation Game

**GATO**

Spectrum HoloByte Inc. Strategic Game

**F-15 STRIKE EAGLE**

Micro Prose Air Combat Simulation Game

**FLIGHT SIMULATOR II**

Sublogic Simulation Package

**THE BARD'S TALE**

Electronic Arts Fantasy Role-Playing Game

**KUNG FU MASTER**

Data East Action Arcade Game

**KARATE CHAMP**

Data East Action Arcade Game

**ACRO JET**

MicroProse Advanced Flight Simulator

**FLIGHT SIMULATOR SCENERY DISKS**

Sublogic Additional scenery disks for use with Flight Simulator games

**ALTER EGO**

Activation Role-Playing Game

**BATTLE OF ANTIETAN**

SSI Simulation Game

**ALTERREALITY**

Datsoft Adventure Game

**KARATEKA**

Broderbund Action Arcade Game

**FLIGHT SIMULATOR**

Microsoft Simulation Package

**Winter Games**

Epyx Arcade Style Sports Game

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**ZED RECORDS**

(Continued from page 38)

and $50.

Alternative merchandise is the difference, literally, between Zed and any of its imitators. The Zampelli actually print and distribute buttons and four-inch-square paper stickers. They stock 700 different badges, 200 of which are made at the shop. Out of more than 400 stickers carried, 100 are made in-house. In wall racks, more than 100 posters are displayed, ranging in price from $3.50 to $12. More than 125 primarily punk T-shirts are offered at $7 each.

In the magazine rack at the front of the store are periodicals that include "Ink Disease," "Scratch," "Chemical Imbalance," "Kerrang," and "Maximum Rock 'n' Roll."

Since moving, Marlene estimates business is up 20%. Michael feels his mother's estimate is too conservative. Neither would open another store. Both feel it would cripple the uniqueness of Zed, which is its prime incentive. With acts like T.S.O.L., Big Audio Dynamite, the Sisterhood, the Hoedoo Gurus, the Cult, Sigue Sigue Sputnik, and the Jesus & Mary Chain making it, customer appeal continues to be strong, the mother and son feel. They predict a solid future too, based on the crowds they see at the Santa Monica Civic, the Olympic Auditorium, the Palladium.

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**Nashville Hoot.** During a backstage pause, Columbia act the Hooters present a gold album to Hayes Carlock, purchasing manager of Nashville's Music City Records. From left are John Peetvola, CBS salesman; Hooters John Gilley (seated), Eric Bazilian, and Andy King; Carlock; the band's Bob Hyman; Carlock's wife, Mollie; band member David Uosikkinen; and Gene Denonvich, Columbia Records promotion manager.
Video retailing

Confab Puts A Premium On Personal Touch
Adventureland Stresses More Care, Less Lip Service

BY GEOFF MAYFIELD
ORLANDO Customer service has been a signature of the home video industry, for both large and small retailers.

The 689-store Adventureland Video franchise, during its second annual convention here April 7-11, proved that the personal touch isn’t the sole province of mom and pop in dependents.

The importance of outstanding customer service was a common theme in several Adventureland seminars, with store owners and managers being reminded that the best way to ensure such service is through maintenance of a positive attitude. In sessions held by franchisees Jim Potts and Zac Smallwood, and by guest speaker Bob Tacy Jr. and Hyrum Smith, the message was clear that enthusiasm begins with a store’s management and that spirit is then transmitted first to employees, and then in turn to customers.

“Our customers are so valuable, we can’t afford to lose one. That’s the attitude we must take to our stores,” said Potts, an Arkansas franchisee who owns 10 stores, during his “Creative Store Management” seminar.

The message was also clear during Tacy’s “The Art of Selling Video” session; he stressed that all customers should feel important—not that they’re being tolerated, but that they’re genuinely liked. “Sixty-five percent of all lost customers happen because of one negative interaction with an employee,” warned Tacy, president of Kent, Washington-based Modern Creative Services who spoke at last summer’s Video Software Dealers Association’s annual meeting.

Smallwood, who owns a part of four Florida Adventureland stores, touched upon many practical promotional strategies during his “How to Increase Rentals and Sales” presentation, including member newsletters, contests, in-store displays, and kid-oriented offers, but underlying each of his suggestions was the importance of the customer, said Smallwood. “Your boss is usually the one who pays your paycheck, and in our business, the customer pays your paycheck.

Each of these speakers pointed to attitude as a key ingredient—that positive motivation of the video salesmen will in turn create a positive feeling for the customer. Employee motivation was also cited by Salt Lake City consultant Smith during his “Time Management” session. “It’s to the mutual advantage of owner and employee to create an atmosphere around people that says ‘Do it because you want to, not because you have to,’” was his advice.

After numerous tips about organization and planning, Smith said that “three basic emotions—motivate us to do everything we do.” He said the lowest motivator is fear, characterized by a “I have to do it” response, and the next emotion is duty, which creates an “I ought to” response. Smith said that people who “love” their work approach tasks with an “I want to” attitude, and said that “it’s easier to manage from love than fear.”

Although Adventureland Video’s staffers are confident in their time-tested systems, their family-oriented marketing approach, the cluster penetration they enjoy in many geographic areas and the visibility they enjoy through quarterly, national—(Continued on next page)

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Things Calm Down For Pair After Minn. Adult Brouhaha

BY EARL PAIGE
LOS ANGELES John and Linda Deering are glad the furor about adult video is over for them so they can return to the normal operation of their small Midwest Video Plus chain in the Minneapolis area.

The Deerings’ ordeal began last fall “when this letter arrived from the Kandiyohi County Attorney,” the notice from Michael Lynch, one of several sent to stores in Willmar, a town of 15,000 people, said, “You may be distributing obscene material.” Lynch enclosed a copy of Minnesota statute 617.241 which contains a penalty of $1,000 for the first offense.

The Deerings saw an irony that has become a familiar pattern for veteran video specialty dealers currently being pressed on the x-rated issue. After the Willmar churches rallied against such fare, adult video business in that town boomed. He says, “It was 7% of our business on 50 pieces and since October it’s gone up to 16%.”

Deering, an ex-Marine and father of three children, says he has never watched an adult video, never thought of taking one home and has never promoted adult business in his stores. In fact, the Deerings have gone out of their way to handle X-rated material in a tasteful and legal manner.

“We had this in our Hutchinson store where a lady complained she could see an adult video package in a hallway behind the counter on a top shelf. We took the shelf down just because one title was within sight. We don’t even publish a list of our adult titles. We card everyone who wants to rent them,” says Deering, who demands a driver’s license in addition to a membership card.

Deering says his stores make adult titles available simply because people ask and enjoy them. “We’re just simple people up here,” says Deering. “Our customers are farmers. There is a ‘live and let live’ attitude up here.”

Adult titles are carried in his two Hutchinson stores, in Marshall, and in Cottonwood, in an affiliate store and in two of four conve-

(Continued on page 45)
Customer service (Continued from preceding page)

Wide promotions, the oft-repeated theme of customer service made it clear that being big does not ensure being the best. Paying attention to retail basics is an obvious Adventureland priority.

"Customer service is so nonexistent in retail today, that even a little effort will stand out," said Tacy. "You've got to show them that you care—it can't be lip service."

Tacy noted that salesman in general suffer from a negative impression of being obnoxious, pushy, and rude, and that the key for the video specialist is to remove themselves from that stereotype. He added that the best way to avoid that stereotype is for the salesman to join the customer in addressing a problem or need, rather than falling into the common trap of pitting the salesman against the customer. He said that image sells, and that video stores should strive for a positive image.

A key to that image, said Tacy, is training. He cited the Adventureland World, where many convention attendees had spend their leisure time April 8, as a successful purveyor of image through training. "Do you realize the bong-pushers who walk around sweeping up cigarette buts underwent 16 hours of training before they ever worked a day? Why do you think Disney goes to that trouble? Because image sells, and that bong-pusher is part of their image."

Likewise, Tacy said that store owners and managers need to encourage their sales forces to convey a positive image: "What you've got to do is create the atmosphere. Give them goals.

He added that such goals should be simple, like "learn 10 customer names," "make 50 people smile," "sell-thought one video a day," or "suggestedly sell 10 additional rentals today."

Tacy also emphasized tact and self-control, noting that if a customer wants to return a VHS movie—whether the store maintains the return is justified or not—it's a worthwhile gesture: "It's worth $20 to not lose that customer and his friends."

In their sessions, franchisees Potts and Smallwood also stressed the importance of creating a positive store atmosphere through training. "We've got an asset we've overlooked in the store, a real valuable asset—our employees," said Potts. Both he and Smallwood stressed that constant evaluation of the employee's performance is an important part of that training. Potts said he keeps tabs on such accomplishments as number of invoices per customer and the average dollar invoice. Smallwood's wife Shirley developed a point system to reward such goals as rental turns and blank tape sales. He also encouraged constant quizzing of sales clerks on such details as proper Adventureland procedures, details about movies, and promotional strategies.

Another key to maintaining a store's positive image, said Smallwood, is to keep complaints away from the salesfloor. "If you've got a problem with Adventureland, gripe 'up.' Don't gripe 'down.' Shield your employees from complaints."

Lisa Sliwa Helps Women Turn From Victims to Victors.

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She's a high-fashion model by day, a Guardian Angel by night. Here—her no-nonsense tips on how to recognize and respond to the dance's all women face. A practical, instructional and informative home video special that can help women regain control of their lives by boosting self-confidence with knowledge that can save lives!

NATIONAL RELEASE DATE: May 28, 1986
VHS: VA1037; Beta: VB1037; 60 Minutes.

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Stamford, CT 06907

Creative Marketing Company of the Year
(as voted by the readers of VIDEO INSIDER)
Sima's "Video TitleTabs" kit, index, and optional expansion sets make it easy for video enthusiasts to organize their tape libraries.

Video Plus

A bimonthly column spotlighting new video products and accessories. Vendors introducing such products may forward information and promotional literature to Edward Morris, Billboard, P.O. Box 24970 Nashville, Tenn. 37202

Sima Products (312/286/2333) is offering a videotape labeling system called "Video TitleTabs." The set's gery vinyl tab pockets stick to the spine of each tape carton. Owners can enter identification information on disposable paper tabs that can be slipped in and out of the pockets. Two sets of adhesive numbers are included with the TitleTabs, one for the carton and the other for the corresponding videotape. Suggested to retail at $9.95, the kit contains 20 adhesive vinyl tab pockets, a pad of 80 disposable TitleTabs, two sets of adhesive numerals from 1 to 20, a videotape index, and a pen. Two expansion kits are also available: one retailing for $1.49 offers adhesive number sets from 21 through 100; the other contains extra pockets and tabs, for $3.95.

"The Artisan Collection" of home entertainment furniture from Bush Industries (800/352-2974; 800/348-2974 in New York) includes a home entertainment center, two video cabinets, a TV/VCR cart, and a TV cart, with suggested retail prices on these items ranging from $79.95 for the tv cart to $399.95 for the entertainment center. The pieces are characterized by rounded edges, hand-stained and chiseled accent lines, and silk screen patterns on the glass doors. The units are made of oak solids and laminates.

AOC International (818/842-7069) has introduced its Model C9163M, a 19-inch color television set housed in a cube-shaped ebony cabinet to give it a hi-tech, monitor-style look. Its features include on-screen channel and time display and tuning to 139 channels. It also offers random access tuning and remote control with pads for power, volume, channel, mute mode, time, and numerical keys (0-9). Retail price is $395. AOC has 13-inch and 25-inch models available, too.

Tyro VCR owners are the primary consumer target for a Scottish VCR Kit from 3M (612/733-1110). The $29.95 collection includes a Scottish EG VHS T-120 video cassette; a Scottish VHS headcleaning videocassette; one roll of Scotch velcro tape (for changing titles on videocassettes and magnetic media boxes); a VHS VCR dustcover that fits all table-top models; and a storage box that holds six VHS videocassettes. Included in the starter kit are "Instant Savings Checks" coupons worth $10.

Uncharted Sees

Congratulations Bob Mann, Automatic Golf - Certified Platinum 174,000 Units Sold. (Records available for audit to any authorized charting organization.) Coming soon: Bob Mann's "Instant Karate"
nia stores that the company racks.

Of the distinction made in the convenience stores, Deering says, "It's a situation where we put in 200 titles, the top 40 plus toss-ins in very small towns. Two of the towns said they would prefer not having adult and we went along with it."

The Deerings are still irritated over the whole brouhaha. At one point, they got involved in an organization formed last October called Citizens Against Big Brother (CABB), which the Deerings say had the backing of the Video Software Dealers Assn.

The issue in Wilmar led to a series of stories by John Horning, night desk reporter at the West Central Tribune. Horning says that the Deerings have now pulled out and there are no prosecutions pending, but the issue is still in limbo.

Deering says he left Wilmar as a result of yet another situation. "We pulled out April 2. It was a case of not being able to negotiate a new lease in the mall. I don't think the adult issue had anything to do with it," he says.

Linda Deering estimates that during the controversy the couple received 60 letters from church members in Wilmar, "basically form letters—all worded alike."

John Deering says if the protesting church people in Wilmar ever came and talked to him, "it would have been different. Instead, the first thing we saw was this letter from the county attorney. Everything escalated."

In one editorial opinion, Linda voiced a concern widely held by video store operators. "The issue is not 'porn'—it is censorship."

She asserts "G- to R" rated videocassettes have also been targeted. Even the public service oriented "Strong Kids, Safe Kids," a video that seeks to address the national problem of missing children, has been singled out for the inclusion of frank material, she notes.

At least things have calmed somewhat for the Deerings. The company has a total payroll of 22, and stores are up to around 4,000 total titles in company-owned outlets.

A key to success from the beginning has been computerization. Says John Deering, "We have IBM. Linda is the computer wizard. We have to have it for inventory control. We know by the 10th of the month how each title and each piece of a title did the previous month."

Still, it's tough going. Deering mentions the basic static population growth. "We won a Disney award and they bragged on us being the most successful video store in a cornfield. In Minneapolis there's 20,000 people per square mile. Out here you have to go a mile to find someone."

The award was for a public relations effort involving Disney's anti-child abuse title "Too Smart For Strangers." Says Deering, "We took it around to community centers and had showings. We have never sold a copy. It's always been free to our customers."

A first-run, five story anthology comes to you in the spine-tingling tradition of the Twilight Zone, Amazing Stories, and Alfred Hitchcock Presents.

With Vincent Price

National Release Date: June 10, 1986
IN THIS ISSUE:

- BILLBOARD'S WEEKLY COVERAGE of video, accessories and blank tape

INTRODUCING A NEW CONCEPT: HARDWARE AND ITS IMPACT ON SOFTWARE:

- Survey of the best VCR, CAMCORDER and 8 MILLIMETER manufacturers in the business
- The latest on the COMPACT DISC revolution
- The impact of "crossover" hardware and software retailers to encourage "crossover" purchases

EXTRA

- Overview of the industry by Aaron Neretin, consumer electronics columnist and Billboard's newest expert columnist

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- To attendees at CES, June 1-4, Chicago
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NEW HARDWARE COVERAGE TO INCREASE SOFTWARE SALES!
In the 1930s "Twice As Much For A Nickel" was heard on a million jukeboxes across the country, underscoring an ad campaign for a soft drink company in much the same way "I'd Like To Teach The World To Sing" would for a competitor in the '60s. The arrival of the '80s set the stage for Michael Jackson and Julio Iglesias to sing the praises of colas on radio, television and in concert, indicating the start of a very lucrative marriage between the music industry and Madison Avenue.

It was a courtship no one in either camp could have predicted. Music had established itself with the rock generation as an integral part of the counterculture, a movement viewed skeptically by the advertising community. On the other hand, the music business wanted the massive exposure Madison Avenue offered, but was afraid of being branded "commercial" by its rebellious supporters.

This atmosphere was destined to change because of several factors that came into play in the late '70s. The first was the record industry slump, which saw devastating cutbacks for concert touring. Another was the gradual shift in audience demographics, which led (Continued on page C-10)
Image Association And Obligations
Top Priorities
Artists And Managers Weigh Gains And Losses Five Years After First Wave Of Sponsorship

BY MELINDA NEWMAN

W hen corporate sponsorship first reared its head with the 1981 marriage between the Rolling Stones and Jovan, for better or worse, touring was never to be the same. Rock and roll and Madison Avenue openly embraced as they signed on the dotted line.

Five years later the first wave of corporate sponsorship is over. Many sponsors who jumped in without fully testing the waters have pulled back while others continue to take the plunge. Several artists have managed to cash in without selling out whereas others have routinely shunned sponsorship no matter how much money was offered, fearing a loss of control and credibility.

"Lionel Richie says you are who you hug," says his manager Ken Kragen, who organized Richie's affiliation with Pepsi. "If you're getting into bed with a sponsor, you better be sure it's a bed you want to sleep in."

Such is the rule for most artists. Though money is a factor, a product's image and the act's obligations are possible," says Foreigner manager Bud Prager. "It's easy to say yes to a lot when they hand you a big check at the front of the tour; it's not that easy night after night." After turning down several more lucrative offers, Foreigner accepted a six-figure amount from Westwood One and Coke and Sprite. Ultimately, the arrangement was so satisfying that Foreigner's Rick Wills is now a talent consultant for Westwood One.

"No amount of money in the world is enough to prostitute ourselves for," says ZZ Top manager Bill Ham. After touring with Schlitz in 1984, the Texas band is currently without corporate backing, although Ham expects to have a sponsor by the time the tour ends in 1987. "We were looking for an exorbitant deal," he says, "and many companies haven't been in the position to come up with what we were asking for."

Increased Sales No Quick Measure of Success
Sponsors Track Trail Of Intangible Benefits From Product Enhancement To Stronger Local/National Promotions

BY MOIRA MCCORMICK

ow does a corporate sponsor determine whether or not its link with a pop artist is giving it a return on its sizeable monetary investment?

There really aren't any concrete methods by which sponsorship's effectiveness can be measured. Most companies involved in music partnerships deem them successful, but admit that trying to calculate that success in terms of increased sales is futile. Those who do find tour/venue/concert series sponsorship worthwhile often view benefits in terms of intangibles: brand awareness, media exposure, positioning, general image enhancement. Says Charlene Curry, national advertising manager of Pontiac, whose Fiero model sponsored Hall & Oates' tour last year, "Obviously, people who go to concerts aren't all in the car-buying market. But hopefully, we established a consideration level; a connection was made that might pay off down the road."

"We do track our overall image," Curry adds, "and that image has improved over the last three years. We feel the Hall & Oates sponsorship had something to do with it."

"We've done pre- and post-concert research, and found that attitudinal changes are positive," contends Mike Jaeger, brand director for Stroh's and Stroh's Light (Stroh's owns Schlitz, which sponsored the Who's farewell tour in 1982 and ZZ Top's subsequent tour). "But we can't say if that results in sales. In our opinion, the two to three weeks of promotion surrounding a date is more effective than the date itself. The concert audience is fairly confined, and doesn't like patronization of advertising media."

Apart from product enhancement, many companies see corporate sponsorship as a valuable opportunity to draw local branches into a national promotion.

Melinda Newman is a Chicago-based reporter for Amusement Business.

Moira McCormick is Billboard's correspondent in Chicago.

Right: Thompson Twins' recent North American tour was sponsored by Swatch Watch U.S.A. Below: Ricky Skaggs for Marlboro.

The Chevy Super Tour '86 features Alabama and the Pointer Sisters (on separate tours). With Alabama is Chevy's Steve McAvoy.

The Rolling Stones' tour this year featured JJ Cale and Carrier), among others.

Chevy's Steve McAvoy.

Marlboro Country Music

The Rolling Stones' tour this year featured JJ Cale and Carrier, among others.

Marlboro Country Music

Marlboro Country Music
From the radio to the road: The Westwood One Radio Networks and Sun Country Cooler proudly announce the co-sponsorship of Stevie Nicks' 1986 U.S. Tour. With the kickoff concert set for Friday, April 11 in Houston, Texas, Westwood One will be on hand throughout providing unprecedented tour support, including special tour updates plus an hour-long music and interview profile of Stevie Nicks to be made available to radio stations on a city-by-city basis prior to each concert. As the only major broadcast medium to sponsor major rock tours, Westwood One brings together the elements needed to maximize and enhance national network media advertising - radio, advertisers and touring artists. For innovation and entertainment, it's Westwood One...and only!
help those less fortunate than ourselves,” says Ken Ross, chief spokesman for Pepsi-Cola U.S.A. “We chose not to exploit our involvement because we felt world hunger was an issue that demanded attention.”

Pepsi’s advertising time on the Live Aid broadcasts (MTV/ABC-TV and some 150 stations via ad-hoc network) was used to air a special public service spot, in which Pepsi president Roger Enrico pleaded for contributions.

(Continued on page C-9)

Cleaver Guidelines Open New Channel of Opportunity

Corporate-Sponsored Music Videos: Still Searching For an Artful Balance of Music and Sell

By ETHLIE ANN VARE

Corporate sponsorships of music videos, although less established than corporate sponsorship of concert tours, stems from the same marriage of necessity and invention. Videos are getting too expensive for bands to handle, and advertisers need new ways to reach the public.

“People have become immune to being bombarded with tv commercials,” says Jane Yusko, account executive at New York’s Rockbill. “They zap right through them on their VCRs. They have to be reached in other ways.” One of those ways is through music videos.

The concept of using music video to subtly sell product is not new, not only are music videos a sales tool for records and tapes in the first place, but they have been successfully used to sell movie tickets. Putting products into music videos began very much like product placement in feature films, a long accepted practice.

“Four years ago, we were working with beer companies, getting product placement in music videos,” says Jay Coleman, president of Rockbill. “MTV was rather lax: if we provided beer for a shoot and a few thousand dollars in production subsidy, the beer can would pop up occasionally. We had Bud visibility in Huey Lewis and artists, not soda pop.”

The Parallax production of an original Barbara Hyde song that featured Coca-Cola’s line of clothing may have turned out to be something of a dead-end in corporate video—because the artist was unknown, the clip got little airplay.

“I didn’t use the Coca-Cola clip, but it wasn’t turned down because of sponsorship,” says pool programmer Roberta Perry, of El Segundo’s ET Video. “It was a programming choice because it wasn’t a recognizable artist. I didn’t use the Louise Mandrell/RC Cola clip because we’re not in country. But we just used Shannon/Pepsi, and we will use Mr. Mister next month.”

The Pepsi Cola sponsorship of Atlantic artist Shannon’s “Stop The Noise” was a unique video sponsorship, and may point to the future of this synthesis. Pepsi and the 117-location restaurant chain Black An

And Mega-Audiences

By HILLARY CLAY HICKS

Corporate sponsorships of live music events are nothing new. But in the last year, a new phenomenon has come upon the scene that has redefined the meaning of sponsorship by introducing elements of national and even global public service and instantaneous, simultaneous communication to hundreds of millions of people.

It has not even been a year since July 13, 1985 when Live Aid was viewed around the globe, the most ambitious telethon in history. A who’s who of musical entertainment performing in stadiums in England and the U.S., raising ultimately in excess of $100 million. Although the cost of production was enormous, corporate sponsorships defrayed all expenses permitting 100% of the monies raised to go to African relief.

“Communications will never be the same,” says Zoe Miller, financial operations manager of the Live Aid Foundation. “The sponsorships secured by Mike Mitchell of World Wide Sports and Entertainment introduced many corporations to sponsorship for the first time in first-class fashion. Their tremendous financial support enabled us to reach a broader audience, and they also provided many useful services.”

Live Aid’s major sponsor—Pepsi-Cola, AT&T, Kodak and Chevrolet—all contributed cash amounts in the high six figures to underwrite production costs. In-kind donors (that’s charity lingo for gifts of services) included Laventhal & Horwath accountants, the Bank of America, Hughes Telecommunications, Group W Satellite Communications, and others.

“It doesn’t take a genius to know that we should not have even gone public without Pepsi as a sponsor,” says Vacation’s Roberta Perry.

“These are the first corporate sponsorships defraying expenses in a live music event,” says Jane Yusko, account executive at New York’s Rockbill. “It all began at Live Aid.”

HILLARY CLAY HICKS is a freelance writer based in Burbank, Calif.

The Commodores in Chicago for WLS-FM and Budweiser. (Photo: Paul Natkin).

The Charlie Daniels Band has signed a tour sponsorship pact with Goodmark Foods Inc., makers of Slim Jim meat snacks.
COURSE DESCRIPTION:
Target Marketing Through Contemporary Music

INSTRUCTOR:
Rockbill, Inc.

LOCATIONS:
New York, Toronto, London, Melbourne

Rockbill, Inc. is the marketing, merchandising and publishing company that pioneered the concept of linking national advertisers with the broad spectrum of contemporary music. From tour sponsorship and artist endorsements, to licensed premiums and entertainment publishing, Rockbill is the acknowledged leader in international music marketing.

Since 1976, Rockbill has helped over 100 major corporations meet their marketing objectives through contemporary music. Beginning with the ground-breaking Jovan/Rolling Stones tour sponsorship in 1981, to Pepsi's recent links with Michael Jackson, Lionel Richie, and Tina Turner, to worldwide corporate sponsorship of Live Aid, Rockbill has consistently conceived and executed the most dynamic and successful programs in music marketing.

Rockbill's publishing division—Rave Communications, Inc.—has grown to encompass America's leading new music publication, "Rockbill" magazine, read by over 3,000,000 young adults every month, and a Live Concert Network of program publications for several of the country's most prestigious venues including New York's Radio City Music Hall and the Universal Amphitheatre in Los Angeles.

Innovative music marketing programs have kept Rockbill on the leading edge of lifestyle and event marketing. Rockbill's programs get results because music sells—and at Rockbill, music is the medium.
Bigger The Contest, Larger The Return
Radio Sponsorship: Major Promotions Keep Clients and Call Letters On The Air

By RON BERGIN

As sponsorship has matured as a marketing vehicle in the '80s, a developing trend in the past two or three years has been an increasing interest on the part of major corporations to become involved with popular radio stations as sponsors of major promotions.

The reasons for the evolution of radio promotion as yet another vehicle for sponsorship are very basic and natural: radio has well defined demographics, a clearly identified target audience, and ratings which indicate reach and potential impact. For these reasons, marketers of products ranging from soft drinks, beer, jeans, and automobiles are easily able to determine which stations, through tie-ins with major promotional campaigns, will be most appropriate to deliver their marketing messages. Moreover, a major radio tie-in in a designated market is a logical extension of a spon-

Radio stations, seeking to attract a greater audience, create goodwill and public relations, and generate publicity, are finding that with regard to promotions, bigger is better. By having some or all of the cost of certain promotional programs underwritten by a corporate sponsor, a station is able to devote more of its efforts to larger and more elaborate promotions than they might otherwise be able to afford. This of course will attract listeners, garner publicity, and help eliminate the clutter of doing many small promotions, enabling each to be of a higher quality and therefore have greater impact. Besides defraying the cost of large promotions, corporate dollars also permit better merchandising and advertising of promotional programs through bumper stickers, posters, premium giveaways, billboards, and print ads which yield additional exposure for both the station and sponsor.

In addition to exposure, sponsors are attracted by the positive association resulting from a tie-in with a popular contest. Each time the sponsor's name is mentioned during the promotion of a particular giveaway or event, i.e., "KIMN Denver Skyfire '85, brought to you by Kentucky Fried Chicken and Coke"—their name and image are enhanced by being associated with a fun and exciting activity. Not only does sponsoring a major-radio promotion achieve corporate goals of visibility, positive association and image enhancement, but it's also a good deal. Most sponsors receive, at the very least, an equal amount of promotional tie-in. In addition to their regular commercial buys, a bonus of promotional mentions results from the frequency in which major contests and giveaways are promoted. According to Jack Quigley, promotion director of WMMR Philadelphia, some of the promotions he's run, such as "The Morning Zoo From London" in association with Moosehead and TWA, have generated a return of four or five-to-one for the sponsor's investment.

Corporate sponsorship of radio promotions also provides an advertiser a means by which to penetrate a market that is effectively sold out. That is, a spon-

Corporate sponsorship of radio has a distinct advantage over other forms of sponsorship in that radio is one of the easiest mediums to tie-in with because of its built-in promotional ability.

Ron Bergin is a freelance writer based in Chicago specializing in sponsorship and special events.

Correspondence\n
BILLBOARD APRIL 26, 1986

Billboard Forms Special Marketing Wing

Billboard's Entertainment Marketing Group has been formed to develop consumer publishing and promotion.

"More and more consumer advertisers are using music as a marketing and promotion tool. Since Billboard is the leading voice of the music industry, we feel it is a natural affiliation to offer the company's music expertise to marketers trying to reach consumers," says Joe Mangione, who heads the group. The first three projects for the group are: a controlled circulation collegiate publication; pursuing single sponsor magazine opportunities; and music promotion.

Mangione, formerly vice president of promotion for Playboy, is based in Billboard's New York office.
Managers (Continued from page C-2)

The ones that have been willing to meet our prices, we haven’t been interested in because of the image.”

That image association remains all important when finding the perfect match because even if the artist isn’t featured in advertising for the product, most concertgoers believe there’s an implicit endorsement. If the soft drink is fine, a beer company one has to think about, and cigarettes are definitely out,” says Arnold Stiefel, Rod Stewart’s manager. For some artists, even beer-sponsored venue ads are taboo. According to Amy Grant’s manager, Dan Harrell, Grant’s name could not appear in direct conjunction with an alcohol or tobacco-sponsored event.

“When Coke came to us we knew we were looking for someone with a beautiful reputation and image,” says Ray Rodriguez, Julio Iglesias’s manager. “With Coke’s worldwide appeal, it was obvious that’s who we should have.” The Coke deal, for around $30 million, includes four support for three years and commercials featuring Iglesias swilling the soft drink.

In addition to product affiliation, the artist’s obligation is also a factor. Standard duties include supplying the sponsor with a limited number of tickets per show, signage somewhere in the facility and on the ticket and, while not a formal obligation, hospitality suites for local dealers, bottlers and distributors.

Whether obligated contractually to attend parties or fueled out of their own desire to meet those associated with their sponsor, most artists find the hospitality suites a small price to pay. “It’s only a matter of courtesy and good taste,” says Alabama’s bass player Teddy Gentry. Although the band’s upcoming sponsorship deal with Chevy doesn’t require the group to put in appearances at dealer parties, he adds that Alabama volunteered to attend.

“Sometimes it’s a drag to go into a room full of concert winners and bottlers before a show, but Rod did it out of commitment to Canada Dry,” Stiefel says. The list of obligatory duties becomes grayer after the standard requirements. Some artists flatly refuse to do anything that resembles product endorsement, while others have no such qualms. Pepsi has routinely featured its artists in commercials, something some acts would not do. “I’m always appalled to hear new lyrics to an old favorite,” Stiefel says. “Rod would not do commercials for a product.”

“If we put Lionel’s Pepsi commercials on a scale, the weight would definitely tip in favor of him doing them,” Kragen says. “There’s not a thing that takes off a piece of his creative edge, but it broadened his audience widely. He’s always ranked very, very highly with the older age group, but these commercials really got the younger audience.” Richie and Kragen are currently deciding who, if anyone, will sponsor the singer’s upcoming tour. “There’s a split vote,” Kragen says. “On one hand, it’s found money. On the other hand, does Lionel need it? Definitely not. Is what we’re giving up worth it? He’s trying very hard to be recognized as the creative force that he is and we wouldn’t want to do anything that’s going to hinder that.”

Other artists haven’t felt a conflict in extending the sponsorship to include commercials. With the multimillion Beach Boys/Sunkist affiliation, which begins May 19, the group will record “Good Vibrations,” the long-time Sunkist theme, for upcoming soft drink commercials. “They’re shooting a commercial featuring a sun and a person drinking a glass of Sunkist will kick off each of the 80 sponsored dates,” says the perfect marriage,” says Beach Boys manager Tom Huelt. “The only compromise we’re making is that we’re doing 80% of our dates in four and five months to better accommodate Sunkist’s peak selling times.”

Whatever the obligations, few artists have found them so rigorous or distasteful as to make the sponsorship unworkable. At the very least, corporate underwriting enhanced the tour through advertising dollars or through paying start up costs. “Corporate sponsorship is very valuable in that it allows the act not to dip into his own finances to fund start up costs, such as the stage,” Stiefel says.

“If we didn’t have a sponsor, we couldn’t go into some secondary markets because we’d lose money,” says Gentry. “It’s very expensive to keep a crew all year round, work weekends and then go home for the rest of the week. We have to work between 150 and 160 shows annually and sponsorship allows us to go into those markets with the assurance that we might not be able to play otherwise.”

On a smaller level, corporate sponsorship assists breaking bands in attaining national recognition. Miller Beer underwrites 16 fledgling bands, such as the Del Fuegos, the Rangehounds and others through advertising, promotions and other audition-type deals. Menken Miller on stage during more than 150 annual dates. Several have also done television or print ads for the brewery.

After several years of boardroom talks and backstage parties, corporate America and the music industry have yet to fully understand each other. But when corporate entities come together with no common goal, they tend to bump heads,” Stiefel says. “We got through the Canada Dry deal and it was pretty good, but it was difficult because our interests were so different. Rod was interested in pleasing the fans and Canada Dry was interested in having their key bottlers meet Rod.”

“Many times a corporate, hospitality suite is a plus, but it’s a lucky break, he honored anything that remotely resembled an obligation to us,” says Prager. However, most corporate sponsors “don’t know what touring is all about, and they don’t even know after the tour is through,” he continues. “All they know is that they’ve got a laminated pass and an autograph for the kids.”

Because of the two parties’ diverse interests, negotiations can take months. “It’s not like the entertainment business has an understanding of corporate America either,” Kragen says. “A deal is not good if it’s one way, and we have to make sure the tour pays off for them.”

“With Chrysler (which sponsored another Kragen client, Kenny Rogers), they’re selling a $10,000-to-$15,000 vehicle. That’s a considered purchase. People don’t say, ‘Oh Kenny drives a Dodge, let’s get one,’” Kragen says. “It’s a whole different game and it’s a lot more complex and harder to track (than sales for an impulse item). You start giving away ticket stubs to dealerships and car keys at concerts and gauge by the traffic if the car sales went up.”

Dealing with corporations often means miles of red tape. “What starts to happen is that everyone wants to be involved,” Kragen says. “When the big companies start to turn on the infrastructure, they’re used to exploiting to the hilt and it takes an effort to work with them (and retain control).”

“That most difficult thing for us was to get the local bottlers to understand the sponsorship,” Rodriguez says. “Their advantage is contribution ticket selling and ticket merchandise giveaways. Regional bottlers also held receptions on concert nights, allowing their employees to mingle and sometimes meet the touring artists.”

By sponsoring performers with multi-generation appeal such as Jacksons, TTL/Richie and Tina Turner (whose commercials are airing overseas) are “ideal for tying in local bottlers, and thus increasing sales,” says Ken Ross, chief spokesmen for Pepsi-Cola USA.

With aforementioned tours, according to Ross, “Local bottlers (of which there are 400 nation-wide) are more able to accommodate.” Ross adds, “The Rolling Stones and Jovan opened the door,” says Kragen, “but Bruce Springsteen has closed it a little and some groups have pulled back.”

Despite the few holdouts on both sides, as most groups lineup sound and lighting companies for a tour, it’s likely that a sponsor will appear on that checklist as well. “There are only so many seats in a venue and ticket prices haven’t gone up as much as the other costs,” says ZZ Top’s Ham. “So if a band can pick up a couple of million dollars before the tour starts, who’s to say they shouldn’t?”

Sponsors (Continued from page C-2)

Such a corporation is Pepsi-Cola, whose multi-million dollar concert tour/TV commercial packages with the Jacksons, Lionel Richie and Tina Turner (whose commercials are airing overseas) are “ideal for tying in local bottlers, and thus increasing sales,” says Ken Ross, chief spokesman for Pepsi-Cola USA.

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Sponsors (Continued from page C-2)

There’s a fear of some religious condemnation. A good reason contemporary Christian artists have gone unsponsored is because not many of them draw huge crowds. When you’re talking mass appeal, America is only one bumping into that area.” Harrell expects Grant to have a sponsor by her 1987 tour.

If corporations don’t openly admit wanting to be affiliated with an overtly religious artist, they seldom hide their disdain for heavy metal artists. “A lot of it is about what’s selling and what’s not,” says the frontman Ronnie James Dio. “I think that these corporate sponsors, who are really dealing with Middle America, feel it’s going to be a black spot against their name if they give money to people like ourselves (whom they) cast aside as the dregs of humanity.”

As corporate America, we’re looking for heavy metal kids going to church? You have to find the right corporate sponsor. Who are you going to find? A marijuana sponsorship? A cocaine sponsorship? Beer would be appropriate, but most members of the audience are between 12 and 17. It seems like a two-edged sword and no matter which way you turn, it’s going to cause problems. In the metal market, however, seems to be more receptive to sponsoring heavy metal, with Dio heading out for Hard lager this summer.

Many parties predict that while corporate sponsorship will undoubtedly continue, companies will become more selective in their choices. “Major sponsors, such as beer and automotive companies, are moving away from artists to venues,” Hulett says. “This is going to become a real problem. There’s no reason for a Budweiser, hypothetically, to sponsor a Willie Nelson if they’ve got the country covered through venue sponsorship.”

“As corporations become more selective, they’ll filter out even better ways to use artists. The associations will get closer and corporate sponsors will develop a way to really make it pay off,” Rodriguez says.

Just as many potential sponsors may decline to enter the market, so may many artists. “The Rolling Stones and Jovan opened the door,” says Kragen, “but Bruce Springsteen has closed it a little and some groups have pulled back.”

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(Continued on page C-8)

www.americanradiohistory.com
Coca-Cola involves local bottlers in many markets, not only via national concert tours (Duran Duran, Foreigner, Julio Iglesias), but through promoter sponsorships. In Dallas and Houston, for instance, local bottlers underwrite currently tie-ins with the Concerts to sponsor concert series in those cities with different Coca-Cola brands.

In Houston, it's the Sprite Concert Series; in Dallas it's the Cherry Coke Concert Series. Houston's program has been in place for a couple of years and this is its first, according to Guy Thomas of Dallas' Coca-Cola bottling plant. "We expect to sponsor 90% of Pace's shows here," he says, "which is 20-30 this year."

"National sponsorships are good," says Thomas, "but by the time a concert reaches your city, you don't have as much control as you do (with local concert series). We're able to do so much more with local activities on a regular basis—it's much more exposure than (simply ad dollars) could buy."

Beer companies also maintain high profiles in regional concert series. Miller Brewing, in fact, eschews tour sponsorship altogether for their three-pronged program along with "local class A promoters," according to Richard Rechtschaffen.

"I think we've been more selective in who we hook up with, how we use them, and how much we invest. Our expectations are realistic ... unless sponsorship efforts are careful and well-targeted, a lot of advertisers are going to be disappointed."

Together, Anheuser-Busch has sponsored tours by the Thompson Twins, Belouis Some, Berlin, and rap conglomerate Fresh Festival, also finds tour sponsorship a risky and hard-to-track business. The company is frequently approached by bands hoping for a linkup, however, and has devised alternatives to full-fledged tour sponsorships.

One, according to vice president/marketing Steve Rechtschaffen, is a tradeoff. In return for airing a band's music clip in Swatch's video-equipped stores, said band will display giant Swatch Watches (such as the Thompson Twins utilized) and wear the wrist versaries on stage.

More significantly, the company has decided to stop traditional tour sponsorship altogether in favor of their own concert promotion. According to Rechtschaffen, Swatch has recently established an in-house concert promotion division, which will be co-promoting dates with regional concert impresarios this August. Dabbled Swatch Live, the tour will involve one or more semi-underground new music band (along the lines of OMD, Modern English, and Depeche Mode), as well as an opening act consisting of a "sports/dance/fashion" week, such as "synchronized swimming or bicycle dancing," according to Rechtschaffen.

Promoting their own tour, he says, is partly a reaction to what he perceives as an imminent overabundance of corporate sponsors, but mostly it is just good business. "We might lose money the first time out," admits Rechtschaffen, "but it would probably be less than what a normal tour sponsorship would cost. Why just spend money, when you can either break even or make money anyway?"

If there's one aspect of corporate sponsorship that virtually all companies agree upon, it's that showing a corporate logo down concertgoers' throats is the quickest way to undermine promotional efforts. Most sponsors restrict venue signage to lobby areas and/or removable backdrops (which disappear when the band is onstage). "You can be as bold as you want—"

"It's easy to say yes to a lot when they hand you a big check at the front of the tour; it's not that easy night after night."

before the show," stresses Anheuser-Busch's Lodge. "You can't get too commercialized or you'll turn off your audience," says Pontiac's Curry.

Schlitz learned that lesson the hard way in the pioneering days of corporate sponsorship, when a pre-concert commercial put together for the 1982 Who farewell tour was yanked after only one night. "It was not received well by the audience," Stroh's Jaegel delicately puts it.

The whole issue of rock'n'roll's and big business' symbiosis is a very tough one indeed. "What we often see," says Norm Pattiz, founder/chief executive officer of Westwood One radio network and CEO of the Mountain Network, "is two very different worlds speaking two very different languages. We feel tour sponsorship is useful, even valuable, but someone has to step in who speaks both languages."

Enter Westwood One, which has co-sponsored national tours for Rick Springfield (with Chevel Sugar-flows), Foreigner (with Coca-Cola), and will be co-sponsoring Stevie Nicks with Sun Country Wine Coolers. Pattiz sees Westwood One's involvement in corporate sponsorship as a natural outgrowth of their business, which he deems "artist-intensive."

"Normally," he says, "a company might give $250,000 to the group and $250,000 for media. With us, they come up with half, and we put up the media support."

With radio stations nationwide carrying Westwood One's programming, Pattiz says, media support is quite extensive, simply because of the proliferation of radio stations, he says, and tour sponsorship lets us provide something for the advertiser that they can't get anywhere else. We can spread different promotions out over a variety of stations in a single city, such as ticket giveaways, live broadcasts, and special interview programs—as well as promote through the 'presenting station.' Local radio becomes a quasi-sponsor because of Westwood One."

The radio syndicator plans to do future co-promotions with MTV, which Pattiz sees as ideal for acts who want to avoid linking their names with consumer product manufacturers.

Pattiz sees Westwood One more clearly able to measure their tour investments than other sponsors. "National advertisers," he says, "are spending money with us ... it becomes harder to measure where exactly does the money go for Coke or Chevels. (Ideally) it would help them get better product distribution, more shelf space."

While Pattiz is in agreement with the relatively low-key approach sponsors must take in pushing rock artists, he feels that corporate linkups are becoming more accepted simply because of the proliferation of advertising in most aspects of daily living. "Rock'n'roll sponsorship has become an economic necessity," he says. "Don't forget that many of these artists play in venues already covered with billboards. To display the banner of a consumer-oriented product doesn't pose nearly the problem it did when rock was really counterculture."
butions for the project from the public. AT&T not only gave cash, but donated the services necessary to produce the television itself. In doing so, AT&T developed a new kind of 800 number service, in which Avis, American Airlines, Telemarketing Corp. of America, and the National Data Corp. were linked into the same system to reach 1,262 lines in 12 centers in nine states.

"We enjoyed four benefits for participation," says Don Honicky, AT&T division manager, public relations. "We contributed to a good cause. We tested out a new service. We received great exposure through a good marketing and advertising buy. And we showed our employees—Live Aid has received about $60,000 from them alone." AT&T created a special commercial for the event.

"According to Eastman-Kodak's director of media and communications policy, Roger Morrison, "Our media analysis showed it to be a good buy. We found it to be a great cause as well. The people who did this are both brilliant and wonderful." Kodak's commercials were existing ones for their line of film.

Live Aid was Chevrolet's first entry into music-related sponsorships, "We were willing to take the risk," says John D. Hamm, vice president of Campbell-Ewald, Chevrolet's advertising agency. "We were a bit leery of a rock promotion, even for a good cause. But we found that the promoters are the best in the business, and the results were a spirit of cooperation unlike anything we've ever seen; capturing the attention, even the interest, of America." Chevrolet supported commercials of a public service nature, prepared for the event. There were also special dealer tie-ins and promotions.

The success of Live Aid led Ken Kragen to approach Coca-Cola for help in the development of "the largest participatory event in the history of the world: Hands Across America," according to Clare Bisceglia, program director, Coca-Cola U.S.A.

Set for May 25, Hands Across America involves the hand-to-hand linking of some six to 10 million people at 1,000 points. Places to be line are to be sold from $10 to $35 each, with the proceeds going to the USA For Africa Foundation for feeding and sheltering of poverty-stricken Americans. Some 800 celebrities are participating. A theme song record was introduced on Good Friday, March 28, the one-year anniversary of the live broadcast across America, "Hands Across the World."

Coca-Cola's role is to create national awareness through its bottling system while underwriting a portion of the expense of production (the other cash sponsor is Citicorp). Says Bisceglia, "We saw this as an incredible opportunity for Americans to help Americans, in the spirit of America, improving the quality of life, helping the homeless and hungry. We are doing this for public service reasons, not commercial. This program is actually helping alleviate human pain, not just performing a symbolic gesture. Coca-Cola regards it as a responsibility, one we are happy to undertake.

"The advertising is minimal, our responsibility to do so. Farm Aid, held Sept. 22, 1985 at the Univ. of Illinois in Champaign, featured 49 artists and raised a reported $10 million for financially stricken U.S. farmers. Sponsorships for Willie Nelson's brainchild were obtained as a function of advertising sales by a repping group in fact, a cable satellite marketing and distribu-

SPECIAL EVENTS (Continued from page C-4)

tion organization) instead of by promoters, a highly unusual arrangement.

Major sponsors included Campbell's soups, Miller Beer, U.S. Tobacco, Sears Catalog, Fram, the Dairy Board of Wisconsin, and Chevrolet. "We had a mere four weeks to obtain sponsors," says Peter Weisbard, vice president of sales for Group W Satellite Communications, which represented the Nashville Network to obtain sponsors. "The sponsors we located underwrote the cost for production of the event, which was done by Buddy Lee Attractions in Nashville. As part of the package, sponsors received media schedules on the Nashville Network (cable) and 150 syndicated markets, and radio networks; plus signage at the event. VIP tickets and product displays if desired." "The sponsors made it possible for the money raised to buy telephone service directly to the Farm Aid Foundation and to aid-distributing organizations," says Tony Conway, vice president of Buddy Lee Attractions and event producer.

"Says Jerry Schmutter, group products director for Miller Brewing, "We try to get involved in events that reflect the values and concerns of our consumers. And Farm Aid did exactly that."

The superevent marketing method has spawned other smaller projects for public service purposes. Among the most notable of these has been Los Hermanos, the Latino "We Are The World," featuring 50 Hispanic artists, underwritten by Donald Kaldor with sub-sponsors Coors and AeroMxicanA. For its $150,000, Pepsi saw its logo identified with the raising of funds for hunger relief in Latin America and Africa by such artists as Jose Feliciano, Menudo, Jujo Iglesias, Cantonias, Placido Domingo and Herb Alpert, among many.

In the meantime, more conventional live music event sponsorships continue. Miller and Budweiser have concentrated their efforts in sponsoring venues all over the nation. Various individual events, such as jazz festivals, blues festivals, etc. attract regional sponsorships, usually obtained through local distributors of a beverage or consumer brand. Kentucky Fried Chicken sponsors the KFC Bluegrass Festival in late September in their hometown of Louisville in memory of Colonel Sanders' birthday. This Sept. 5-7, it is expected to draw some 150,000 people, the largest bluegrass event in the world.

An interesting competition is underway between KFC and McDonald's for the soul of the black gospel market. KFC conducts events in six markets consisting of four gospel choir competitions (Philadelphia, Washington D.C., Atlanta, and Detroit) and two festival concerts (Chicago and Louisville). McDonald's conducts 10 events around the nation, including free concerts and choir competitions.

"We feel this market is a good way to reach an important target audience and showcase local talent while helping an important art form," says KFC director of public relations, Clare Kenner.

"We do it because we're helping local groups to become active. It's the right tool for Miller's Mike Gordon. "It helps pull the gospel community together. And we're interested in whatever we can do to promote Black American culture."

Even though the band was literally unknown when picked for the project.

"Sasso had come to us and asked us to do a fashion video to help them launch a new line of hair coloring products," says Cannon/Casady partner Cort Casady. "We in turn suggested that they not do a fashion video few people would see, but rather a music video that would play on TV stations to support their distribution, the video had to be appealing. "There are no longer logos in the video," says Casady. "There is no product identification in the video. There is no selling in the video."

Rather, Sasso paid for the video production (less than $100,000) and ended up with an urban-standard rock clip in which some of the extras had Sassoon coloring products in their hair. Then, Sassoon put the same amount of money into a separate documentary featurette about the making of the video, which could be used by the firm as a sales tool. "It's interesting that Sassoon was willing to take," explains Casady. "They had to assume that the selling would be done through a separate vehicle."

As corporate sponsored music video develops a track record, new ways of utilizing the form are being explored. Rockbill commissioned an original song and video by Rick Derringer that was used as part of a promotion for the Captain Crunch cereal—and the video was shown as programming on Nickelodeon and other outlets. The VTW cassette network, in which both ET Video and Rockbill are involved, will offer advertiser-sponsored "snippets" of story or character clips to radio and video cassette manufacturers to produce music-driven commercials hardly distinguishable from videocassettes.

"Corporate America is sold on the idea," says Yuskov. "Now you just have to go sell the artist. At first, it was only image-oriented products that were interested, things like liquor. Then, it got into the electronics industry because of their association with music. Now, it's into packaged goods. Traditional advertisers who never had touched rock music a few years ago are anxious to get involved."

But don't start eyeing Corporate America as a bot-tleneck for financing of video. A lot of compromises have to be made, or this marriage will be annulled before the honeymoon is over.

"The music industry could not, should not expect simply to receive money from these corporations without expecting their creative involvement in the project," says Koranda.

VIDEO (Continued from page C-4)

The music video industry is spinning off another product. A new way to sell products is emerging: You can sell a clip of a music video. Clips, which are not only sanctioned by the public but also encouraged by the video companies, are now in the hands of TV stations, cable, and syndicators.

A new company called IN Music Video is offering its services to music companies. They are receiving strong interest to license their clips to the public. They are thinking in terms of a television format that will "小学,中學,大學"
corporate sponsorship

(continued from page C-1)
to widespread acceptance of major corporations in the general marketplace, TV, which virtually ignored contemporary music since its appearance in the ’50s, now emerged as an important tool in the form of MTV.

"In 1979 we paired two artists with a national advertising campaign,” noted Gary Rockbill, president of Rockbill Inc., the New York-based pioneer of music sponsorship. "Earth, Wind & Fire signed with Panasonic for three years, and the Charlie Daniels Band went with Skoal, a relationship that still continues. Most companies still didn’t understand music, but we were able to help two contemporaries and two market giants with Skoal and Who knew what we were doing."

Two years later, Rockbill was instrumental in joining the Rolling Stones with Jovan for a sponsorship of the group’s concert tour, a move that set the tone for the rest of the industry. The relationship included a substantial sum of money to the Stones, while the fragrance manufacturer received name identification on tickets and merchandise. Despite the open embrace of the two diverse entities, problems at the negotiating level continued to ignore several key players on both sides.

Rockbill, which had already established a bulwark reputation, continued to forge ahead. The firm linked Rod Stewart with Sony one year and with Canada Dry, the next, then paired the giant ale giant with Hall & Oates, who came back for another round with Pontiac. Among the Jacksons’ association with Pepsi, which Rockbill engineered, was the enhancement of momentum by connecting with Lionel Richie and Tina Turner. Last year also saw the music marketing firm bring four strong supporters into the Live Aid concerts, which reached more than two billion people around the world.

The contributions of corporate sponsorships to the health of the touring industry are unmistakable. Record companies that pulled dollars from concert support have since invested capital in video production, and based on growth in that sector, aren’t likely to retarget funds into tours. Sponsors have also adjusted their view of results since return on dollars spent on concert tours is as easily calculable as for media returns. The touring industry has proven to be a better investment, returning three dollars for every one invested. Conventional media returns only a dollar for every one invested. The only shortcoming in any substandard implementation, but even this is changing.

"There were mixed results in terms of sponsors understanding about how to gear these programs for results so that their systems already in place could be accessed," said Socoloff. "That integration came after trying various sponsor concepts with Jay Coleman, president of American. Consideration is understanding. Sales and promotion departments have to know what they can do to sell their product. If we’re consistent in what we do, then total benefits can also be returned to the artist."

While artists, managers, record companies, and sponsors realized many of these benefits in time, booking agents and promoters were often totally omitted. At the negotiation table, concessions such as blocks of complimentary tickets in each market for the sponsor were often promised without contacting the local promoter or the boxoffice at the venue. Promoters, rare in the days of sponsorships, did not lose sight of the fact that sponsorship was a source of money for concert promoters, while those signing the deal ignored the possibility of value in the form of better public relations and increased sales in the marketplace.

Booking agents, realizing none of the sponsorship benefits directly, approached the problem differently. Some attempted to cut deals before the sponsor of a tour was announced, therefore obtaining a higher percentage than they would if a promoter knew corporate support was on the verge of materializing. Others attempted to negotiate sponsorships for artists on their roster, with varying degrees of success.

Securing sponsors for country acts is considerably harder in 1986 than in the past. Jim Halsey, president of the Tulsa-based Jim Halsey Co., says much of this difficulty stems from press reports last fall outlining the decline in country sales, which he calls "unfounded."

"Our philosophy is to try to match up an artist with a product so that each receives mutual benefits," he says. "Our artist can be a spokesman, make endorsements and appear in commercials."

One major corporation that has been with Halsey client Roy Clark, who has worked with Hunt’s Cat- sup for the past five years. There has been a "limited degree of participation with live concerts" in the relationship, although Halsey says it’s "developing with a lot of our other artists." In the case of the Oak Ridge Boys, for whom he worked, $7 million from Jeno’s on their financial and advertising trade magazines targeted to executives in search of beginning an "all-encompassing arrangement."

When it comes to capital, the major players com-

"A soft drink is fine, a beer company one has to think about, and cigarettes are definitely out."

mand the major dollars. The Rolling Stones broke in with $3.5 million from Jovan. Rod Stewart received $4 million in advertising from Canada Dry. The Jacksons came in with $5.5 million from Pepsi. The Beach Boys showed their worth with $7 million from Jeno’s last outing. Julio Iglesias tops the list with $30 million from Coke, but that’s over a three-year period and covers both domestic and international territories. Few are telling just how much an artist’s personal take is, but Kenny Rogers and Lionel Richie are said to have received the $1 million each in exchange for their participation.

The music marketing firms usually receive a flat fee, rather than a percentage. Income is primarily derived from a program development fee and a field marketing fee and implementation of the program.

Measurable returns extend beyond dollars, which brings in the importance of implementation and cross-merchandising. These programs are perhaps the most creative areas of the business, beginning with such elements as tickets for promoters and radio station giveaways, along with tour merchandise, record albums and backstage visits with the artist. They have since expanded to include on-site signage and sponsor product sampling, national sweepstakes and retail programs targeted to increasing the sponsor’s market share. For the artist, it can mean sending concert goers away with posters that include a discount coupon redeemable on product at a local record retailer.

"We’re definitely concentrating on tour implementations," said Socoloff, "to broaden the base beyond the 16-24 hardcore music marketing mix."

Part of that cross-merchandising has crept into promotions through the sponsor’s product. RCA act Autograph incorporated a new Paper Mate pen successfully into a vidclip, but also produced other versions more clearly featuring the pen for commercial use. Louise Mandrell didn’t fare as well when The Nashville Network objected to a vidclip prominently featuring the pen. The country music network, a major sponsor of both The Willie Nelson and Jack Greene concerts as well as an advertising outlet for Nisse & Japan Wine, has also seen some conflicts between the two networks, with 16 facilities in 11 cities. Advantages of the latter are that both campus activities boards and major concert promoters are supported in multi-media advertising, and on-site signage is at a maximum. "Miller isn’t involved in tour sponsorship, and I don’t believe the direction will be there in the near future," says Gary Reynolds, president of the Milwaukee-based Gary Reynolds & Associates, which coordinates the programs. "There is much more control of signage and Miller’s image at these venues."

Radio and TV play important roles as primary messengers, although both are direct sales outlets, but they can also serve as sponsors. MTV has sponsored tours of the Police and U2 in the past, while Westwood One has developed an ongoing program of tour sponsorship. Distributing some 30 regularly scheduled radio programs and concerts (plus some 50 yearly specials) to the market, the program’s value to both artists and sponsors takes on significant proportions when coupled with another major supporter. Westwood One contributes up to $500,000 in media support to each tour, while the accompanying sponsor matches that amount. Such associations have matched the program with Foreigner andLed Zeppelin, with the venue sponsor also contributing. It makes perfect sense for a national medium like Westwood One to be in there providing support.

The trend has become an industry standard, but the honeymoon is clearly not over. The major music marketing firms may have the biggest market share, but more moves toward cross-promotion and co-branding are on the horizon. Advertising agencies are also quickly learning they can provide these services for their clients, locking out the middlemen. Most music marketing firms have already responded by diversifying, turning their focus to the broader spectrum of entertainment marketing. Rockbill has responded by staffing offices in Toronto, London and Melbourne, Australia, where initial tour sponsorships are already underway. More international events satellite-linked for global impact are the next plateau, which Rockbill is currently pursuing. However, increasing costs and a decreasing pool of sponsors are two factors weighing heavily in this area of development.

I think the future will be interesting," says Philip Bloom, who left Rockbill to form his own event marketing firm, Bloom & Emery, in New York. "Utilizing entertainment, music, and sports as an attractive feature to target audiences for advertisers will continue to penetrate the club level, into arenas and stadiums and even far-flung crowds of 100 million people around the world."

Ancil Davis is a New York-based reporter for Amuse-

ment Business.
business to make a profit. Sponsorship of major promotions helps both achieve this objective: a large, splashy promotion cultivates listenership, helping increase ratings and attract advertising dollars while giving the sponsor the exposure it desires. Although improved ratings are, of course, a desired effect, most stations feel that promotions enhance, but do not guarantee better ratings and cite programming and on-air personalities as equally important factors.

Corporate sponsorship of radio promotion is not simply the giving of a sum of money to a radio station. It is a relationship whereby both the station and their client, the sponsor, must mutually benefit. Promotions, although creatively designed according to corporate criteria of visibility, reach, wholesomeness and goodwill, must also fit the station's format and programming needs. Examples of popular promotions which have helped realize these objectives include: trips throughout the U.S. or to foreign countries (WBCN Boston/"Schlitz Rocks America," WLUP Chicago and Miller present "Around the World"), and free concerts such as the WAVA Washington D.C. 4th of July Party at the Washington Monument with American Airlines and Dr Pepper.

Corporate sponsorship of radio has a distinct advantage over other forms of sponsorship in that radio is one of the easiest mediums to tie-in with because of its built-in promotional ability. Although not yet extensively utilized, as more advertisers realize that sponsoring a major promotion can yield exposure to a select market segment at a rate traditional advertising cannot, the future should see an increasing number of corporate tie-ins with major radio promotions.

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The leading company for staging pop/rock concerts in Holland is Delft-based Mojo Concerts, founded in 1968, claiming an 80% market share of the Dutch pop live show industry.

Mojo Concerts, with two 35-year-olds, Berry Visser and Leon Ramakers, as managing directors, bring into the Benelux territories acts mainly from the U.S. and U.K. Concerts by smaller acts, touring the Dutch domestic club circuit, are principally booked by Double You Concerts, sited in Nijmegen, with Willem Venema and Ben Giezeman as its top executives. Double You is financially linked with Mojo.

There’s no argument that 1985 was a singularly prosperous year for Mojo. Two sold-out concerts by Bruce Springsteen were the highlight, both staged at the Feyenoord football stadium in Rotterdam and pulling a total audience of 100,000.

Says Ramakers: “Along with 1982, when we organized three packed concerts by the Rolling Stones, also at the Feyenoord arena, 1985 was certainly our most profitable year so far. And 1986 looks like being another financial winner.”

Apart from the Bruce Springsteen bonanzas, Mojo last year organized seven Dire Straits concerts (a total 54,000 tickets sold), five by Diana Ross (40,000), three by Simple Minds (27,000), two by Spandau Ballet (16,000), and five by Tears For Fears (16,000).

Through the whole year, the agency staged more than 80 concerts, attracting some 350,000 fans. Additionally, Double You Concerts put on another 310 shows for the club circuit, these selling another 100,000 tickets.

Other pop/rock concerts for clubs are run by companies like Europop and John van Vuerien’s Columbus Management.

Leon Ramakers believes that video clips for the promotion of records have a very positive influence on the concert scene. “Most of the clips are very professionally made and make fans want to see the acts perform live.”

“There’s been, he says, a change in the level of acceptance of today’s pop/rock concerts. “In the 1960s and 1970s, these shows were seen as something very special, attended mainly by people in the so-called underground scene. The average man-in-the-street didn’t like them much, because of the violence and drugs abuse evident at many live shows, but nowadays pop/rock concerts are accepted as part of the normal way of life in Benelux. People of all classes of society go to concerts and there’s a pervading atmosphere of cleanliness and niceness at most. Whole families attended the Springsteen concerts and it was seen as a real highlight day out.”

Mojo does regular business with Frank Barsalona’s Premier Talent Agency in New York, Harvey Goldsmith in London, International Talent Booking in London (headed up by

Barry Dickins and Rod McSweeney), and London-based Wasted Talent, with Ian Flocks as managing director. There are few hassles between Amsterdam and other agencies.”

The deal with Barry Bell [of Premier] on the two Dutch Springsteen concerts took just a couple of

(Continued on page 0-14)

The concert and touring business is alive and well in Finland as the country enjoys its lowest rate of inflation in living memory. This upbeat view is particularly justified in the case of top local acts such as Dingo, Bogart, Peer Gyn, Sielun Veljet, Kinsky, Smack, and Claudia.

On the international front, too, things are heating up as summer approaches, with its many outdoor festivals, most featuring one or two foreign acts—or some

10-15 in all.

Visits here by international pop/rock acts are mainly handled by Showco (ex-Metronome), Cosmopol, Hannu Salakk/a/BRB Records and Rockadillo, while Fazer Concert Bureau and Festium are strong on the classical side. Finnесп is responsible for much of the sacred music presentations.

Showco has promoted some of the biggest concerts in this territory. The two Helsinki concerts by Dire Straits drew a total audience of 14,000 at Helsinki Ice Hall last October. Single concerts by Stevie Wonder and Santana pulled a full house at the same venue.

According to Showco executives, heavy metal bands have been doing particularly well in Finland. The firm

(Continued on page 0-20)

France

The chief problems that faces French tour promoters in the ‘80s is not so much a shortage of major acts as a shortage of suitable venues for them to perform in. Administrative holdups that plagued French rock events in the past have now been largely overcome, but concert sites of adequate size are still hard to find.

In the capital city Paris, for instance, there are seven main halls that can be regarded as candidates to stage major shows. Five of these, the Casino de Paris, Mogador, Palais des Congres, Olympia, and Grand Rex, seat fewer than 3,000 people and are in other ways less than ideal rock venues. The plush comfort of the Palais des Congres, for example, is deemed less likely to generate excitement among its audiences than send them to sleep.

Only the Zenith, with 6,500 seats, and the Bercy, with 15,500, offer substantial audience capacity. The lack of halls large enough to allow promoters to recoup costs over a single evening has forced tour organizers to look elsewhere and rely on venues such as sports halls, which have the advantage of size but the disadvantage that they were not designed for musical performances.

Among such locations are the Couronne, the Parc des Princes, Ile de St. Germain, and venues such as the Cipale. But even here promoters face problems, requiring authorization from town and regional councils before they can go ahead.

Parc Des Princes might indeed be a dream venue capable of playing host to the greatest stars in show business, but unfortunately the authorities, perhaps anxious to preserve its fragile turf, have consistently refused to grant permission for its use.

Official obstructionism does appear to be on the wane though, and there has been no better example of this than promoter Pascal Bernard’s achievement in setting up the historic palace of Versailles as the venue for a Neil Young concert, making the American artist the first pop singer who can claim to have played

(Continued on page O-12)

Ireland

When Bruce Springsteen finally visited Ireland last summer, he played to his biggest ever audience up to then: 70,000 plus at Slane Castle, an outdoor arena 30 miles from Dublin and now recognized as one of the world’s top venues.

It was the greatest triumph in nearly 30 years as a promoter for Jim Aiken, who began in the 1960s with Tom Jones, Engelbert Humperdinck and Roy Orbison and is now rated one of the leading international pop/rock impresarios.

Later on he brought Led Zeppelin, Fleetwood Mac, Neil Diamond, Bob Dylan, and Rod Stewart to Ireland, and many other big names as well. Another highlight for him last year was U2, presented at Dublin’s Croke Park. But Aiken readily admits his biggest mistake in years turned out to be over-estimating the live-show

(Continued on page O-13)
ITALY

Italy is fast becoming an exceptionally good place for touring artists, and there's room nationwide for all kinds of musical styles.

Franco Mamonе is general manager of Intalent, the company which last year organized 20 tours by major international pop/rock artists, reportedly more than all the other promoters here put together.

He says: “Despite what I hear from European colleagues, 1985 was a very good year in Italy. In fact I'd go so far as to say that it was the best ever for the concert promoters.” Intalent put on 120-130 concerts and many were “fantastically” successful.

In the spring of 1985, the Bruce Springsteen concert in Milan, his only Italian date, was surely the most talked-about music event of the year. Alongside media and public enthusiasm, Springsteen himself said he picked out this particular performance as the top show of the entire marathon tour, thanks, he said, to the warmth of the Milanese public who packed the biggest sports stadium in town. The show was sold out inside 36 hours of the boxoffice opening.

A similarly exuberant response to touring in Italy came from Eric Clapton, whose eight shows here were sold out, with some 6,000-7,000 fans in each audience. And “never” acts, certainly less familiar to Italian audiences, such as Everything But The Girl, the Cure and Style Council, visited for three-or-four concert treks, often pulling audiences of 3,000-4,000.

Basic stops in Italy are major cities such as Milan, Rome, Florence, Bologna, and Padova. Turin, Naples and Genova are just a few rungs down the status ladder but only because each has just one venue suitable for a major concert—the sports center, which isn’t available all year round. In the summer months, other towns, notably seaside resorts such as Bari and Viareggio prove good stops for on-the-road artists.

Summertime is right for the big outdoor audiences. Over 17,000 were reported for Kid Creole & the Coconuts on Sardegna Island, where no large indoor venue is available.

But in the midst of such international riches, Italian talent has a tougher time on tour. Says Mamonе: “As far as I can see, only one domestic artist tour is really successful every year. The year 1984 was the turn of Vasco Rossi, the Carosello Records artist. Last year it was the time of Claudio Baglioni, of CBS. And this year will probably turn out to be a triumph for Eros Ramazzotti, of DDS Records.”

In Mamonе’s view, it is wrong that acts plan long, generally much too long, summer tours. They’d do bet—(Continued on page O-16)

PORTUGAL

When democracy was restored in Portugal in 1974, the easing of the political situation triggered a positive boom in the concert tours industry. Among the leading promoters in following years were Carlos Gomes, Rui Simões, Alexandre Basto and Ricardo Casimiro, the latter now associated with Spanish Guy & Co, based in Barcelona.

In terms of the organization of some of the nationwide treks, anarchy seemed to be the name of the game, but most of the emergent promoters were in urgent need of experience. Once they got the know-how, and learned to work alongside foreign managements and artists, the tour circuits became money spinners.

During the 1970s many top pop/rock acts from the U.S. and U.K. toured, including Genesis, Peter Gabriel, Lene Lovich, Joan Baez, Roxy Music, Rod Stewart, Joe Cocker, and Stevie Wonder.

Most of the concerts were staged in the sports pavilions of Oporto and Lisbon clubs, backed by multi-media promotion campaigns, taking in posters, radio, television, newspapers/magazines and, in a few cases, direct sponsorship from prominent commercial outfits.

Through the years, Portuguese record companies have generally tried to coordinate tours with record releases and have in various ways offered pretty fair support to promoters.

Portugal’s top annual event remains the festival put together by the newspaper “Avante,” with open-air concerts spread over three days and with nightly audiences in excess of 100,000. Among major topliners at this event have been Richie Havens, Mercedes Sosa, Chico Buarque, Judy Collins, Simone, and Fairport Convention.

Second in this territory’s prestige concert ratings is (Continued on page O-17)

SPAIN

There are three main centers for pop and rock concert promotion in Spain these days: Madrid, Barcelona and San Sebastian. Venues, facilities and equipment backup are outstanding in these cities. They are followed by Valencia, Seville, Zaragoza, Bilbao, and Corunna, with Malaga, Majorca and Ibiza taking on key stage roles in the long holiday season.

Domestic pop acts tour almost non-stop, such is the energy of the concert promotion business, but the on-the-road pace becomes particularly hectic during the high season, May to October, when there’s a tremendous demand for live shows. This is the time of year when the main promoters put on shows nationwide and find most local municipal authorities also contracting all kinds of acts to add on extra sparkle to local festivities.

Local artists in Spain are mainly contracted through managers who often double up as booking agents.

Running alongside a lively pop/rock scene is a constant supply of jazz talent for countless different festivals, with the most important those staged in Vitoria (July), San Sebastian (July), Madrid (three during the year) and in the Catalonian region, notably at Sitges and Barcelona.

There’s been a tremendous surge of interest in live classical performances in Spain of late, with concerts staged right round the venue network, but two “mysts” for artists are Barcelona’s Palau and Madrid’s Teatro Real.

Spain generally offers a wide range of additional services, notably restaurant lots and hotels, car/bus hire, and internal flights. The country’s tourist centers are recognized as being among the best in the world.

Rock and pop shows basically take place in the major football stadiums, which seat between 25,000 and 80,000, the sports palaces (which can take audiences of 5,000 to 9,000), bullfight arenas (from 12,000 to 24,000) and the custom-built concert halls, with seating for up to 4,000. The latter also double as huge discotheques and attract thousands of pop fans.

Certainly Spanish youth is completely identified with the regularly-staged pop shows. Prices range from the peseta equivalent of $10 - $20. The biggest turn-out is from the 17-30 year age group and you can normal- ly count on 80% of the tickets being sold.

Advertisements in Spain have only recently begun to realize the benefits of sponsoring pop and rock shows but a few timid steps towards greater fi—(Continued on page O-11)

UK

The live scene in Britain is healthier than it has been for many years. The U.K. “rules the world” in terms of rock talent and such is the status of music here that “sold out” notices consistently go up months ahead of first concerts. Promoter Mel Bush, who had a record year in 1985, says: “Of the 340 concerts I promoted, 321 were sold out.”

Promoters are clamoring for more venues. Harvey Goldsmith is currently raising finance for a proposed $14 million, 10,000-seater music venue in the London Docklands’ upcoming area, the Isle Of Dogs. “I could fill about 100 concerts a year in a venue like that,” he says, “and I’d like to see a 12,000-15,000 seater in London as well.

Another of the U.K.’s top promoters, Derek Block, says: “England could do with 20 more 5,000 seaters.”

London’s relatively few music venues are booked way ahead, so that international artists face a summer bottleneck, hoping for fine weather so they can play outdoor venues like Wembley Stadium (72,000 seats) or the newer Milton Keynes Bowl (40,000).

The U.K. has few music-only venues. Modern complexes are multi-purpose, such as the Wembley Conference Centre, the Birmingham National Exhibition Centre (NEC) and the new Scottish Exhibition Centre (SEC). There’s also a complex being built in Manchester. Available music dates are rapidly booked and of the London cinemas that were converted to music-only venues only the Hammersmith Odeon is at present permanently available, seating 3,500.

The Rainbow Theatre may reopen soon if local government funding is forthcoming: if so, it will be filled almost nightly.

The figures speak for themselves. Elton John, who sold out four months before his first concert, did a 44-date U.K. tour which included nine nights at Wembley. Says Mel Bush: “He could have sold out 25 nights at Wembley alone.”

Elton John has done three world tours in five years and other top-status acts, such as Dire Straits, spend more than a year at a time on tour. Sting’s world tour ran well over a year, and, with artists like multiple Grammy-winner Phil Collins constantly touring, the—(Continued on page O-10)

GERMANY

Home-grown West German acts are proving more and more a match for international artists as tour and concert attractions, according to some of the country’s biggest promoters. Leading names include Jennifer Rush, Udo Juergens, Udo Lindenberg, Peter Maffay, Howard Carpendale, Gitte HÃ¶hn, and Ulla Meinike.

Despite the perennial problem of fluctuating exchange rates tour promoters are generally optimistic about prospects in 1986, pointing to European tours by artists such as Mike Oldfield, Nena, Chris de Burgh, and Udo Juergens that have each netted attendances of over 400,000.

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Summer 1986

By CHRIS McGOWAN

A fter a slow start in the first quarter, 1986 looks to be an excellent year for the American concert business. Great numbers of acts are hitting the road in the summer, with a large percentage of those planning stops at outdoor amphitheatres such as the Nederland venues. Pop and black crossover acts are doing well, country is down and rock has has been slow but should thrive when the hot weather comes.

There should be more stadium dates this year and if the Rolling Stones—or other big acts—tour, perhaps the remarkable 1985 grosses of "The Boss" will be challenged.

Bruce Springsteen was last year's hottest draw on the concert trail, with a commanding 17 entries among the 100 top-grossing concert bookings of 1985, according to Billboard's sister publication Amusement Business. The New Jersey rocker nailed down six of the top 10 boxscores, including the two top places ($4,964,380 for six sellouts at Giants Stadium and $5,688,445 for four sellouts at the L.A. Memorial Coliseum).

The 25 top acts of 1985 brought in approximately $320 million (with Springsteen accounting for $39 million of that), according to Gary Bongiovanni, editor of Pollstar. He estimates that acts at the arena level and above grossed in excess of $500 million.

"It's a little early to tell, but with the economy continuing to be good, it seems that business will be better in fact in '86 than it was in '85," says Bongiovanni.

"One thing that looks to be sure is that there are going to be a lot more acts out on the road in '86. It looks like we'll have the Rolling Stones, there's a possibility Michael Jackson will tour in the latter part of the year, Prince will probably tour," says Dick Allen of the William Morris Agency. "It will be excellent for big name groups. We're planning a tour with Julio Iglesias—10,000-15,000-seaters—and we're going with the assumption that we're going to sell out. The guarantees are huge."

Adds Kevin Scott of William Morris, who deals with rock acts, "Touring in general for rock was down in the last part of '85, with the notable exception of Springsteen, and it continued to be down in the first quarter of '86, beyond the expected seasonal fluctuation. But I think it'll improve into the summer."

According to Scott, rock has suffered in Texas and other states from increasing political conservativism, such as that evinced by the PMRC and the San Antonio City Council. San Antonio promoter Jack Orbin, president of Stone City Attractions, agrees: "Business has softened considerably in Texas. The No. 1 reason is the oil glut and bad economy, but another big reason is the San Antonio City Council's ordinance that doesn't allow certain age groups into theatrical or musical events that they deem obscene. The publicity around it and the PMRC and the fundamentalists all yelling about rock and religion has hurt the San Antonio marketplace. We're down anywhere from 18% to 35% per show, whether it's an acceptable or controversial band. And Houston and Corpus Christi and other city councils are now discussing similar ordinances.

"Texas used to be one of rock's strongholds, where acts would start their tours, but now attendance is down and we're worried about it," Orbin promotes some 120 shows a year in Texas, Oklahoma, Louisiana, and New Mexico. He has sensed a conservative backlash against rock in those states as well.

(Continued on page O-18)

Tour Coordination

Touring in the U.S. in 1986 is both a more expensive proposition and a less difficult task than it was in the past.

"It's much easier to tour, there are more services available and it's much more acceptable," says Gary Stickells, president of GLS Productions.

Says producer of predicted Bruce Springsteen's 1985 tour, "Everything is more expensive but the business—because it's lasting longer—is more professional. The people who have lasted have done so because they're good at what they do."

Tour coordination can be handled by a tour director, a tour coordinator or a road manager, and can encompass the arranging of lighting, sound, staging, transportation, travel and/or hotels. It all depends on how you define yourself and how decisions are delegated.

"Tour manager, road manager—it's all the same thing," says Eric Barrett, who has managed tours for David Bowie, Linda Ronstadt, Madonna and many others.

And just as the size of your show and tour affects whether or not everything is handled by one man or many, too does it determine whether the act, the promoter or the facility must take care of the lights, sound and staging.

The Yellowjackets, a jazz/rock/r&B group, play in rooms from 500 to 3,000 (the latter on the West Coast, where they are based) and will not carry their own rigs on their 1986 U.S. tour. "Generally, an act in the first $10,000-range will not carry sound and lights, though there are exceptions with groups that tour constantly," says Gary Borman of Kragen & Co., who manages the Yellowjackets.

"Once you get over the $10,000 per night situation then it begins to pay economically to carry your own equipment. Then you charge the promoters back for sound and light, and you can sometimes make a little extra off that if you amortize your equipment costs over a couple of months. But every formula is different depending on how many dates you're playing, how it's routed, how the tour is booked and how frequently you tour."

Eddie Rabbitt, who plays everything from 700-seat...

(Continued on page O-19)

ON THE ROAD

A Topic-By-Topic Overview of Tour Sound, Staging & Lighting & Transportation In The U.S. This Summer

IN THE U.S.A.

Sound, Staging & Lighting

W hen I started, 15 years ago, groups didn't have lighting. You just used whatever was at the facility—like follow spots—and in the big cities the promoters would hire a few lights in," says Mike Tait, president of Pennsylvania-based Tait Towers.

Tait began his company when he was the production manager and lighting designer for Yes. In 1985, his firm provided the lighting for the Bruce Springsteen tour, utilizing a dimmer-in-the-truss system, computers and almost 600 lights. For sound, the Springsteen tour hired Clair Brothers Audio, which has used space age-technology to reduce speaker cabinet weight and computers to test and design new products.

Technological advances and the computer revolution have clearly brought the U.S. sound, staging and lighting industries into a new era. "It's a leap forward into the 21st century," says Jeff Ravitz, Springsteen's lighting designer.

"Times have changed," says Tait. "Even a college group takes out 200 lights nowadays. Van Halen has taken out 1,500—which may not just be the sound and staging, but the lights. But Springsteen's tour, Ravitz and Tait wanted the lighting to support, but not overpower, the Boss. "It wasn't a big rig," says Tait. "The rule was that the lights had to be tasty and nice, but not overbearing."

Computers have indeed become essential to concerts. "Without computers our systems wouldn't..." (Continued on page O-19)
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Transportation

id you leave your Fender Stratocaster in the hotel room and it’s 15 minutes to showtime? Send a helicopter back to pick it up. Do you want luxury flight service without the cost of renting an entire jet? Buy a one-way ticket from L.A. to New York on Regent Air for $750 or so and enjoy videos, gourmet meals, curtain-off privacy and also have your hair styled on the way. Do you feel safer staying on the ground? Then check out the many bus companies that offer charters on custom-adapted, luxury-appointed vehicles.

In 1986, the increasing professionalism of the music touring industry extends to the transportation sector, both for the moving of bands and crews and the hauling of their equipment. “Everything’s just getting better,” says Angelo Arcuri, a bond engineer and former road manager for Ronnie James Dio. “Everyone’s competing, trying to outdo and outdo each other.”

For transporting lights and stages and sound equipment, there are a wide variety of trucking firms to choose from. Upstaging of Elk Grove, Ill., provided most of the rigs to move Bruce Springsteen’s tour in 1985. “He used five of our semis on the indoor leg of this tour, and we provided eight of the semis on the outdoor part,” says Ustaging president Robert Carone. The semis had 48-foot trailers, a standard that has supplanted the 45-foot trailers of several years ago.

“We also provided the 12 semis that Prince used on his indoor tour in 1985, and 14 of the 26 semis that the Jacksons used on their 1984 tour,” adds Carone. A partial list of Upstaging’s 1986 clients (so far) includes: John Cougar Mellencamp, the Firm, Simple Minds, Stevie Nicks, Kiss, Sheena Easton, Luther Vandross, Black Sabbath, Ronnie James Dio, and Ozzy Osbourne. The clientele will expand greatly in the summer.

“We work with the group manager of the tour across,” says Carone. “I think we have been successful because we provide good service and try to anticipate the client’s needs. We’re real basic, not flashy.”

Tour manager Eric Barrett has used the services of Clark Transfer of Philadelphia for many David Bowie tours. “There are many companies,” says Barrett, “but one thing that not all of them have is good drivers.”

“Some of them have drivers that I would trust to get the stuff there overnight. Who won’t pull by the way-side and go to sleep, or get sick in the job and quit. And if I find guys I really like, who switch companies, I’ll call them and ask them how their new company is treating them, and how the company’s equipment is.”

Driver reliability is also one of the most crucial criteria (sometimes the most crucial) for picking a bus company to transport the band and/or crew.

“What’s important is the driver. We had one guy for years who drove James Taylor and Linda Rondstadt and neither of them would go out on tour without him,” says Barrett. “You could go to sleep at night on the bus and know you’d get there. Because there’s nothing worse than going to sleep on a bus, in bunks, and the driver keeps hitting the brakes, or he takes a corner fast and throws you out of the bunk. And that happens, believe me. Some guys don’t know how to drive a ‘Telstar.’ As with trucking, Barrett will often follow good drivers from company to company.

Florida Coach, Senator Rentals and Silverlight Express are mentioned by travel consultant Carol Green as popular bus companies among groups. The latter firm is currently being used by Ronnie James Dio and Rough Cuts. Says Angelo Arcuri, “It’s much more comfortable in the ’80s. Being in the bus is like being in your living room at night. You can ask for higher ceilings, wider bunks, whatever you want.”

Considerations of price, safety and comfort determine whether a band chooses to go by ground or air. “I compute all the mileage between concerts and de-

for the two of us it can average $500 a day. Sometimes it’s cheaper to fly—especially if you can get bar-
gains like supersaver flights on commercial planes.”

“We do a combination,” says Van Halen tour manager Chris Pollan. “On long mileage we’ll fly commercial or charter—it has to do with the distance. If the guys have a day off and they have to travel 700 miles, then they don’t want to spend 14 hours on the bus that day. So we’ll fly ahead.”

Some performers also prefer to stay on the ground because they feel safer. Those who want to fly but are also very safety-conscious often employ aviation consultants such as Nigel White, who has arranged jet charters for Bruce Springsteen, Prince, Elton John, Bob Dylan, Tina Turner, Stevie Nicks, Lionel Richie, Journey, and many others.

“I’ve been in aviation for 17 years and I’m an aeronautical engineer and a private pilot,” says White, whose Los Angeles company is called Air Cruise Inc. “I check the companies out and go over their FAA and insurance records. And I make sure that the same crew that starts the tour works all the way through it. All of these factors make my customers feel a lot more secure.”

(Continued on page 0-18)

Merchandising

When Winterland Productions was founded in 1974 by Dell Furano and Bill Graham, the fledgling company employed all of three people and business consisted primarily of selling Grateful Dead T-shirts. Twelve years later, Winterland has 270 employees and is one of the biggest concert merchandisers in the world. The firm handled sales for the 1985 Bruce Springsteen tour and the USA for Africa charity drive, and currently represents some 75 artists, including a large percentage of the top acts in pop music.

One of the great success stories in tour merchandising, Winterland now has its own 16-person in-house art department and prints 15,000-30,000 shirts a day, according to Furano. It also gives a healthy boost to the American economy—Jack Murnan, national sales manager of Signal Knitting Mills, estimates that his firm will sell more than one million shirts to Winterland this year.

Business so far in 1986 has not matched the record-breaking pace of previous years, but Winterland president Furano believes that sales will pick up soon.

“Our business is tied to the concert business,” says Furano, “and the concert business in the first quarter of this year has been terrible. We’ve had artists out there like John Cougar Mellencamp and Pat Benatar who’ve worked well for us, but generally it’s been very slow.”

“However, it seems now that a tremendous amount of touring is scheduled from the late spring through October.” A lot of those acts, Furano notes, will be playing in the summer at outdoor amphitheaters.

“These facilities—such as Irvine Meadows and Pine Knob—seem to be popular for both parents and the kids, a more enjoyable place to watch the concert. I’m hoping the trend towards more of these places opening up across the country will be an impetus to sales.”

Concert merchandising has become increasingly important to musical acts: those that can sell out a 15,000-seat auditorium usually generate $30,000 to $75,000 in bar and merchandise revenue on a single concert. Wasteful gimmicks, buffets, bongos, bandanas, hats, and other merchandise, with the act taking home $10,000 to $25,000 of that. Top acts command a 30% to 32% royalty (higher under special circumstances) and often a six-figure advance. This extra income can make artists rich or at least offset their expenses. Wasteful concert promotion costs.

Winteland both courts prospective clients and is courted by them. “It goes both ways,” says Furano. “We’re part of the marketplace and we’re constantly dealing with attorneys and business managers. They (Continued on page 0-14)

Venues

The diversity of concert venues in the U.S. is, quite simply, staggering. A musical act can, according to its drawing power and marketing plans, put together a tour that strings together any number of clubs, theaters, amphitheaters, auditoriums, arenas or stadiums. New York and Los Angeles are the key links in any concert chain as far as media attention goes.

The rock venue in 1985 was Radio City Music Hall with seven engagements among the top 100 grossing concerts (during the period from November 27, 1984 to November 30, 1985) listed by Billboard’s sister publication, Amusement Business. Next was the Spectrum in Philadelphia, with six of the top 100. Other major sites include The Forum, The Forum, and Exhibition Stadium in Toronto each had four shows on the list. The five highest grossing concerts of the period took place at Giants Stadium, Los Angeles Memorial Coliseum, Dodgers Stadium, JFK Stadium and the Orange Bowl, respectively.

One trend in 1986 that seems apparent is the accelerated move towards more outdoor amphitheaters. “There are a lot of amphitheaters in development around the country, everyone seems to be rushing out to do one,” says Gary Bongiovanni, editor of Pollstar. “A lot of promoters are aligning themselves with them and characteristics.” Facilities are high on the list as well—as the Nederlanders did and the Pace Organization and Bill Graham are now doing. It’s been going on in some places for a long time, but now it seems to be (Continued on page 0-14)

Hotels

Our manager Eric Barrett remembers the travails of finding lodging when he was travelling with the Jimi Hendrix Experience in the late 1960s. “Hotels used to treat us as if we had the plague. In the old days we were thrown out of more hotels than there were hotels built!” But in 1986, things are different.

“Nowadays, they plead for your business,” says Bar-
rett, who more recently lives to be “undernourished and unvisited by touring rock stars. “The acts that I handle,” says Barrett, “are not into pranks and stuff like that. They want class, class and more class, and they want creature comforts. They want to be able to go back to the places they like.”

Even harder rockers like Van Halen are less obstreperous in the ’80s. “These guys are all married and it’s going to be quiet where they stay,” says Chris Pollen, Van Halen tour manager.

Says Carol Green, travel consultant for the 1985 Bruce Springsteen tour, “The musicians out there have (Continued on page 0-15)
YOUR SECRET AGENT IN FRANCE: KCP

SINCE 1973, KCP IS IN THE SERVICE OF HER MAJESTY ROCK'N ROLL.

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whole live scene is primed.

The kids may not be going to the movies, but they certainly go to concerts. Younger bands like Duran Duran, Wham!, and newer acts such as Tears For Fears and Feargal Sharkey, draw huge audiences. And tickets are not the only items these audiences buy.

Record companies have always considered concerts crucial for record sales and many consumer product manufacturers have recognized the importance of live music to the 18-25 year-olds. Sponsorship of tours has grown accordingly and the multi-nationals see straight advertising exposure (and, as important, artist association) as essential in establishing their brand in the youth market. Elton John and Iwee trucks, Feargal Sharkey and Swatch watches, Status Quo and Levi jeans, Duran Duran and Sony, Kid Creole and the drink line Malibu, and O.M.D. and Hap lager are just a few of the recent partnerships established for tours.

As awareness of live music's spell increases, more and more companies look at this alternative method of advertising.

But concerts aren't only for young people. "Audience age ranges from 9 to 90," says Harvey Goldsmith. Established rock names appeal across the board, bringing in the teenagers and the over-25 bigger spenders.

New young buyers need new bands of their own and, though the British bands are most successful, or maybe because of this, London—traditionally the cultural capital of the world and right now the undisputed music center—is a must on every international artist's date sheet, even if the cost of four nights in the city cuts into ticket profits.

If the artists are big enough, people will travel from all over England to see them; especially U.S. artists who may only include three or four London dates in a European tour. Tina Turner, Springsteen, Stevie Wonder, Billy Joel, all do phenomenal business, though, as Bush says: "Probably only six out of ten U.S. bands make any money in the U.K."

But they make up the shortfall in increased record sales and on European dates. Newer artists do the traditional nationwide stint, with U.K. bands pegging ticket prices in low-employment areas like Newcastle or Liverpool, an indication of both the cost-consciousness and professionalism of younger bands today.

There are stories of £10,000 acts asking for £25,000 a night (and being turned down), but on the whole the days of excessive artist demands are over, though food bills for a small band and crew can run to £350 (just over £500) a day, giving one promoter recently a bad week.

International performers, faced with long tours, expect, and deserve, a high standard of transport, catering, accommodation, and backup. So do their crews, which can number up to 100 on a tour on the scale of Pink Floyd's "The Wall." Crews include key lighting, sound and staging engineers, technicians, riggers and roadies, all working very long hours. Hence the sub-industry of custom-built coaches costing around $150,000 each—like travelling motels—with up to 16 beds, videotape monitors, a porta-studio, showers, microwave ovens, freezers, coffee machines, and Walkmans in every seat.

"Though artists sleep in hotels, the crews sleep in the bus," says Mike Carter, of Star Cruiser, which rent Dutch and Belgian built supercoaches at $450 a day.

Audiences expect high standards at concerts: excellent sound and lighting, sometimes video playback. Often a band's reputation for special effects precedes them (Twisted Sister is just one example) and most heavy metal bands have to provide pyrotechnics of a high and expensive degree. Bands demand more and more sophisticated PA and lighting set-ups. Cost can go up accordingly. Hence the need for bigger venues.

"A concert in a small venue can cost almost as much as one in an arena," says Bryan Grant of Britannia Row, which provides various tour services and equipment, from simple rental to complete production. Rental of PA and lighting systems makes sense, with a complete arena-type system costing about $450,000 to $550,000 for a low-power to up to $15,000.

Companies such as T.T.R., Tasc or Britannia Row, which represents Maryland Sound of Baltimore and has fully re-equipped over the past year, can provide key engineers (unless the band specifies its own) and armies or riggers, technicians and roadies. Even if a hall has its own excellent system (and Britannia installs these, too) a band needs continuity of light and sound throughout a tour.

It's also more practical for overseas bands to hire crews in the U.K. or Europe familiar with the idiosyncrasies of various venues.

As for a tour's hotel shows, and the artists queue for venues, what can promoters, who take all the risks, do to keep business booming and feed audience appetites? One way is to spread the risk. Derek Block, for instance, in the business for 25 years, has publishing, management, books, travel, and a speedway stadium, plus property in London's Soho, all seeded by the concert side of the long-established business.

He says: "The picture may change. The live scene looks a little top-heavy at present, with fewer big acts touring more, which needs less investment than, say, touring 10 different smaller acts."

Big rigs and booking since 1963 list the biggest of rock names, now says promoters "think carefully about booking young rock acts. Ours is a mature organization, with prestige West End of London accommodation, a big staff and a multi-million pound business worldwide. I have to do deals I can live with." Which means bigger artists, appealing to the over-25s.

Cited are acts such as David Bowie, Paul McCartney, B.B. King, Don McLean, Jack Jones, Nana Mouskouri, Gary Glitter, and the Temptations. "Rock margins are too small for this sort of company," says Block. "In fact, the best artist I know is Johnny Mathis on a long-tern tour--he sells it out over the world—I don't know another artist like him."

Promoters, Block among them, have a track record of investing in new bands, with no guarantee they'll come back when they're successful. Some do, though, and Block says: "In any case artists are more professional these days. In the 1960s, they wouldn't bother to turn up. Some rock bands try and stir up a bit of drama now. It's called adolescence. But we cope."

He adds: "We're more careful. We book towns where there is good local radio and local press support for live music, as you can't rely on posters. In the U.K., the smaller the venue, the bigger the rent, so we'd all prefer there were more of the bigger venues here."

Mervyn Conn agrees. "Touring costs are so high that if you don't do it properly, you don't make any money. The one-night stand is a very precarious road, and you need more promotion to get the audiences in. Radio is essential."

In terms of buying power, 1984 was a terrible year for international promoters as the pound sterling dropped from $2.10 to $1.05, doubling costs. In 1985, Conn did 100 concerts as well as his seven country music festivals. This year about 70 concerts are booked, but far, plus the festivals through Europe.

He says: "People will always come to events. Even before the performers are announced, we sell out the festivals."

Live Aid brought to the attention of the world the powerful medium of music. It is too early to tell the effects of what has been dubbed "the Woodstock of the '80s" will have on concerts. It certainly boosted record sales. No similar event has been announced, apart from the fact that it is unlikely anything on that scale can be organized again, and it was a first in terms of the satellite linkup.

Harvey Goldsmith, who recently won a "totally unexpected" British Phonographic Industry award for his part in Live Aid (guessed at costing $75,000 by those close to him) felt that people who take out of the music business should contribute. His company does about 10 charity shows a year. He'd like to see
more record industry support for promoters—for instance, helping raise money to build more venues. Often, labels and promoters work hand in hand, but there are occasions when their separate businesses, selling tickets or selling records, cause problems of timing. Attitudes vary.

Record companies may feel that without their efforts at establishing artists, no one would want to see them, but they recognize the need for touring to sell records, sometimes holding a release till halfway through the tour. The best crossover effect is when labels and promoters arrange joint marketing.

A&M, which supports all bands on early tours, recently backed Suzanne Vega to the tune of $50,000 to promote her product. It worked first time, so they brought her back again. A support band's hire of the headliner's equipment can cost from $7,500 to $22,000 and the band may reach 50,000 to 100,000 potential record buyers. A worthwhile investment, A&M says.

Heinz Henn, head of European operations for Capitol Records, EMI Records and Manhattan, agrees with this attitude. "If we bring in acts, we bring them in for Europe. We try to coincide the tour with the LP release. The prime purpose in investing in the band is to sell product. We work with the promoter as much as possible. After all, the record company has worked with the act for a long time and knows more about it. And it's best to share the marketing exposure."

The best time to tour the U.K. for record sales are February to June and August to November, Henn says. "But some records are born in the summer." The summer is a "hot" tour time in the U.S., so it's difficult to get big names to cross the Atlantic then, though Springsteen was an exception. Henn likes to see newer acts play in the most densely populated cities.

"But," says Derek Block, "promoters tour a band when the public wants to see them. The tour, therefore, can break the record. Record companies don't support promoters, they use the tour."

Because of the length of name artists' tours these days it is difficult, often, to link with the album release. For Bryan Adams' first headlining tour in Britain it was possible to tie-in product released just prior to two concerts at Hammersmith Odeon. Newer acts find that their LP releases follow them from place to place.

Will satellite shows eventually replace live concerts? Definitely not, says the promoters polled. "It's a lot like going to a movie," says one. "People want to be there," says another. "Television is second best," says a third. So there's seemingly no fear that the live scene will ever fade. Indeed, quite the opposite. Britain's promoters may have to resort to strings of tents marquees through the country to satisfy the audience's demand for music of all genres. VAL FALLOON

SPAIN
(Continued from page 0-4)

Financial involvement are being taken. But merchandising in all its forms is highly developed in this territory. T-shirts are a particularly hot seller here and sartorially suited to the hot climate.

Record support for touring acts is reasonably strong and consistent, mainly in terms of spending out on the communications media, with radio perhaps the most important.

Leading promoters of international acts in Spain, all based in Barcelona, are Empresa Gigs (director Ramos Sanchez), Empress Managers (Pino Esplugà) and Empresa Dogui (Gay Merolet). In Spain, there are plenty of sound and lighting specialists to cope with the most sophisticated equipment needs or emergencies. Among them: Triple Onda (headed by Braulio Simon), Sonet (Ramon Mana), Sonostudio (Jose Morte Pilfer), Jose Maria Planes Sonido, Musica Viva (Juan Sola Colomer), all in Barcelona, Sonora Sonoplato (Augustin Rebollo/Charo Garcia), Session (David Duran/Venceslao Ribera) and Milan Acustica (Pablo Cano/Carmen Milan), all in Madrid. FERNANDO SALAVERRI

BILLBOARD APRIL 26, 1986

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FRANCE
(Continued from page 0-3)
formed at the court of the Sun King.
For British and American acts Bernardin is one of the key names in French concert promotion. Established 10 years, he has organized major tours for Frank Zappa, Fleetwood Mac, Bob Marley, Supertramp, the Police, Nina Hagen, and many others, as well as handling publicity and promotion. This year he is planning to bring in Prince, Depeche Mode and, for the historic Versailles first on June 26—Neil Young.
Doyen of French rock promoters is perhaps Albert Koski, whose KCQ company has handled Santana, Jethro Tull, Mike Oldfield, Foreigner, Bruce Springsteen, Kid Creole, Pat Benatar and more in the past three years as well as a host of French names. Recently he brought James Taylor into the Grand Rex in Paris and James Brown to France for a national trek.
Le Pelica Concert, run by Assaad Debs, is another leading name in concert promotion. Set up in 1981 specifically to promote events at the Palace in Paris, it has established itself rapidly and now has tours by Dire Straits, the Police, Prince, The Clash and others to its credit, while current projects include upcoming tours by Talking Heads and the Communards, and a Jackson Browne visit scheduled for October this year.
The young lion of the French promotion business is Alain LaFarge, whose Scorpio company has swiftly won the confidence of artist managers in both Britain and the U.S. Organizer of tours by Sade, Tears For Fears, Herbie Hancock, Spandau Ballet, Big Country, and Dexy's Midnight Runners, he is now finalizing arrangements for 1986 tours by Joe Jackson, Madness and Public Image.
Overall concert promotion in the French market remains a risky business, not least because of the large sums of money involved. The Rolling Stones' concerts at Hippodrome d'Auteuil cost $750,000 to stage, and those by Simon & Garfunkel some $500,000, for instance. Even on such major shows a promoter is lucky to come out with 5% profit on his ticket receipts. If the act is not a major one, then unless considerable sums are spent on publicity he is more likely to wind up making a loss.
PHILIPPE CROCQ
DENMARK
(Continued from page 0-3)
less others. Important, too, are Danish domestic concerts for acts like Simple Minds, Depeche Mode and Saga, playing major venues like Valby Hallen, Saga Concert Hall and Falkoner Theater in Copenhagen as well as the smaller places. The Communards, Assaad, Hendrix and many others, the Scanner company handled full European tours and his former co-managing director Erik Thomsen has set up his own company specializing in hard rock promotions.
The Thorbjørnsen agency had a memorable tour in the summer of 1985 with Denmark's top singer Kim Larsen. A circus marquee was rented and, with an itinerary of 47 concerts nationwide, Larsen drew total audiences of 120,000 in a couple of months, underlining the potential of Denmark as a touring center. Thorbjørnsen is manager for Kim Larsen tours and is setting up a full Scandinavian trek this fall.
Torbjørnsen stages pop/rock supershows in the Ellevi Stadium in Gothenburg with such names as the Rolling Stones, David Bowie, Bob Dylan and Bruce Springsteen. They get crowds of 120,000 for superstars of this caliber and the concerts in Sweden are organized in conjunction with EMI in Stockholm. Torbjørnsen also lays on pan-European tours, that for Mike Oldfield being a particularly successful project.

DENMARK's main halls are, predictably, in Copenhagen. Top of the list are: the 2,000-seater Tivoli Gardens Hall, the 2,000-seater Falkoner Hall Valby Hallen (4,100), Brondby Hall (5,500), and the newly rebuilt Sage Theater (1,300)—all key venues for pop and rock concerts.
The Tivoli complex is soon to celebrate its 150th anniversary and will be arranging its own concerts with major artists from all over the world. This center is primarily noted as a classical base. In the western part of Denmark is Aarhus, another strong music city, with two major halls, the Aarhus Musichouse and the 2,500-seater Vejby-Risskov Hall.
Additionally the Copenhagen Jazz Festival is a major annual event for jazz, with more than 100 concerts, major and minor, staged all over the city. The Manor jazz club is the cornerstone for these jazz confabs, and last year the club staged a huge open-air concert in front of the Parliament buildings with Brazilian Gilberto Gil as the main attraction.
World-noted Danish brewery Tuborg is sponsoring several of the events in the national music calendar, its soft drink line used to link with the rock tours and its lager beer for the jazz and harder rock promotions.
The general form of advertising in Denmark is through newspapers and posters for rock groups. But there are now commercial radio or television stations, and some of the smaller one are very active in promoting or plugging concerts for concert organizers and record companies. The latter do play, in Denmark anyway, a very active role in promoting concerts notably with in-store and display posters.

15 YEARS ON THE ROAD IN SPAIN

Rolling Stones, Stray Cats, Rainbow, AC/DC, Traffic, Santana, Ramones, Roxy Music, Duran Duran, Kiss, Lou Reed, Stevie Wonder, Chicago, Billy Joel, Tina Turner, Scorpions, The Cure, Kid Creole & The Coconuts, Police, Yes, Saxon, Spandau Ballet, Elvis Costello, Leonard Cohen, Status Quo, Sting, Rod Stewart, Joan Baez, O.M.D., Bob Marley, Weather Report, Simple Minds, Bob Dylan, The Clash, Marillion, Queen, Bruce Springsteen, Siouxsie & The Banshees, Stranglers, Elton John, Supertramp, Deep Purple, Peter Gabriel, Mike Oldfield, Joe Jackson, Eric Clapton, Human League, Jethro Tull, Frank Zappa, Chick Corea, Emerson Lake & Palmer, King Crimson, Iron Maiden, Joe Cocker, Genesis, B52's, Jeff Beck, Iggy Pop, Herbie Hancock, Fripp & Eno... It would be difficult to mention all the bands, agents, managers not forgetting the crews who have helped us.

Thank You For Making It Possible


GAY & COMPANY

Road
IRELAND (Continued from page 0-3)

pulling power of ZZ Top, an act which sells huge quantities of records throughout Ireland.

More recently the RDS Hall in Dublin was the scene of capacity business over four days for Elton John, a total 20,000 tickets sold. The run-up to the short concert season was marked by the release and promotion of a new Elton John single and album, which Aiken thinks is much more important than depending on back catalog to help boost concerts.

In fact, 1985 was Belfast-based Aiken’s most eventful year but mainly because of the ZZ Top flip profits were, he says, relatively small. But the misjudgment serves to underscore the fact that concert promotion in Ireland remains a very risky business.

The Irish climate is such that bad weather can hit attendances substantially, so Aiken insists on taking out cancellation insurance, covering the weather and other eventualities, and which can cost as much as $30,000. A major summer ’86 promotion for Aiken is for Queen in Slane.

Fellow promoter Pat Egan has worked, among others, with Shirley Bassey, Wham!, Eric Clapton, and Dionne Warwick. But after 10 years, he admits: “I’m just not enjoying the job any more. It’s my firm belief that any business capable of adding up would get involved in concert promotion these days. I’m finding my own efforts as an almost total waste of time.”

Almost, but not quite. On the credit side, Egan mentions gratifying associations with Eric Clapton, Joan Armatrading and Billy Connolly and a recent success with the Robert Cray Band’s return to Dublin. “But the risks are truly enormous and the returns too tight,” he says. “They won’t let you make any money. Recently a British promoter asked for an additional 10% of my 10% profit. If you have a big outdoor concert every year, I guess you can make money.”

John Woods, PolyGram Ireland chief, points to one of the outstanding examples of a longer-term relationship with an artist: Oliver Barry’s promotion of James Last, who has played Irish dates every 18 months to two years since 1974 and has built a big following along with dramatic increases of his records, new and catalog. Last’s “The Rose Of Tralee” album topped 130,000 sales and several other titles have gone over the 60,000 unit mark.

Similarly CBS in Ireland saw Bruce Springsteen and U2’s concerts lead on to vastly increased record sales.

Jackie Hayden has been a recording artist, record producer and executive with CBS and Polydor. Now business manager of Ireland’s leading music publication “Hot Press,” a fortnightly with a circulation of 16,300 and an average readership age of 22, he sees the present touring situation as “far more healthy.”

He says: “During the recession, Ireland was frankly a backwater. Since then, artists have had to work and to tour more and many new venues have opened up. In the late 1960s and early 1970s, it was unusual for big acts to tour here. But now this territory is recognized as being very important to career development. In fact, it’s difficult to think of international acts who haven’t played Ireland at least once.”

However the absentee list does include David Bowie and Paul McCartney, though the latter was in Ireland as a member of the Beatles in the early 1960s.

For a while there was a vogue for two-three day open-air festivals in Ireland, but a riot situation at Lisdoonvarna helped quell the enthusiasm. In any case, fans feel the novelty of three days in a field in pouring rain wears thin very quickly.

Ireland has the youngest population in Europe, with some 50% of it under the age of 25. But there’s a tremendous mixture of age groups at, say, concerts by Springsteen and Dylan, and there are fewer signs nationally of a specific teenage market in Ireland.

One major Irish-based attraction is Chris de Burgh, who is assured of capacity crowds at “home” whenever he appears, which is not so often because of his many international commitments. And Paul Brady and Christy Moore must be numbered among the biggest domestic acts out regularly on tour.

There are song contests in Castlebar, Cavan, Ballina, and Charleville. The Guinness Jazz Festival takes place in Cork in October. During the festival week, Brian Molloy presents concerts at the National Stadium which are televised for later transmission.

The Dublin Jazz & Guitar Festival was held at different venues for several days in early April this year.Visiting artists included Art Blakey and the Jazz Messengers, Spanish flamenco guitarist Sereneto and English classical guitar duo Robin Hill and Peter Wiltchinsky.

Certainly classical music has thrived during European Music Year, 1985. During that event, Dublin public libraries arranged a program which allowed people to sample the musical traditions of many countries. Additionally, the annual series of Bach Cantata concerts at Trinity College, Dublin, was a big success.

The Music Assn of Ireland organized auditions for the European Community Youth Orchestra in January this year, and there’s been a big increase in the number of visiting classical artists since the 1981 opening of the National Concert Hall, which has a capacity of 1,200.

KEN STEWART
THE Nederlander Organization manages Merriweather Post Pavilion, Pine Knot Music Theatre, Poplar Creek Music Theatre, the Greek Theatre and the Pacific Amphitheatre. "The summer venues are very successful for us," says David Hart, head of East Coast talent acquisition for Nederlander. Especially in Chicago and Detroit, because of the weather those people have to live through during the winter. Those markets lend themselves to people wanting to enjoy themselves outdoors in the summer.

There are a few facilities in the U.S.—such as the Greek Theatre and the Universal Amphitheatre—that are renowned for their house light and sound. When the venue is not so well-equipped, hall managers or promoters or the group themselves make their own sound and lighting arrangements. Most large acts—such as those that draw over $10,000 per night—will carry their own sound, lights and staging from venue to venue.

"We never use what the venue has," says Angelo Arcuri, sound engineer for Ronnie James Dio. "And a lot of bands today never use house stuff. Most places don't even have that stuff because they know you're going to bring in your own." Even so successful a venue as Radio City Music Hall does not use house lighting or sound in the concert division.

Says Nederlander's Hart, "The group usually brings in production to our facilities, but in those instances where we provide it the house manager of each facility makes the decisions about arranging the equipment.

Video is another area where acts usually provide their own equipment. "We do a lot of video here," says Jay Marciano, director of entertainment for the Universal Amphitheatre. "But we took a look and didn't want to be in the hardware business. All the acts have different preferences, and they rent their own video equipment and bring it in."

The Universal Amphitheatre is one of the most successful concert venues in the U.S. The year-round facility grossed approximately $18 million in 1985, according to Marciano, and had 106 different acts totaling 163 nights.

"We think it's probably the busiest concert venue in the country," says Marciano. "And 1986 looks to be as good as 1985—this year the summer months look to be very busy and it's going to be hard to squeeze everyone in."

The facility takes good care of its artists. "We try to meet the rider the artist is looking for," says Marciano. "And we can do such things as cater hot meals from our own restaurants here and get corporate rates at the Sheraton Premiere or Sheraton Universal for them. And if their family wants to take the Universal tour, we can arrange that."

Eric Barrett, for one, appreciates the extra effort put out by the venue or promoter. "The best ones will go out of their way to give you that nice added touch, like flowers in the dressing room for the female artist or a nice bottle of champagne. Stuff that's not required."

The Universal Amphitheatre, which is its own promoter, also attracts because of its reputation for successful marketing. "We probably take as many meetings with radio and media people as we do with agents and managers," says Marciano. "It gives insurance to our marketing of events here—I think one of the reasons for our success is our ability to squeeze the last 1,000 tickets out of any event."

Generating more than $500 million a year just from arenas on up, American concert venues continue to be very big business. And with increasingly sophisticated marketing and promotional techniques, and the advent of many new outdoor facilities, concert options continue to expand for acts on the road. C.M.

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**VENUES**

(Continued from page 0-8)

**MERCHANDISING**

(Continued from page 0-8)

call us and we call them.

A group will sit down with Winterland and negotiate a certain royalty, using as leverage their LP sales, MTV rotation, tour plans, and representation.

Once merchandising rights are obtained from an act, Winterland becomes their merchandising company and usually handles four areas: concert sales, retail sales, fan clubs, and licensing. For products that Winterland doesn't manufacture, they negotiate deals on behalf of the act and serve as their agent.

Artists have final approval on all merchandise sold, though there are contractual limitations on Winterland's part as to what they won't make. "We sit down with the artist and come up with a market line," says Furano. "They have their ideas and we have ours, in terms of the marketplace, what kids are telling us they want to buy."

And there are demands of the business dynamics—the item has to be transported from city to city, it can't break too easily and it has to be marked up with a certain ratio to take into account artists' royalties and hall and vendor fees. So there are a number of forces that determine what the product line is."

One of the aforementioned forces—hall fees are often a significant impedance to concert sales, Furano finds. Some buildings charge for fees as much as 40% to 46% of the gross (with the sales tax included in the fee). High hall fees, coupled with artists' royalties, vendor fees and travelling expenses, causes a markup that limits the type of products that can be sold at concerts.

"Not many products can fit into a five-time mark-up," says Furano. "That puts the more expensive items out of reach of the consumer. Because of this you don't see satin jackets, LPs or cassettes on sale. Profits aren't as great as everyone thinks, and the only

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**We would like to thank the artists, their management, agents, crews and record companies for making 85-86 great years.**

(in alphabetical order)


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- THOMAS JOHANSSON

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A Billboard Spotlight

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way to make a profit is to be efficient in every area, to save pennies here and there.'"

Efficiency has also been achieved in combating piracy. "We have the piracy problem pretty much in check at the concert level in the U.S.," says Furano. "Though there are still problems at the retail level.

"We have a cadre of lawyers and law firms that we've developed over the years to prevent piracy. When you do big tours as we have with the Rolling Stones, Bruce Springsteen, Madonna, artists like that, you still get bootlegging. We now have attorneys in about 30 of the 50 states. But we use them less frequently these days."

What are the secrets of Winterland's success? We work hard," says Furano, "and we are a little different. We are more of a multi-service company: most other merchandisers will go to third parties to print their shirts, but we have our own in-house art department and screen printing. And this is an advantage.

"And we've been in the business for a long time now. You know, selling T-shirts on the road isn't brain surgery or nuclear physics. But it's a business like any other that has its subtleties. I think we give real value for the service, and have a consistent quality of product. And I think this is a key factor in acts choosing to be represented by us."

C.M.

HOTELS
(Continued from page 0-8)

much more professional these days, and they have a job to do—they don't have time for much else. And they want to be invited back," Green, now working with ACT Travel in New York, worked on hotels and travel for Springsteen while with Triangle Travel.

The hotel chain mentioned most often as a favorite was The Four Seasons. "They're very tasty, very well done," says Barrett. "Successful acts really like them." The chain gained recent publicity by hosting the performers for the U.S. segment (in Philadelphia) of the Live Aid benefit concert. There are 11 Four Seasons hotels in the U.S. and six in Canada, with two more in construction in Austin and Newport Beach.

The Four Seasons chain attracts many touring musicians because of its attention to privacy and security, its 24-hour concierge desk, its spa and exercise rooms, its 1:25 to 1 staff to guest ratio and its orientation toward smaller corporate business rather than conventions.

Other chains often mentioned as preferred by top acts were: Hyatt Regency, Hilton, Stouffer's, and Sheraton. Green also lauds these individual hotels: the Sunset Marquis (Los Angeles), The Jerome (Denver), The Steven J. Austin Hotel (Austin), and the Park Suite Hotel (Denver). And she cites the Embassy Suites hotels as an up-and-coming chain to watch.

A road manager or tour coordinator often works in conjunction with a travel agent, such as Green, to arrange lodgings. Everyone has their own criteria for selecting places to stay.

"We like to stay away from large convention-oriented hotels because they can't devote the attention or provide the security our artists need," says Green. "We want them to be discreet and to protect privacy, and you're not going to find inexpensive hotels that have the staff to be able to do that."

The band's crew members often stay in a different hotel, because of their criteria. "Crews want to stay closer to the venue, to get there faster, and often they don't want to stay in an expensive hotel because they're living on a per diem. Even if the room is paid for, the room service and other costs are often more than they can really afford."

Crews will often stay at Howard Johnsons, Holiday Inns, Ramada Inns and other less expensive chains, as will acts that don't have the budget of a Springsteen, Prince or Madonna. Green is currently arranging hotels for one such group, the Outfield, which has been on tour with the Starship.

(Continued on page 0-17)
ter to split all the dates into two sections for two tours, resuming the idea of winter tours which could be fruitful.

One of the reasons so many local artist dates are unsuccessful is "that Italian audiences are becoming more and more accustomed to the high standards of presentation and content set by big international acts." But he agrees it sets up a vicious circle: "Audiences become disaffected by local talent tours, don't turn up to shows, so there is less money available to invest in higher presentation standards."

The promoters enthused for international tours has off-beat effects on promotion. Mamone reports that posters, the best promotional media yet in his view, often become useless, because all the tickets are sold before the posters are even displayed. Certainly this happened during the last Sting tour of Italy.

But other promotion is pushed through the two available all-music television stations—VideoMusic and Dee-Jay Television. Radio and general advertising are said to be less effective these days. However there's an implicit belief in the value of word-of-mouth recommendation.

While the tickets take side of touring is big, the merchandising side is still poor in Italy. The fans like T-shirts emblazoned with the name or face of a favorite, but they don't buy many of them at the actual concert venue. Says Mamone: "The hard fact is that the product the international stars put on sale really is too expensive. For just a little more money the customers can and do, buy T-shirts by established fashion business names like Armani. Additionally there are many companies who sell the products all year round, not just on concert tours."

In money terms, the Italian policy is to keep concert tickets within the $10-$15 limits. This means that ticket prices are reckoned better than other European territories which feed high ticket prices into non-affluent populations.

In Italy, sponsorship, outside the worldwide deals pacted with some top artists, is not particularly relevant. Normally it's limited to advertising and poster campaigns, with sponsorship money usually just covering the expenses of these promotional aids.

Italy is a good place for classical musician "tourists." Says Patrizia Garrasi, of the RESIA agency: "The Italian public is not only very warm but it's also very sophisticated. Despite showing a strong enthusiasm for the great repertoire of Beethoven, Mozart and Chopin, Italian concertgoers actually take a lead in Europe in seeking out contemporary music.

Moneywise, Italy is one of the best paying markets and as concert societies are state-financed artist fees are granted. Today concert seasons are mushrooming all over Italy, apart from the obvious limits imposed on symphonic music by the existence of just a dozen suitable orchestras. But business is booming for the classical industry, and still expanding.

However in this sector, too, there is a problem—the lack of concert halls of real quality. No more than five or six were built specifically for musical purposes over the past few years and most of the halls are still theaters or cinemas used for all kinds of productions. But the avid appetite of Italian audiences for good music is shown in figures from SIAE, the national authors and publishers' collection society. Statistics for 1984 show that on the classical side over 13,000 concerts, with 3.69 million tickets sold, raked in nearly $15 million.

Then there is jazz. Despite the traditionally disappointing record sales that go with this genre, the music is gaining more and more ground in Italy, certainly where live shows are concerned.

Alberto Alberti, artistic consultant to many areas of Italian music, says that outside the star-studded summer festivals, with June and July particularly-active months, many townships successfully organize regulated and regular jazz concert seasons featuring big names through the year. These usually run from the end of October to the middle of April and major events were noted last year in Palermo, Messina, Catania, Bara, Pescara, Perugia, Ancona, Bologna, Prodenone, and Riccione. Big cities such as Milan and Rome usually have a less continuous and un-programmed jazz activity.

Virtually all these concerts are of modern jazz idiom with a "classical" stamp, meaning no avant-garde, free jazz or composed little or large piece for fusion music. The latter is featured more strongly during warm weather, when resorts organize their own concert and festivals and fans start demanding more popular, or commercial, names.

**ITALY (Continued from page 0-4)**

**WEST GERMANY (Continued from page 0-4)**

For record companies here live tours are still as important a promotional tool as media coverage, high costs notwithstanding. Teldec managing director Thomas Stein, whose company has tied marketing campaigns for long-established label artist Peter Maffay to his concert appearances, sounds a cautionary note however. Touring is an "unavoidable" element in breaking and establishing a new act, but the line between "commercial" and "artistic" is a fine one, and the question of tour support is complicated by the difficulty of separating out the financial responsibilities of the promoter from the benefit to the record company in terms of increased record sales.

In recent months the dollar's value against the Deutschmark has fallen some 25%, and some experts believe it will fall further by mid-year, to below two Deutschmarks. With average venue size 2,000-3,000 seats and ticket prices going up to around $14, some major U.S. acts were simply too expensive for German promoters to afford in the past. That situation has now eased, but promoters say the weakness of the dollar overseas is merely encouraging U.S. acts to stay home and earn more, so that the number of visiting State-side acts this year could actually drop instead of increase.

On the question of musical trends in touring, Marcel Avram of Mama Concerts, which has organized successful swings through Europe for Mike Oldfield, Barclay James Harvest, Chris de Burgh, Foreigner, and Saga, sees a balance between national and foreign artists. New German acts have become firmly established on the tour circuits, while top quality American acts have increased their share of ticket sales at the expense of British tour bands. In general, he notes, the trend is toward ever greater quality and even more professional presentation.

Werner Kuhl's, whose Hamburg-based Sunrise has worked with Pat Benatar, AC/DC, J.J. Cale, Blue Oyster Cult, Leonard Cohen, Adriano Celentano and others, says a trend towards salsa, jazz and swing was detectable as early as 1982. Kuhl's response was to bring in Kid Creole & the Coconuts for their first West German tour.

Fritz Rau of Lippmann + Rau puts his faith in experiencing "audiences of entertainment" such as Maffay, Juergens, Stevie Wonder, and Queen. "We find more and more that an artist needs several years of concert experience to become capable of fully entertaining an audience for a whole evening," he says. "And both young fans and older concertgoers understand and appreciate this mastery and experience."

In more than 15 years since the first open air rock festival was organized in West Germany, many of those who initially opposed the concept have become converted, and the attitude of officials and town councils has changed from hostility and confrontation to well-prepared reviews. Marcel Avram reports. Lessons were learned, better venues found, and the quality of the events improved as a result. Nowadays large-scale outdoor shows regularly attract over 50,000 fans a day, and in recent years they have become an established part of the summer music scene.

Plus points for the fans are the opportunity to see
PORTUGAL (Continued from page 0-4)

the Jaxx CasCais, which is now moving to Lisbon. This has regularly attracted top international artists.

But the profitable productions were to be hit at the end of the 1970s by the arrival of inflation in this country. It has often reached a galloping rate and one main music industry effect has been to force promoters to restrict the number of concerts and generally be more selective in putting together artist packages.

In 1980, Jose Nuno Martins, a pioneering promoter and expert presenter of Brazilian music on radio and TV, formed an agency Concerto to promote concerts by Brazilian artists. The first show was played by Brazilian girl group Freneticas, followed by a Gal Costa concert and then Martins pacted Simone to sing at the Avante Festival. Since then his company has organized packed concerts by Brazilian "superstars" such as Caetano Veloso, Milton Masiem:ento, Maria Bethania, Ney Matogrosso, Gilberto Gil, and Djavan. Concerto has also booked top Portuguese acts Trevante, Vitorio, Sergio Godinho, Rau Kyaio, plus foreign artists Sergio Regianni and Paco de Lucio.

More recently, Nuno Martins has joined forces with top promoters Carlos Gomes, Rui Simoes and Tab Martin, from the U.K., to set up new company AI Musici. Meanwhile, the old Concerto company is limited to handling rental of advanced sound and lighting equipment offering 16,000-watts and 120,000-watts.

Alongside the AI Musical debut on the Portuguese concert scene, the rental of top rooms, like the Coliseu dos Recreios in Lisbon (capacity 4,300) and the Coliseu de Oporto (3,000) is notably less pricey now through management decision to give Portuguese promoters a better chance of profitable survival in future. A first step in this situation was taken through four sell-out concerts of Brazilian girl singer Simone and these two venues, a short show season which was an outstanding success.

Also very successful in the concert business is MPB, formed via Radio Commercial and the program "Calor de Noite," headed by radio producer Fernando Correia. MPB promotion firm started by booking in Brazilian girl singer Nara Leao, who toured Portugal last year, and then with Gilberto Gil plus Norma Lewis, Del Amitri, Paco de Lucio and Angie Gold. MPB recently finalized deals for top act Baltimore and Portuguese singer/songwriter Fausto for concerts later this year.

With a PA system of 10,000 watts and a massive lighting battery available, MPB is putting the emphasis on promoting leading Portuguese acts like Pedro Barroso and Lena d'Agua.

The new lower price tariff for hiring top rooms and venues in Portugal will clearly help open up a new era in the national concert circuit. The audiences are seemingly insatiable where live entertainment is concerned—certainly up to the 40-year-olds for both pop and rock. And nothing has proved the excitement and potential of the live-show scene here than those four concerts by Simone from Brazil.

FERNANDO TENENTE

HOTELS (Continued from page 0-15)

checked in, just like that.

"We look for good restaurants in the hotel, 24-hour room service, health clubs, swimming pools and laundry—especially if you can do it yourself. The Dio band loves doing their own laundry on the road! Also, in the better hotels you can ask for extra security and get it; it's no problem.

"If we know we're going to be hanging around a certain town for several days or a week, the travel agent will try to find something real nice to stay in, so it doesn't feel like a hotel. Maybe a place with a golf course."

As touring musicians (especially of the rock variety) have become more professional and more selective in choosing accommodations, so too have hotels opened their arms to acts on the road. "Quite frankly," says Green, "the hotels do an enormous food and beverage business with the groups. The artists usually don't have time to shop around for restaurants and they do a lot of eating and drinking in the hotel, which makes a great deal of money from this. Plus, they can sell a large volume of rooms, all in one transaction.

"And, let's face it, if somebody like Bruce Springsteen stays in their hotel, it's great publicity. He's a class act with enormous press."

Musicians are welcomed in America's best hotels, and even those of the rock variety are treated in 1986 as successful businessmen, rather than as troublesome nonconformists—as in the days of the Jimi Hendrix Experience.

C.M.

BENELUX (Continued from page 0-3)

minutes to complete."

Most major artists touring in Holland's music scene have their own light and sound equipment, but others hire from Ampco, market leader in renting, where Eric de Bruyn is boss.

Says Ramakers: "As far as I'm concerned, the exchange rate of the U.S. dollar has little influence on negotiations with international pop and rock agencies. I can't think of any Dutch concerts by U.S. or U.K. acts being called off because of exchange rate problems, but we do always translate deals into Dutch guilders. If we reckon foreign agencies ask too much money, then we simply don't go ahead."

The most prominent venues for concerts in Holland are: the open-air Feyenoord stadium with its 50,000 capacity, and used only in summer; the Ahoy Hall in Rotterdam (8,500); the Groenoord Hall in Leiden (11,000); the Jaap Eden Hall in Amsterdam (4,500); and Jass Hall in Zwolle, with an all-standing capacity of 8,000.

Other sizeable venues include the Vredenburg Music Center in Utrecht (2,000), the Congress Center in The Hague (2,000, all seated), the Carre Theater in Amsterdam (1,700, all seated), the Vereniging Concert Hall in Nijmegen (1,800) and the Oosterpoort (Continued on page 0-20)
SUMMER 1986
(Continued from page 0-6)

David Hart of the Nederland Organization is more optimistic about rock’s prospects. “I don’t see a back-lash against heavy metal. I would jump at the chance to book Deep Purple, Ozzy, Dio—they’re great business.”

Hart is hopeful for 1986. “It’s hard to be prescient now, but the opportunities for a great summer look bright. I’m just hoping the new acts like Sade, Whitney Houston, Mr. Mister, and Simple Minds will tour, because they’ll do big business. Also, I think that this year’s spring tours will be to the benefit of a concentration on pop and black crossover, and a lessening on country except for the megastars.”

At two of America’s most successful venues, the Universal Amphitheatre and Radio City Music Hall, expectations are also high for this year. “1986 looks like it’ll be at least as good as ’85,” adds Universal’s director of entertainment, Jay Marciano. “If there’s any change at all, it’s just that it’s coming later in the year.”

Marciano also notes a trend toward more acts being receptive to multiple nights. “Especially in New York and L.A.,” he says. “They’ll sit down for three, four, five nights and then they have a better chance to work all of the radio stations, and they probably can accomplish more.”

Radio City Music Hall was the No. 1 U.S. venue in 1985, with seven engagements in the top 100, according to Amusement Business. “So far in 1986 we’re doing very well,” says Mark Felton, director of talent booking. “In February, Bill Cosby broke our house record by grossing $2,833,690 in 15 shows.” He adds, “January, February and March are traditionally lean times for promoters, but it’s been slower than normal this year. But things will pick up, 1986 should be a wonderful year for us—we’ll have 100 to 130 dates, enough for eight concerts.”

Touring appears to be both more difficult and more important for new acts in 1986, especially because of tight radio airplay. “It’s harder for them to get airplay, and then that limits what we can do with the artist in terms of touring,” says Kevin Scott. The only alternative, then, for acts the radio doesn’t play—and this includes both new groups and bands that don’t fit formats—is to tour heavily.

“I have an act—Yngwie Malmsteen—who went to 50 on the album charts last fall and wasn’t played on the radio. It was done through touring,” says Scott. “We were lucky with Air Supply’s Ronnie Milsap, whose records really weren’t played much on radio. He toured heavily, had the 15th highest grossing tour in the country—grossing roughly $10 million—and sold a lot of records. Touring is very important again.

“I think there’s more support now from record companies because we’re all trying to break acts without them depending so much on radio. There’s more marketing, more promotion and more club tours.”

Corporate sponsorship has become increasingly important to touring artists. “It’s becoming common-place,” says Bongiovanni. “It used to be big news, now it’s not news. People will probably ask if the Rolling Stones don’t tour with a commercial sponsor this year, rather than the other way around. Everybody is trying to get some kind of tour sponsorship deal, with the exception of people like Springsteen.”

Adds Dick Gary of The Gary Group: “I think that the financial and advertising support that sponsorship gives is critical because the costs of promoting are going way up and you can’t raise ticket prices commensurate with the increase in cost. Conversely, sophisticated marketers are finding now that entertainment is a tremendous marketing vehicle.”

Gary is involved with concert promotions of many colors: “We try to get the radio and TV stations involved, we develop special promotions that usually tie in with the group’s hit single or the name of the tour. We do sweepstakes, trips, prizes. Our philosophy is that the bigger the promotion is, the more entertainment value it has on radio or TV and thus the more and better quality of air time it will receive.”

“I think everything needs to be marketed as an event, as much as possible—that’s the key,” says Stan Moore, of Scotti Brothers, Moremen and Nanas, which often works together with The Gary Group.

Technology has also changed the touring industry—in lighting, sound, staging, and communications. Computers have become essential in all four areas.

“They’re indispensable,” says Jeff Ravitz, lighting designer for the Springsteen tour. “There are so many complicated things you can do now with the assurance that they’re going to go right. And the small factor of computer problems is more than outweighed by the reliability.”

Adds scheduling director at the tour rock pet rock,” says Springsteen tour director George Travis. “But now they save me hundreds of hours. On a plane, you can make notes on your computer and then go to a phone at the airport, hook up your modem and update everybody—in the U.S., Japan, Australia, Europe.” Accounting information is another item that computers now make instantly accessible to tour accountants, managers, artists, and promoters.

This new technology is yet another bright spot in the increasingly sophisticated and diversified touring industry. Hopes are high as it enters the traditionally hot months of the year. “Just get an artist the public wants to see, make sure they know about it and have the concert in a place that’s convenient to go to. And they’ll turn out in big numbers, bigger and bigger every year. It just continues to grow.”

TOUR COORDINATION
(Continued from page 0-6)

clubs (two shows a night) to 10,000-seat arenas, doesn’t carry sound and lighting rigs either. “The promoters furnish the sound, staging and lighting according to specifications,” says Bill Rehrig, Rabbitt’s road manager.

Then there is the other extreme of an undertaking such as the Springsteen’s tour, which utilized some 14 semis on the outdoor leg to haul its equipment, or the Van Halen tour, which is carrying 50 people. At the arena leg (with audiences between 8,000 and 20,000), most acts will take their own sound, staging and lighting on the road, and arrange their own transporation and accommodations. Promoters will sometimes provide special services, such as a limousine to meet the band at the airport or a hot meal for the group while they’re touring.

GLS Productions is a Los Angeles-based tour coordination company that handles large-scale tours and in the past has worked with Queen, Elton John, Lionel Richie, Rod Stewart, and Fleetwood Mac. Just over a year ago, they spent three months working in Brazil on the Rock In Rio music festival, which took place in January, 1985, and drew 1.4 million fans during 10 days.

“We package the tour,” says Gerry Stickells. “A lot of acts will come to us because it’s much easier than putting it all together themselves. We have a tap on good people and know what’s going on equipment-wise. People will probably think of a management that will give us tour dates and we’ll liaison the whole thing with the promoters. We’ll put together the show designs, the trucking, bus ing, staffing, flying, hotels, whatever it takes to make that tour happen. Then we go out and manage the tour.”

When picking sound, light and staging companies, GLS will go with firms favored by the acts. “We usually get prices from several different companies in each category, then the artist or manager will make their decision at that point,” says Stickells.

“Planning ahead is very important,” says Chris Pollard, of U.S.-based tour management firm, EMI-Universal. “The major acts are going to be involved, so it’s important to make sure with the manager and the agent that the tour is routed properly, so that things fall into place in an orderly fashion and you’re not all over the place.”

“As I see it, the tour manager is responsible for everything. I work with a lot of other people—hiring staff and crew, firing, arranging transportation, picking ho-

tels.” In conjunction with designer Ian Knight, Pollan also takes bids on light, sound and stage equipment.

“Price and quality are very important,” says Pollan, “and we look at this project to be reimbursing our requirements and have a good price. And the companies have to have the best crews, great backup service and maintenance.”

Says Eric Barrett, “If you can, you start two or three months in advance. I’ll say to a firm, ‘We’re doing this tour, it’s eight months, give me a firm quote on the basic what we’re starting and I’ll look for the best deal for the artist. In lighting, for example, you go to the designer and say here it is. He draws it up and you pick the best design. Then you call up a lighting company and say that it’s 800 lamps. You send them the design and it comes in. And you go to certain companies for certain things—if you want Vari-Lites you go to Showco, for example.”

Live-producer Joe Gannon coordinates the equipment for his shows. Most recently he has been working with Julio Iglesias, the Miami Sound Machine and the American Music Tour (Eddie Rabbitt, T.G. Sheppard, Sylvie Vartan, Exile, and Janie Fricke).

“If I’m putting on a new show, then I contact various people and let them know I’m looking for a bid. There are many state-of-the-art firms, but some have turkeys working for them. The people are very important and I suss that out too,” says Gannon.

Adds George Travis, “Does the company have the resources to get the odd things you want, do they have people who understand what it is you need? All the bigger companies have their crack crews and it’s interesting during a really busy year figuring out how you’re going to steal the guy you want, get him off another show.”

Travis, who has worked with Springsteen since 1978, also was production manager for the second US Festival.

As the concert business has grown over the years, more resources, ever-more advanced equipment and myriad options have become available for those who coordinate tours. Planning and professionalism have become increasingly important as the industry becomes more complex and systematic.

Eric Barrett, who started with the Nice and the Jimi Hendrix Experience, has seen touring evolve.

“The level of comfort is high now and it should be—if these people are going to leave their homes and go on the road for five or six months,” says Barrett, “You’ve got to make it as easy for them as you possibly can. They should only have to think about their performance, and I should be able to keep them happy for the rest of the day.”

Add new credits to an old roster: Arcuri, sound engineer, and former road manager for Ronnie James Dio, “It’s come a long way since the days when they used to just string three PA systems together. It’s so organized—it’s really easy to do things if you have a good crew and deal with the right promoters.”

And the real secret of tour coordination success?

“Go to bed early,” says Barrett, a two-decade veteran. “And get up early and get in a match of tennis every day!”

C.M.

TRANSPORTATION
(Continued from page 0-8)

White works with Jet Fleet, Consolidated Airways and Northeast Jets, among other charter companies, and arranges the renting of jets such as the BASC-1100 (very luxurious) and Gulfstream (very economical), “A manager will call me up before a tour and ask me what I recommend,” says White. “They’ll say we’ve got Don Henley or Steve Nichols, this many people, this schedule, what do you suggest?”

“It’s easier to do an aircraft tour in the U.S., than in Europe, because there’s more regional carriers and you can get much larger planes and you can get higher ticket prices. The acts can afford it—and it can sometimes make a difference between doing five shows a week and six shows a week. And they don’t have to switch hotels so much—often they’ll base in Atlanta or Chicago and just fly in and out.

O-18

BILLBOARD APRIL 26, 1986

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“I can get discounted rates because I give the operators such volume of business, and I fly out and work out my own deals with them. Plus, with my knowledge of aviation, I know what jet operating costs are and I know what a fair price is. I try to get the best deal for the band.”

As with charter buses, creature comforts are readily available in charter jets. “You can have everything and anything,” says White. “Gold-plated fixtures, double beds, showers.” Prices can run from about $1,300 a day for a seven-place jet to $6,000 a day for an executive Boeing 727.

Regent Air Corp. of Los Angeles is a charter company that spent $3.5 million apiece to outfit its luxury 727s, which each have four staterooms, a fully stocked bar, nine video screens, table-settings with linen, silverware and flowers, and many other amenities. Richard Gasporro, former chef for Tony Curtis, provides the gourmet meals, and a secretary and a costometologist are available on each flight. Regent, which has flown Rod Stewart, Buddy Rich and many other musicians, offers one-way tickets in the $700 range for flights between N.Y. and L.A., and you can also charter an entire flight for a price contingent on trip time.

“We’ll go to any extent to meet the special needs of a group,” says Jeff Ruffolo, public relations, director for Regent Air.

C.M.

SOUND
(Continued from page 0-6)

work,” says Tait. “The patching system needs computers, and so do our color changes. And each of our 30 or so chain motors that hauled up the riggs for Springsteen had a computer that talked to the others.”

The dimmer-in-the-truss system has enabled Tait Towers to save its customers money in initial outlay and time in concert setups. “We pioneered it and I think it’s one of the main reasons we got the Springsteen account,” says Tait.

Adds Tait Towers business manager Bill Gerth, “I’m sure they shopped around and got different prices and we weren’t the lowest, but they had some other considerations for that long a tour—such as reliability and speed in getting the system erected each day. That’s one of our specialities—packaging and efficiency. George Travis (the tour director) gave us a target figure for how long he thought a lighting system should take to be installed, and we achieved that throughout the tour.” To secure work, Tait relies on its reputation rather than advertising.

Other top U.S. lighting companies often mentioned include: Showlights, Obie, Tasco, Electrotech, Light and Sound Design, and Naked Zoo.

Tait Towers also builds sets and stages and has worked in this capacity in the past for Barry Manilow, Kenny Rogers, Olivia Newton-John, Twisted Sister, U-2, Yes and Asia, among others.

On the Springsteen tour, United Production Services provided the stages. The firm is currently working with John Cougar Mellencamp and in the past supplied stages for the 1984 Olympics, Simon & Garfunkel, David Bowie, The Who, and the Rolling Stones. “The technology is fairly basic although we try to improve on it,” says Mike Brown of UPS. “We provide a structurally sound platform, a lighting platform and a motorized roof grid. The decorations are usually done by others. We stay on top through responsibility and reliability.”

Other favored names in sets and stages include: Nomad Productions, FM Productions, Pro Scenery, Showlights, M2 Research, and Source Point Design.

Clair Brothers of Lititz, Pa., provided the audio for the Springsteen concerts. The firm has also worked in the past for Yes, the Moody Blues, Elton John, Kenny Rogers, the Jacksons, Live Aid, the US Festivals, and Rock in Rio (the 10-day 1985 music festival in Brazil).

“We don’t advertise a lot, nor have we been publicized a great deal,” says Roy Clair, secretary/treasurer of the company, which has won the Performance magazine audio award for nine straight years. “We get a lot of business from entertainers going to hear their friends—and think the sincerest form of flattery is when they heard your sound and want you because of that rather than because you were the lowest bid.”

“We are very quality-oriented. We put a lot of money back into the company, into research and development. We develop a lot of new gear and take great pride in our engineering.” One of Clair Brother’s breakthroughs was the aforementioned lighter speaker cabinet. “It took us a year to do and we used the same composites that they use in the space program. And it shaved off 100 pounds from the cabinet.

“We did this because we were aware how finances are becoming increasingly difficult in the touring business. Transportation costs have been a major increase in the industry and so Clair Brothers has made an effort to reduce the weight of the equipment and the time it takes to set it up, tear it down and transport it. We’re making incredible headway—another example is amplifiers, which used to weigh 60 to 80 pounds for a normal amp and that we’ve now gotten down to 10 pounds. With more power.”

Computers have reduced their design and testing time. “A computer enables you to design your speaker cabinets about 20 times faster than before. You just plug in the parameters, tell the computer what you’d like to have and it does it.”

Roy Clair finds 1986 an expensive year. “The materials, everything is more expensive. And the tour accountants are sharpening their pencils more, so it’s becoming more difficult for everyone in our field. If you don’t streamline, you’re out of business. And you have to stay ahead of the industry—our R&D department is very busy. If you rest on your laurels you’re finished.”

Other popular sound companies mentioned during this survey include: Tasco, Showco, Audio Analyst, Maryland Sound, Light and Sound Design, Electrotech, Sound on Stage, Naked Zoo, and Stanal Sound. C.M.
BENELUX
(Continued from page O-17)

Center in Groningen (1,500). Best known venues on the club circuit are the Paradiso in Amsterdam, the Arena in Rotterdam and the Trojan Horse in The Hague, with capacities ranging from 700 to 1,200.

The organization for the bidding of the Van Heek Popconcert Hall in Enschede, Holland, a first venue especially built to cater for pop show needs, and which will have a capacity of 1,800.

During 1987, Amsterdam is set to be Europe’s cultural center. Rademakers hopes this prestigious move will result in the building of an open-air pop/rock venue which will be open for 3,000-70,000 candidates.

Also, Amsterdam is one of the candidates put forward to stage the 1992 Olympic Games, if that bid proves successful, then additional special halls would have to be built and obviously one or two could prove right for later pop concerts.

Sponsoring of pop/rock events in Holland is still a low-key element. Dutch major companies are more interested in sponsoring sports events. But some are filtering through into music involvement. Mojo has fixed its first major sponsor deal, with Haag Techno, importer of Japanese electronic firm Technics, which will finance two pop shows in the Netherlands this year, the first being Elton John’s Rotterdam Ahoy Hall back in late April.

Merchandising links with the on the road business don’t yet add up a big deal situation. It’s of interest only where big names like Springsteen or the Stones are involved, says Mojo’s Ramakers, though heavy metal merchandising is also profitable, and is generally handled by band managements. There’s the inevitable plague of pirate merchandise going the rounds, he says.

Relations are “reasonable” between the promoter and record companies. Radio is the main promotion tool, but unlike the U.S. scene radio/TV commercials for pop/rock concerts in the Netherlands just aren’t done. And contact between Mojo and the press is good, though Ramakers describes as “marginal” the influence of articles in the magazines and newspapers on ticket sales.

As yet, country and folk concerts are seldom organized in Holland. The music is regarded as too specialist to be profitable. Even Ricky Skaggs, at the Doelen Hall, sold only 804 tickets and the concert thus was a financial flop.

A pop/rock concert scene has more variety than that of Holland. But then Belgium is bilingual, with Flemish spoken in the north (Flanders) and French in the south (Wallonia). But fewer U.S. and U.K. acts tour this territory, and there are far more concerts of French-language artists. Additionally, the typical Belgian audience likes the MOR area of entertainment.

Altsin-Stageco is Belgium’s leading pop/rock concert promoter. The first was set up in 1975, with Herman Schuurmans, 32, now managing director. A sideline operation is the management of TC Matic, a leading domestic pop group.

But, 1985 as “fantastic for our business.” He organized some 180 concerts for various sized venues, attracting more than 250,000 customers. Highlights included four concerts by Dire Straits (30,000), four by Simple Minds (25,000), two by Spandau Ballet (12,000), with single concerts by The Cure (6,000), Sting (7,000), Tears For Fears (2,000), and Phil Collins (6,000).

Light and sound equipment in Belgium is generally hired from EML, a Wetcher-based company.

Schuurmans says the fact that the U.S. dollar is not so high on exchange with the Belgian franc means more American acts can visit Belgium. The most important venues in this territory are the Antwerp Sports Palace (16,000 capacity), the Heizel Hall in Brussels (12,000), the National Forest Hall in Brussels (8,000), the Limburg in Genk (6,700, all standing), and the Bierloep Hall in Deinze (4,000, also all standing). Belgium’s leading club venues are the Manhattan in Leuven (1,800), the Hof Terlo in Antwerp (1,300) and Gent’s Vooruit Hall (1,300)—none of these has certainly been the case amidst horror and more recently, the Lords, giving Finland an edge over many other territories.

The busiest on the road season in Finland is, traditionally, from June to August, when 10 or more pop festivals are arranged from Helsinki to Lapland. These are usually hosted by local talent and rock groups, and acts attract an average audience of 5,000-6,000, or more if the weather’s fine. There are also separate festivals for jazz and blues buffs.

Sponsoring of pop concerts and actual performers has increased to a considerable extent in recent years. This includes various jeans manufacturers, soft drink companies (Pepsi, Cola and local brands), banks, and electrical companies.

Top local band Dingo is sponsored by TDK tapes and in Tampere there’s a firm specializing in sponsorships deals for local touring acts. The main promotion is by newspaper advertising, posters, radio, television, and press stories.

Local commercial radio stations, Radio City and Radio Etta in Helsinki in particular, give great help by plugging concerts and arranging phone-in competitions with tickets, records and T-shirts for prizes.

There are few problems over transport in Finland. Foreign tours are arranged largely by ferry over the Gulf of Finland. Once there are top cars such as the Saab 900 Turbo and Ford Sierra, and there are sufficient tour coaches, mini-buses and even private planes.

The most popular hotels for touring parties are the Hesperia, Intercultural, Kakasjatopa and Olympia. Acts touring the country are usually booked into Cumulus and Rantasipi hotels in various parts of Finland. But promotion firms recognize that “many troubles can start from poor room service, the little things, so very careful attention is paid to artists’ off-duty time.”

Leading concert venues in Helsinki are Ice Hall (capacity 6,500), UKK Hall (3,900), Culture House (1,450) and Finlanda House (1,700). Much booked club venues include Cafe Metropoli, Lepakko, Vanha, Tavastia, and Hesperia, their capacity ranging from 300 to around 1,000.

All these places have a solid or collapsible stage but very little in the way of technical equipment. Foreign acts usually bring their own equipment, set pieces or special effects, not maybe as much as they’d use for a show in Stockholm or Gothenburg, but hefty loads. The tour scene is run from local firms like Ekk 7 Peltemo and MS Audition.

Tickets for major concerts in Finland cost around $20 each and for club gigs around $10. Transportation costs help make ticket prices higher in this country than in several other territories. At bigger concerts there are up to 60-70 bouncers operating, with at least a dozen provided by promoter as part of his deal with the venue. In fact, major disturbances or brawling are rare in Finland.

Through to the end of the summer, Finland expects a solid flow of Europop names, such as Modern Talk, Nick Kamen, John Parr, as well as all big record sellers in Finland and with established fan followings.

But a few problems do remain in the concert touring scene in Finland. One is the controversial source-tax policy, which links with regulations about défining the position of a promoter where foreign acts are concerned. Is he employer or agent? Most would say the latter. Regulations demand statement of an artist’s fee in work permit applications, but total expenses cannot accurately be gauged at that stage of the play.

Leaving aside the inevitable bureaucratic hassles, most acts find Finland a pleasant country to visit and find the performing costs of the summer season when sunshine almost without break.

KARI HELPALTIO

CREDITS: Special issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; International Editor, Peter Jones; All U.S. editorial by Chris McGowan, an L.A. based freelance writer; Cover & Design, J. Daniel Chapman.
NEVER GET LOST IN GERMANY

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Sharp Drop Seen In Beta's Market Share
Coming Decline Was Anticipated, Its Pace Was Not

BY TONY SEIDEMAN
NEW YORK - After maintaining a steady market share of about 39% for several years, Beta software sales have unexpectedly dropped to 10% and below, according to retailers, distributors, and manufacturers.

The plummet in market share has led some executives to predict a rapid fadeout for the format. Sony Corp. of America, however, denies that it will abandon the configuration, this despite the company's increasing involvement with 8mm video (Billboard, April 19).

Beta's market share shrinkage surprises no one. "We knew it was coming," says Bill Perrault, the Vermont-based distributor. What is unexpected is the speed of the decline, say insiders.

"Retailers are not taking in the product," Perrault says. He reports that two strongest Beta markets—Rochester, N.Y., and Burlington, Vt.—"are collapsing."

Distributors say machine sales are the key. Larry DeVuono of Sight & Sound says, "Our market is really dictated by the hardware people. They just say [Beta] is a dead issue."

Perrault says his company's Beta sales have dropped from 18% to 10% because retailers are "not taking in the hardware anymore." Some retailers, however, claim the responsibility rests with distributors. "It's a vicious self-fulfilling prophecy," says Gary Messenger, partner of North American Video.

"Distributors are in the process of slowly killing Beta. Some distributors are not even honoring stock balances in Beta now."

Messenger concludes, "If the retailer cannot get a piece of the product, it's the old adage, 'sell what you got, not what you don't got.'"

One major East Coast distributor declines to comment, but adds, "That's not going to kill Beta anyway." Retailer purchases of Beta are inevitably extremely shallow, he says. "If there was a big sale market out there, I'd say I see how distributors can be killing Beta."

Continued on next page}

FOR WEEK ENDING APRIL 26, 1986

**TOP MUSIC VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>Position</th>
<th>Chart Week</th>
<th>2 Weeks Ago</th>
<th>Chart Year</th>
<th>Chart Title</th>
<th>Owner</th>
<th>Billboard Chart No.</th>
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<td>John Lennon</td>
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<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER</td>
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<td>1986</td>
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<td>The Beatles</td>
<td>CBS Video 97900192</td>
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<td>1986</td>
<td>PORTRAIT OF AN ALBUM</td>
<td>Quincy Jones Productions</td>
<td>CBS Video 400648</td>
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<td>16</td>
<td>1986</td>
<td>LIVE AFTER DEATH</td>
<td>Iron Maiden</td>
<td>CBS Video 9650114</td>
<td>964501208-00127</td>
<td>$19.95</td>
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**8**       **NEW**  **PUTTING IT TOGETHER-THE MAKING OF THE BROADWAY ALBUM | CBS Video 7101 | Barabra Streisand | $19.95 |

**9**       **51**  **WHAM! THE VIDEO** | CBS Music Video | $19.95 |
**10**      **19**  **ARENA** | Sony Video | $19.95 |
**11**      **13**  **LOOK TO THE RAINBOW** | CBS Video 7292 | $19.95 |
**12**      **9**   **THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS** | CBS Video 7092 | $19.95 |
**13**      **15**  **WHITE CITY** | CBS Video 7092 | $19.95 |
**14**      **17**  **ALABAMA'S GREATEST VIDEO HITS** | RCA Video Prod. | $19.95 |
**15**      **13**  **ANIMALIZE LIV Uncensored** | Polygram Music Video | $19.95 |
**16**      **16**  **PRINCE AND THE REVOLUTION: LIVE & VIDEO** | RCA Video Prod. | $19.95 |
**17**      **12**  **SCENES FROM THE BIG CHAIR** | Polygram Music Video | $19.95 |
**18**      **10**  **PACK UP THE PLANTATION LIVE** | RCA Video Prod. | $19.95 |
**19**      **NEW**  **SO EXCITED** | RCA Video Prod. | $19.95 |
**20**      **13**  **STATE OF GRACE** | CBS Video 7092 | $19.95 |

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**2-For-1 Offer By Continental Beta Program Runs Until May 16**

LOS ANGELES - Continental Video is offering a novel free-goods promotion, giving away one free Beta videocassette for every two purchased by dealers.

The program started April 14 and runs until May 16. Dealers will buy product, get a coupon from distributors, and send it to Continental for their free cassette.

Continental president Jim Silverman says that the promotion is intended to alleviate an excess of Beta inventory at the distributor and manufacturer levels.

The industry, according to Silverman, has been caught short by the dramatic drop in Beta's share (see separate story above).

Silverman says he believes this is the first time a free-goods promotion has involved a two-for-one policy. The industry has seen four-for-one and even four-for-one promotions.

But what has surprised him the most are former distributors on April 10-11 has been their response, Silverman says. Thirty-three distributors have agreed to run an ad—at no charge—in their mailers advertising the promotion to their accounts. "That's certainly a deviation from normal practice," says Silverman, who indicates that those circular pages are underwritten by program suppliers.

"What is appealing to distributors," he says, "is that we are also handling the shipping, handling, and administration of the program."

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**Karsters' Cinema Newspaper Proves Itself Newsworthy**

NEW YORK - Karsters Video Communications appears to have scored a marketing hit by creating its own video newspaper, The Cinema Collector's Society Video Journal, and sending it out to a mailing list of several hundred thousand VCR owners.

"The average order surprised us," says Fred Bayh, Karsters' director of advertising. The surprise, he says, was not the number of respondents, but the number of pieces each respondent was ordering. The newspaper, Karsters' Cinema Newspaper, is carried by all leading VCR dealers.

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**"It's an outstanding research vehicle"**

Consumer purchases are coming to more than three units per order, Bayh says, and sometimes the numbers are even higher: "We had one order last week, it came to $8000."

Regardless of the response rate, Bayh says, the information provided by the ordering patterns on the Video Journal has made putting it out worthwhile. "It's an outstanding market research vehicle. The response to this will tell us what kind of product people want and what prices work."

So far, Bayh says, the Video Journal has shown him that "there is a lot of interest out there. It's not extremely broad-based, but there is a core of people who are extremely interested in self-viewing material. And hopefully over time that core will expand."

The Video Journal contains not just Karsters Video Communications product, but also titles from RCA's "B.A. Movie Mogul" promotion and Paramount Home Video's extended "25 Plus One." Also included is virtually all of the karsters catalog, which amounts to between 300 and 400 titles and includes a breadth of product ranging from self-help how-to's of wine tasting to the public domain feature films that gave the company its start.

The first issue of the Video Journal shipped in early March and was 36 pages long, with a structure and writing style very similar to that of a newspaper's weekend entertainment section, complete with table of contents.
BY JIM MCCULLAUGH

LOS ANGELES – Prism Entertainment is “testing” a new “less is best” release pattern for May. Offers from the firm usually number seven to ten, but are being reduced to three for the month.

“What we’ve seen,” explains Prism president Barry Collier, “is that when we release six or seven titles a month, we tend to do well with one or two and partly with the others because there was too much product coming into the market from us and other players. We decided, therefore, to platform three or four titles in a month. We’ll release two together ["My Old Man" & "Benege Ninja"] and one ["Night Train To Terror"] separately with different sheet and street dates. Over the course of the normal 60-day pre-sell period, then, we can focus on two titles exclusively for a period of time, then on one title.”

The company doesn’t plan to make this a permanent policy yet, Collier says, but feels the tighter focus will be highly beneficial. “Tentatively, Collier points out, a regional sales person gets about 30 minutes from a distributor for a pitch—not much time for selling six or seven titles, six for an upcoming month and a catalog promotion.

Prism will continue supporting its shorter list in the usual fashion, but Collier points out, “We’ll have to do as much business on three titles as we were doing on six or seven.

He says, “It’s a lot better for the distributor if he does as well with us in May handling 50% of the amount of pieces as he did in April. The distributor is happier. And, if it works, I’m not using up my library. Why waste a library when you will only do 2,000 pieces a month on a title?”

Collier says, “Everyone has been on a fast track trying to increase sales by increasing releases and I think we are now seeing that that might be a faulty philosophy. When other companies create sub-labels, all they are doing is giving themselves an excuse to release more product. You begin to reduce your volume per title. You’re not doubling your gross when you double your release schedule. Why not cut it in half and try to maintain the same volume level?”

Collier also reports that Prism expected to do 300,000 pieces with “The Video Collection,” the company’s new multigenre line of full-length copyrights at a $12 suggest ed list. But, since first shipments March 20, the firm has chalked up close to 300,000, and is “already over into re-orders.”

Direct accounts have been opened, according to Collier, such as Target and Waldenbooks. Distributors have also set accounts with major chains such as Musicland, B. Dalton, Ames, Howard’s, k-mart, Woolworth, and Woolworth. Among record chains, Tower and Music Plus Video are stocking the line.

Target, indicates Collier, expects The Video Collection to outsell his public domain line.

“In order to accommodate the demand, we’re duplicating in four places,” says Collier.

“Last year, we used the Kmart system, but now we have to rely on other chains.”

“The piece market will probably be the same, but we will change our distribution to different accounts.”

“Last year, we had the largest sales in its history of Beta products,” the spokesman says. “In the long run we see 8mm replacing both

BY JIM MCCULLAUGH

LOS ANGELES – Video Pipeline, a service that puts film trailers on videotapes, are then circulated to retailers, has amassed more than 1,000 subscribers since its launch at the 1985 Video Software Dealers Assn. Convention.

The company had a 1986 year-end goal of 5,000 subscribers, according to Tommie Dell Smith, director of sales and marketing for the L.A.- based firm.

Among the major retailers who have signed up are Circuit City, Hastings, National Video, Music Plus Video, Video Exchange, Video Update, Latest And Greatest Video, and numerous independents. Video Pipeline says it has at least one subscriber in each of the 50 states and most of the Canadian provinces.

The Video Pipeline cassette consists of previews of 40 to 50 new home-video releases from major program suppliers. The programming lasts approximately one hour, but runs twice on a two-hour tape. The cassette, or “issue,” is available every other month to retailers at a cost of $60 annually. Along with the tape comes a brochure listing program suppliers and their telephone numbers as well as the names of the movies previewed on the cassette.

Smith contends that even with its reach of just 1,000 stores, Video Pipeline has a potential audience of more than seven million video customers. The company claims that if these consumers pay only two 15-minute visits to subscribing stores, the trailer maker makes at least $20,000,000 in point-of-purchase impressions, which comes out to about 26 cents per thousand.

The charge to program suppliers per three-minute trailer is $500 for 500 stores, $1,250 for 1,500 stores, and $3,250 for 10,000 stores. The cost per minute for each store is 33 cents at the 1,000 circulation level, a figure that drops to five cents at the 4,000,000 circulation level.

“It’s structured like a magazine,” says Smith, who characterizes Video Pipeline as a form of “co-op advertising.”

But in return, program suppliers, says Smith, reap several important benefits:

• Each tape features coming attractions and is delivered to the store prior to release date, thus acting as a buying guide. For example, the March edition, with product from Media, Kari/Lorimar, Sony Video Software, Vestron, Charter, RCA/Columbia, CBS/Fox, and 1VE, showcases such April and May releases as “Agnes Of God,” “Kiss Of The Spider Woman,” “My Chauffeur,” “Learn To Ski,” and “Nightmare On Elm Street II.”

• The previews are designed to be played on in-store monitors and are geared to video store customers. As retailers collect various editions over time, they can also act as catalog stimuli.

• The previews also act as sales stimuli to dealers. Smith claims that dealer response cards from the January tape show that retailers were encouraged to buy certain titles because of Video Pipeline.

• As the industry begins to segment, Smith says that Video Pipeline is looking beyond the video store toward such outlets as convenience stores, which may have different preview needs. Also being considered is the possibility of releasing one tape a month, alternating between high-priced, rental-oriented titles and lower-priced, sell-through titles.

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Mr. Michael Faulkner
Sony Video Software Company
1700 Broadway
New York, NY 10019
### Top Video Cassettes

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<th>Year</th>
<th>Rating</th>
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<td>JANE FONDA’S NEW WORKOUT</td>
<td>KVC-RCA Video Prod. Kari Lorimar Home Video 069</td>
<td>Jane Fonda</td>
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<td>CBS-Fox Video 1478</td>
<td>Mark Hamill, Harrison Ford</td>
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<td>3</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Pictures Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>1985</td>
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<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
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<td>CBS Video 1484</td>
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<td>Thorn/GEM/HBO Video TVA3002</td>
<td>Sylvester Stallone</td>
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<td>28</td>
<td>THE SOUND OF MUSIC</td>
<td>CBS Video 1051</td>
<td>Julie Andrews, Christopher Plummer</td>
<td>1965</td>
<td>G</td>
<td>29.95</td>
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<td>29</td>
<td>SILENT BULLET</td>
<td>Paramount Pictures Paramount Home Video 1827</td>
<td>Gary Busey, Everett McGill</td>
<td>1985</td>
<td>R</td>
<td>79.95</td>
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<td>30</td>
<td>GHOSTBUSTERS</td>
<td>RCA/Columbia Pictures Home Video 6-20413</td>
<td>Bill Murray, Dan Aykroyd</td>
<td>1984</td>
<td>PG</td>
<td>79.95</td>
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<td>WITNESS</td>
<td>Paramount Pictures Paramount Home Video 1736</td>
<td>Harrison Ford, Kelly McGillis</td>
<td>1985</td>
<td>R</td>
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<td>32</td>
<td>CASABLANCA</td>
<td>CBS-Fox Video 4514</td>
<td>Humphrey Bogart, Ingrid Bergman</td>
<td>1942</td>
<td>NR</td>
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<td>VIRGIN TOUR-MADONNA LIVE</td>
<td>Sire Records Warner Video Music 3-38105</td>
<td>Madonna</td>
<td>1985</td>
<td>NR</td>
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<td>34</td>
<td>MASK</td>
<td>Universal City Studios MCA Dist. Corp. 80173</td>
<td>Cher, Sam Elliott</td>
<td>1985</td>
<td>PG-L</td>
<td>79.95</td>
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<td>35</td>
<td>PRIZZI’S HONOR</td>
<td>ABC Motion Pictures Vested 5106</td>
<td>Jack Nicholson, Kathleen Turner</td>
<td>1982</td>
<td>R</td>
<td>79.95</td>
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<td>36</td>
<td>THE JANE FONDA WORKOUT -</td>
<td>KVC-RCA Video Prod. Kari Lorimar Home Video 051</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
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<td>37</td>
<td>RE-ANIMATOR</td>
<td>Empire Pictures Vested 3-8114</td>
<td>Jeffrey Combs, Bruce Abbott</td>
<td>1985</td>
<td>NR</td>
<td>79.95</td>
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<td>GREMLINS</td>
<td>Warner Bros. Inc. Warner Home Video 11388</td>
<td>Zach Galligan, Phoebe Cates</td>
<td>1984</td>
<td>PG</td>
<td>79.95</td>
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<td>39</td>
<td>2001: A SPACE ODYSSEY</td>
<td>MGM/UA Home Video 700002</td>
<td>Keir Dullea, Gary Lockwood</td>
<td>1986</td>
<td>G</td>
<td>29.95</td>
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<td>40</td>
<td>THE SWORD IN THE STONE</td>
<td>Walt Disney Home Video 229</td>
<td>Animated</td>
<td>1963</td>
<td>G</td>
<td>76.98</td>
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**Recording Industry Assn. of America gold certification for theatrical items, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for non-theatrical made-for-home video product, $25,000 or $1 million for music video product). A RIAA platinum certification for theatrical items, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non-theatrical made-for-home video product, $50,000 units or a value of $2 million for music video product. Tapes certified prior to Oct. 1, 1985 were certified under different criteria.) International Tape Disc Assn. certification for gross label revenue of $1 million after returns or stock balancing.**
‘Nightmare 2’ Proves Dreamy

LOS ANGELES “Nightmare On Elm Street Part II, Freddy’s Revenge” is shaping up as Media Home Entertainment’s largest release to date. The company expects to ship some 150,000-200,000 units.

Pre-book date is June 11 for the $7.95 title, which has a street date of June 26.

A million-dollar marketing campaign is set to launch the movie, including a six-foot stand-up of Freddy Krueger, the movie’s title character; a 3-D poster of Freddy’s face; buttons; and miniposters. The film pulled approximately $25 million at the boxoffice. The first “Nightmare On Elm Street” movie is believed to have sold about 110,000 units.

KARTES’ NEWSPAPER (Continued from page 45B)

contents and articles on such subjects as Colleen Moore Maginot, a film star of the ’20s and ’30s; Alfred Hitchcock; and a recent book by Walter Matthau.

The tabloid-size publication features four-color photographs and art. “It’s printed by one of the Gan nett production sites that does USA Today,” says Bayh.

“In gross dollars,” the Video Journal has not been a cheap venture, Bayh admits. But “on a unit basis, it’s relatively inexpensive,” costing about 50 cents per copy.

“Certainly we’re going to do another one,” Bayh says of the mailer, with a printing date of May 3 slated.

The Kartes executive says the mailing list for the piece came “from a variety of sources. We use our house list, and then we’ve got five others.

“We’re in a testing mode right now,” Bayh says of the lists the company is using, going through various names until the most potent mixture is found.

Tornaround on the Video Journal was quick. “I had the first meeting with my department on Jan. 17, and then we went on press the 22nd of February,” Bayh says. Staff was also small. “There were three of us writing for it. And of course we did everything from scratch, editorial, advertising and everything.”

One of the biggest advantages of the Video Journal may well prove to be its ability to move product that has a hard time getting on retailers’ shelves, such as how-to and other non-theatrical programming. “Direct marketing may be the best way to move this product,” Bayh says.

As for carrying other manufacturers’ product, Bayh says of MCA that “functionally, we’re a dealer ... It was O.K. to the extent that we could sell the product direct to consumers, but we could not sell the product to retailers.”

Permission must be gotten before product from another manufacturer can be direct-marketed, Bayh says.

The next addition to the Video Journal is likely to be RCA/Columbia Pictures Home Video.
Jaclyn Smith succeeds nicely in capturing the public style of Jacqueline Bouvier Kennedy... Bouvier (is) played with rough but affecting compassion by Rod Taylor.

"...lavishly, tastefully produced...."
—TERENCE O'FLAHERTY, SAN FRANCISCO CHRONICLE

"Jaclyn Smith is convincing... Rod Taylor is wonderful as Black Jack Bouvier... so compelling, it's easy to get swept up."
—Marilyn Freston, CHICAGO TRIBUNE

"Jaclyn Smith turns in a strong performance... she is radiant to look at, has a commanding presence and even a little touch of mystery about her."
—James Brown, LOS ANGELES TIMES

Jaclyn Smith is
Jacqueline Bouvier Kennedy

Starring JACLYN SMITH, JAMES FRANCISCUS, ROD TAYLOR, STEPHEN ELLIOTT, CLAUDETTE NEVINS, DONALD MOFFAT

Music by BILLY GOLDENBERG, Edited by PAUL FREDRICH LAMASTRA

Production Designer MICHAEL BAUGH, Director of Photography ISIDORE MANKOFSKY

Produced by LOUIS RUDOLPH

Written and Directed by STEVEN GETHERS

An ABC Circle Film Presentation

THE LOVES.  THE LIES.  THE TRIUMPHS.

THE UNTOLD STORY...

Five K's that's as easy to fix as a flat tire, and 256K RAM computer memories. It sounds wonderful in a vaguely high-tech way. Then you ask to see one, and all they've got is a TV set that gets a picture inside a picture.

NEC, Panasonic, Quasar, Sony, and Toshiba have all introduced such relatively simple, picture-with-picture-type digital TVs to the marketplace. Toshiba has introduced the first nominally digital consumer VCR, its model M-6800. (The unit records and plays back using "analog" videocassettes.)

Despite all these entries, the market for digital video is small, exclusive, and, unfortunately, confused by the fact that neither consumers nor retailers really know how the term "digital" applies.

As with most things involving the buzzword, TV sets and VCRs using digital technology seem more complicated and forbidding than they actually are. Digital computation as done by nearly all modern computers, is performed using electronic signals that represent single digits. This computation is almost always "binary," meaning that only two numbers are used: zero and one.

They represent simple yes-or-no responses that a computer makes to an answer. It's like driving through several forks in the road taking a series of left- or right-turns to reach a destination.

These no-or-yes decisions are called "bits." Eight bits make a "byte"; and for mathematical reasons, 1,024 bytes in a "kilobyte," abbreviated "K."

To understand how this digital technology applies to video gear, think of digital audio disks, i.e. CDs. Music encoded on a CD is broken down into millions of bits, yes/no information. CD players "read" this digital data and create corresponding electronic signals that amplifiers and speakers turn into sound. It's like putting together a jigsaw puzzle in a flash.

Digital TV sets take regular "analog" TV signals (either broadcast or transmitted by cable) and digitize them. That is, they break "whole" electronic signals into millions of bits. Once broken up, the picture and sound information can be manipulated and reassembled.

In the process of doing this, a digital TV set can, for instance, put the same bits together over and over again, thus giving you a freeze-frame of an incoming picture. A digital TV might also examine the bits...
This is it. The only complete uncut performance of his recent World Tour. Including never-before-seen footage of three Rod classics. Special candid personal interviews. Clips that span his career. And photos from his childhood days.

The Rod Stewart Concert Video. With a suggested retail price of $29.95, they should sell like front row seats. Order now. Or spare the Rod and spoil the profit.
They forced him to fight. It was their last mistake.

Savage Dawn

The blockbuster talents of Academy Award winner George Kennedy (Cool Hand Luke, The Dirty Dozen) and Oscar nominee Karen Black (Five Easy Pieces) will propel you into a world of total lawlessness. Destruction. And Revenge.

A vicious horde of deranged motor-psycho barbarians invade a sleepy desert town. Helplessly victimized, the citizens turn to their last hope for survival: Stryker. The only one who can halt the demonic spree of murder, rape and mayhem. Order by May 8th.

Available on videocassette
Sony’s MXP-2000 console for stereo audio mixing, the first Sony board designed for on-air and post-production broadcast use, was displayed at the National Assn. of Broadcasters meet in Dallas, Texas last week. The modular-designed console is aimed at the growing need for stereo TV production and high quality audio in broadcasting.

**New Products**

**NEW YORK**

Shannon is working at various audio studios—including A.D., Celebration, and Power Play—recording their third album, this time for Atlantic. The record is set for early summer release. The artist is serving as executive producer, collaborating with producers Mark Liggett, Chris Barbosa, Patrick Adams, and Russell Taylor.

At Rawlston Recording in Brooklyn, keyboardist Steve Breck has been laying tracks on a techno-rock song with engineer Tommy Weller assisted by Tony Smalliss. And Smaliss is also engineering overdubs for the band Unknown Spies. George Meyers Jr. is assisting.

At Sound Heights in Brooklyn, producer Byron Lee has been assembling for an as-yet-unannounced album project. Also, artist/arranger Bernard Liburg has been laying basic tracks for a new album. Producer is Al Baptiste, engineer is Blaise Castellano.

Taj Mahal is wrapping his first record in several years for GramaVision. The project was recorded in various studios in New York, Hawaii, and Los Angeles.

The Golden Palomino has been recording tracks for the its next album at Radio City Music Hall Studio. Band’s lineup should remain basically the same, according to Celluloid Records.

Local keyboardist/composer Richard Baker has been signed to compose and produce several cuts for the soundtrack to the next John Waters film, “Ferris Butler’s Day Off.” The movie is coming from Paramount; the soundtrack via A&M. “Downtown,” a track featuring vocalist Tina B., will be the lead song for the film.

**Audiotrack**

**LOS ANGELES** Special presentations outlined effective studio management techniques at the 1986 Society of Professional Audio Recording Studios (SPARS) business conference March 21-23. Among topics covered were financial relationships with prospective lenders and creditors, insurance, and proper flow management.

In a program that also included a review of new business arenas for audio facilities (Billboard, April 5), SPARS members learned basic methods for analyzing and managing their business.

Speakers stressed that audio recording is a service industry whose “product” is much more than the finished tape the client leaves with; studio owners and operators have to be aware of their liability insurers and related business service professionals about the intricacies of the trade.

Investment banker Bob Lovie of the Basics & Advances, who instructed attendees to understand the lender’s own needs in structuring credit requests. “We’re interested in your business’ ability to repay and it’s also important for us to analyze your ability to manage,” said Lovie, adding that creditors remain increasingly in favor of dealing on a loan request. Lovie traced the analysis of a credit request in a typical lending institution through separate reviews of management, business, and financial appearances, and with an analysis and assessment of operating cycles, cash flow, and debt service. Also examined were how banks in terms of their policies toward payables and receivables, and key performance ratios for liquidity, asset management, and profitability.

Overall, Lovie urged studio operators to provide prospective lenders with as much concrete detail as possible when presenting a request. The volatility of the recording field also makes this information exchange crucial, Lovie said, and studio owners can help defray their trade by inviting bankers to see the facility to better understand the nature of the recording industry.

Augmenting Lovie’s remarks on banking relations was a detailed review of financial analysis tools presented by Prof. David Eiteman of the Unv. of California, Los Angeles, Graduate School of Management, which was the site of the SPARS conference. Using case histories, Eiteman discussed the dynamics of cash flow and profits in the recording business and their obstacles and considerations.

An escalating crisis in insurance services gave Bob Kribbs of the Ford Insurance Agency added impact as he examined considerations behind effective insurance planning. Studios must address insurance needs that include physical assets, such as site and equipment, and also bookkeeping materials and recorded tapes. Kribbs said he stressed the need to reduce insurance costs by minimizing risks. To obvious rate-cutting considerations such as sophisticated fire and equipment insurance, Kribbs added suggestions involving tape library management, where he advised studios to set up separate safety backup systems. SPARS participants also reviewed their own systems for library management, including legal delinquency and possession of property.

Kribbs also reviewed present trends in property insurance, including specified and blanket coverage, and the different policy formats, along with typical exclusions. How to differentiate between necessary coverage and superfluous coverage was also noted, along with problems in valuing assets when assembling coverage. Special attention was given to mobile recording studio equipment. Kribbs recommended that studio operators included mobile recording operations, which must be addressed under marine insurance, in recording studio property insurance.

SPARS members also examined methods of tracking activities such as booking, invoicing and financial statement accounting procedures during a presentation on paper management by Delores Jacque, chief financial officer for the Record Plant here.

And, during the conference’s final session, Lynn Reaser, senior economist and vice president of First Interstate Bank, looked at the economic forecast. Reaser stressed recent shifts in most economists’ forecasts that now postpone any significant recession for at least another year.

Generally upbeat indicators in recent weeks and months continue to bode well, Reaser held, with unemployment likely to fall further, new employment opportunities to surface, inflation to slow, and the further erosion of the U.S. dollar expected to bottom out in the months ahead. Interest rates, Reaser reported, could dip by an additional .5% in the coming months, but the economist otherwise warns these projects rates will begin rising by the end of this year.

For the music industry, Reaser predicts growth potential during 1986 and beyond, despite its recent volatility. While noting that present affiliations into lifestyle and promotion practices could damage the trade, Reaser sees unit shipments for the industry rising by up to 5%, with dollar volume on those goods increasing by 6%-7% over the coming year.

**Recognition Urged For Disk Mastering Engineers**

NARAS Nudged To Amend Grammy

Los Angeles Two prominent disk mastering engineers—Greg Fulginiti of Artisan Sound here and Bob Ludwig of Manhattan’s Mastered, Inc.—have been urged to move to prod the National Academy of Recording Arts & Sciences (NARAS) to amend its Grammy presentations during next year’s Grammy presentation.

The petition, which will be circulated to producers, artists, label executives, engineers, and others in the industry, reads: “We, the undersigned, petition NARAS to amend the present category of best engineered recording, non-classical, to include recognition for the disk mastering engineer in that category; or to create a new category that would recognize a lifetime achievement award for a body of work not covered in the individual disk mastering engineer.”

“We’re the final creative step in the recording process,” says Fulginiti. “We just want NARAS to listen to what we have to say.”

Sam Sutherland
Straits gays plagued the many of the for ers.

"Money For Nothing" rather than the original drummer. Without overdubbed drums, the work was nominated for a Grammy production. Though Dorfsman recalls it as "amazingly lucky," he says, "I almost killed myself up there," he says. "It was supposed to take an hour, and instead it took nine and a half. Our flashlights died, and we had to climb down the mountain in the middle of the night with all this digital equipment."

Despite a few misadventures along the way, Dorfsman says his rise to the top has been "amazingly lucky." The engineer-turned-producer headed for Hollywood after graduating high school in New York, hoping to find work in a recording studio. Rejected by studios in L.A., Dorfsman found himself working special effects for films like "Blacula" and "The Exorcist."

A year later, he returned to New York and engineered voiceovers for a Manhattan ad agency. A few months later, Dorfsman got a call from Dire Straits while there, he was summoned to the Power Station to mix tracks for a Foghat album. He stayed on.

Dorfsman entered the picture while Dorfsman was working at the Power Station. "I had just done a record with Mike Maneri, and it turned out that Mark Knopfler heard the record and loved it. He was courageous enough to say, 'I'd like to work with that guy,' even though I didn't have much of a reputation at the time."

The association has obviously been mutually beneficial. "It takes a certain kind of person to get along with Mark, and I think we get along well because I have an intuitive sense of what he wants. He doesn't like to get real verbal, even though he's a very literate guy. He sort of wants to see what the people around him will come up with." Dorfsman is now producing an album for Bricklin, a new A&M Records act he says sounds "nothing like Dire Straits."

"People have given me this reputation for creating a nice acoustic sound," he says. "They'll call and offer me a job and say, 'Make it sound like Dire Straits.' That's something I try to steer away from. The Bricklin thing is pretty straightforward. We all describe it as bubble metal."

Better Than Chicken Soup. Motown artist Rockwell was well taken care of at Granny's House in Reno, Nev., where he recorded and mixed his new album with producer Kenny Ashby. The facility, which only opened its doors about four months ago, may not offer homemade chicken soup, but it does boast an SSL 6000 Series E console and a comfortable resort environment. Pictured (from left) are Rockwell, studio owner Robert Fornar, engineer Norman Whitfield Jr., and producer Kenny Ashby.

London Site To Get A 48-Track Studio Nomis Grows To 'Complex'

LONDON West London rehearsal complex Nomis has completed an expansion program its owner claims will make it the most complete facility for touring and rehearsing bands in Europe, if not the world.

Leading studio designer Tom Middel was brought in to oversee construction of the new 1,200-square-foot Studio A which opened late last year, bringing to 10 the total number of rehearsal rooms at the location.

Both Studios A and B have 5,000-watt PA systems and DDA 16/24 channel desks, and according to Nomis owner David Panton are "ideal" for band showcases or long-term rehearsal projects. The other rooms average 700-900 square feet and are equipped with 400-watt Yamaha or 1,500-watt Turbosound/Soundcraft pa.

Renamed as The Complex, the facility also houses more than a dozen fully equipped offices available for rental on a six-month basis, and a basement instrument storage area with 26 high security cages. A range of back and front line equipment is available for hire, and a new sales department offers equipment for trial and purchase at discount rates.

Swedish manufacturer DDrum last fall appointed Nomis its exclusive U.K. distributor.

Following its involvement in rehearsal and insurance aspects of the Live Aid concert, Nomis set up Complex Insurance Services to provide "a specialized and competitive service that understands music business needs and can interpret them in the City's financial terms."

This move was followed late last year by the launch of Complex Management, which plans to sign up to five new acts in the coming months and will be headed jointly by Lloyd Beiny and David Panton.

Panton acquired the facility after first visiting it as the manager of an aspiring band. Wham! manager Simon Napier-Bell had opened it a few months previously, but by February...
Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master* 456 remains an audio tape of unequalled sophistication and consistency. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, 415/367-3809

Refining the Finest

And the Beat Goes On
**ro audio/video**

**Studer And Philips CD Pact Marriage Of Design, Development**

DALLAS Willy Studer A.G. and N.V. Philips Gloeilampenfabrieken announced plans last Monday (14) at the National Assn. of Broadcasters convention here to pact in a 50/50 joint venture for the research and development of professional Compact Disc-related professional studio systems.

While no formal agreement has been signed, the two companies say they are both “firmly committed” to the joint effort, which will encompass the development of new professional CD systems, both for playback and, as the technology develops, for recording in the studio directly onto CD,” according to Studer Revox America’s Bruce Borgerson.

Borgerson says the joint venture came about because of the “complementary nature” of the Swiss and Netherlands-based companies. “Studer is traditionally strong in designing and marketing professional audio products and systems,” Borgerson noted, “while Philips’ traditional strength has been in the development of basic technologies.”

The agreement, in principle between the two firms will yield a third corporate entity, as yet unnamed, which will be based in an unspecified location in Europe. Borgerson says the new company will initially draw upon the staff and facilities of both Studer and Philips, “so there won’t be any new building or new staff hired.”

In another aspect of the agreement, Studer Revox America, the U.S. arm of Willy Studer A.G., will begin marketing existing Philips professional Compact Disc products in the U.S. These are the LHH 2000 premium CD player system, and the LHH 0425 CD subcode editor.

Thomas Mintner, Studer Revox America vice president and general manager, said that details regarding the logistics of the actual marketing of the Philips products by Studer were “still being worked out,” but noted that Studer planned to use its existing pro dealer network to distribute the LHH 2000 CD player system, along with its existing Studer A725 CD players.

The subcode editor, Mintner said, will “probably be sold directly by Studer, along with our other professional mastering equipment.”

Both parties said that the joint venture will not affect “ongoing independent developments” by both firms in the areas of magnetic tape recording and optical disk mastering systems.

BY SAM SUTHERLAND

LOS ANGELES Claming an array of sonic benefits, Dolby Laboratories gave the first U.S. demonstrations of its new Spectral Recording (SR) process here in New York April 7 and 9.

Company founder Ray Dolby outlined the technical aspects of this successor to the firm’s venerable professional noise reduction systems, and delivered the ambitious message that SR recording technology can enable analog recording operations to compete with digital systems.

Touted by Dolby executives as “probably the best mechanism for sound recording today,” the SR process employs familiar techniques cumulatively to increase dynamic range, minimize noise, and enhance signal purity.

In its printed manuals and the prerecorded demonstration tapes used for these showings, Dolby encouraged direct comparison between recordings made on analog systems with Dolby SR and programs produced on 16-bit professional digital audio recorders.

Performance highlights include a claimed signal-to-noise ratio that can exceed 16-bit digital audio’s 96 db benchmark. According to Dolby himself, the SR process can deliver an added dynamic edge of about 6 db; the system itself, exclusive of any noise added by an associated tape recorder or other processors, is claimed to offer a range of as much as 107 db to the recorder’s inputs.

Hardware is being introduced in the form of single-channel, plug-in modules for existing and new Dolby machines. Modules will be priced at $750/channel. Product deliveries are to begin this June.

The process has been in development for six years, and founder Dolby’s review of its operation acknowledged the system’s bundling of several established signal processing techniques. Like the various Dolby noise reduction systems, SR involves mirror-image processing in its encode and decode stages, starting with program equalization.

With SR, however, addition of a steep, variable filter effect, coupled to a variable gain effect, extends the system’s effect beyond simple noise reduction to improve signal purity in other respects. Claimed benefits include reduced modulation noise, reduced print-through, improved high-level performance and greater tolerance in handling frequency response and level adjustments.

If the SR system’s potential was stressed to audio recording facilities in the demonstrations, the Dolby session here also accorded its practicality for film and television audio. John Allen, vice president, advanced marketing, noted the system’s ability to minimize generation losses during transfers, touting the SR process as ideal for magnetic tape and magnetic film applications.

Allen said Dolby may also develop SR for use with optical audio tracks on film as well.

Development of the SR process is tied in part to the company’s use of a new coding algorithm based on continuous analysis of changes in signal spectrum and level. Dolby’s noise reduction systems respond primarily to variations in just level.

According to Ray Dolby, most of the circuits employed in the SR system are dedicated to control functions, not signal processing performed during operation. That computer orientation is credited with permitting SR to apply minimal signal treatment.

During the demonstration, at the Academy of Motion Picture Arts & Sciences here, auditors heard tapes produced on ¼-inch, 15 ips two-track recorders. Fusion, pop, and classical works were included to showcase the system’s performance, along with a spoken word segment to highlight SR’s ability to minimize generation losses like those incurred in film audio production.

Dolby is scheduled to deliver a technical paper on the process during the AES Convention here next November.

**NOMIS COMPLEX**

(Continued from page 54)

1981 Panton was the new owner, and in the following 18 months he implemented a refurbishment program that helped bring bookings from 30% to 80% of capacity.

The roll call of major international acts that have used the location is a formidable one that includes The Police, Dire Straits, Status Quo, George Benson, Carleen Carter, Duran Duran, Wham!, and Tina Turner.

Now Panton plans to install a $1 million 48-track commercial recording studio at the site, with both analog and digital tape machines. “We are bringing Tom Hildy in, and in terms of acoustic design we aim to move the concept of recording into the 1990’s. The control room will be one of the largest in London, and the studio should be open for business by the beginning of next year.”

**What was the first Dutch song to top the Hot 100?**

If you don’t know, find out in **THE BILLBOARDBOOK 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.

**HOLD THE PHONE!**

Dial 800-223-7524 toll free to place an ad in ACTIONMART, Billboard’s classed advertising section.

For quick results, call Jeff Serrette today (NY residents dial 212-764-7388.)
**No Post-Production For Simple Minds**

**New Clip Was Shot And Edited At Same Time**

**BY JIM BESSMAN**

NEW YORK – A unique "instant video" process, using a new multi-level Ultimatte technique that allows the director to go from shot to edit and back simultaneously, has been used for the first time by director Zbigniew Rybczynski on the clip for A&M's Simple Minds "All The Things She Said."

The concept sounds more simple than it is in execution, as editing and shooting were involved in laying in 122 separate 25-second takes—one each atop the preceding take—creating the illusion of an endless line of images without any edits.

As producer Kris P. of Rybczynski's production company, says, "the master videotape was built up by layering each successive finished take. The result shows Simple Minds lead singer Jim Kerr and his band mates looking into the foreground of the initial video frame, while the camera begins a steady, gradual backward track that continues through the shot, one photo, four-minute duration of the clip.

Every two seconds and three feet of tape later, either another image of Kerr or one of lead guitarist Charlie Burchill or backup vocalist Andrew Clark emerges from the background. At the same time, the first image trails off into the background."

According to Rybczynski, a three-month search yielded five multiracial singer/actors who play the Frogs.

Lee Dannacher, Rankin/Bass vice president responsible for the series, returns Rankin/Bass to its early '70s music cartoon period. She notes that songs in "Street Frogs" will be used to further the story line, unlike "The Jackson Five," where music segments were randomly placed.

Rybczynski's idea for a rap cartoon show came from viewing the feature film "Krush Groove" with company executive vice-president Spring Records staffer Steve Rifikind.

"I walked out with the impression that rap music and the people performing it were very funny, and that the quality of the music was being overlooked because of its delivery and packaging as a street sound evolving from the ghetto," he says. "As such, it's cosmetically unattractive, but if it could be cleaned up and packaged correctly so that people could relate, it could be digested by nonurban people and be accepted as pop and commercial."

Rifikind says the cast was chosen to embody the rappers because they are "lovable characters" which can "break a lot of barriers and help the style to cross over."

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NO POST-PRODUCTION FOR SIMPLE MINDS
(Continued from preceding page)

just that each take started back two
seconds on the audio time code. So,
all of the images of the singers sang
the same word at the same time,
only the camera started taping each
one at a different point in time. That
was, they were in another position of
the frame, so you get the effect of
an endless line.

Telecine90s installed a CMX 3400
editing system, manned by director
of optical services Danny Rosen-
berg, to edit the video as it was re-
corded. Pelech also notes that
although the "endless flow of video
images" makes for a "constant mul-
tiple image receding into the
background," the technique is not "video
feedback," which simply multiplies
the same image over and over
again. Pelech says that Rybczynski
created an electronic background
of what looked like "a cross between
raining snowflakes and stars" us-
ging the 3mm Oxberry Optical
Printer.

Pelech says that Rybczynski's
video techniques would have taken
up to four weeks of optical work if
done on film, and Rybczynski thinks
that, although using film would have been possible, in theory it
would have cost many times more
than the $75,000-$80,000 cost of
the video.

Rybczynski, who prefers video
to film, is aware of the prohibitive cost
of the latter to most bands. There-
fore, he says he's chagrined that
most musicians are hesitant to "get
experimental with video." After
directing the clip for Simple Minds' "Alive And Kicking," he says he was able to convince the reluctant
band to depart from the woodsy,
outdoor setting of that performance
and take a chance with his "more modern" concept for "All
The Things She Said."

This time, the band saw every
take as it was made and it was really
involved in the whole process," says
Rybczynski, pointing out the benef-
ts of instant video over the normal
production style, where the group
only sees the finished product sev-
eral weeks later. "If they weren't
happy with a take, we could easily
redo it without depending on
memory. Working in this way really
inspired Jim [Kerry] to perform more
in the studio.

Rybczynski adds that "only through modern visual effects and
video technology" could an otherwise "normal and banal" performance
video become more than that.

But, he notes, he used only one
camera, one Ultimatte, and three
one-inch VTR's. "Now, I'd like
to develop this technique with more
interesting effects," he says. "Think of
the possibilities with four cam-
ers and four Ultimatess."

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Singapore: Copyright Laws Aid U.K.

LONDON Singapore’s ministry of trade and industry has given assurances to the U.K. government that new copyright laws scheduled to go into force by the end of 1986 will eradicate audio piracy of British products in the territory.

Record and book piracy currently cost Britain some $100 million a year, and it has been feared that the new legislation will provide no specific protection for U.K. copyrights. The law, which includes stiff penalties, came into force last month on the U.K. 1911 Copyright Act.

However, Singapore trade official Sidek Banjiff has told British Department of Trade & Industry minister Michael Howard that the provisions of the copyright bill will be applied to Britain reciprocally.

German Music Sales Show 10.2% Increase

By Wolfgang Spath

HAMBURG After three years of decline, the West German music market is again on an upward trend.

According to year-end figures from the German Phonogram Assn., the total value of sales by member companies in 1985 was $923 million, 5.2% higher than the previous year.

In addition, an estimated $115 million was generated in sales by GPA companies, including retailer direct imports, and illicit recordings which are reckoned to account for some $50 million annually.

On a unit basis, overall sound-carrier sales were 167.3 million. Singles sales of 49.6 million were on a par with 1984 results. While seven-inch disks registered a decrease, maxi-singles boosted their share of this market sector to 30%, up from 27% in 1984.

GPA chairman Friedrich Schmidt says, “The consumer has rewarded efforts put into technical quality and the concept of extended versions with sales of 15 million units. This gives the maxi a level of success that nobody in the music business would have thought possible just a few years ago.”

LP sales at 65.7 million were up 3% over 1984 figures and cassette sales rose 15% to 45.3 million. Some 6.7 million Compact Discs were sold, representing a 131% increase over the previous year.

One dollar in every 10 spent by West German music buyers now goes to CD product. Overall, 117.7 million long-play soundcarriers were sold here last year, an increase of 11.2%.

Sales of budget product were especially buoyant in 1985, up 16% overall. Low-price LPs registered 22.2 million units sold and cassettes hit 33.3 million, 25% above the latter’s 1984 result. Classical record-ings in this price range achieved a remarkable 32.4% rise in sales volume to 4.9 million units, more than offsetting a marginal 100,000 unit decline in the sales of full-price classical product.

Overall classical album and tape sales were 24.7% higher at 12.1 million units, with classical CD volumes doubling to 1.8 million. By contrast, pop album/tape volumes were 10% up. There were 2,322 new classical album, tape, and CD releases during the year, and 10,446 new pop releases. For the first time since 1975, the number of black vinyl LP releases increased.

Specialist dealers involved directly in the record companies continued to account for the majority of disk and tape trade, with a 56% share of total sales, while wholesale and rackjobbers accounted for a further 36%.

Although the West German market has yet to get back to the turn-around breaks three-year market slide.

(Continued on next page)
Smith Acquires Our Price Specialty Stores

BY NICK ROBERTSHAW

LONDON The W. H. Smith chain has acquired the 130-store Our Price group of music specialty stores for $85 million in a move expected to make it the most powerful retailer in Britain.

Of our Price's 7.3% share of the retail market to W. H. Smith's own 12.5% will give the company nearly one-fifth of all U.K. record and tape sales, and a total of some 170 specialist outlets along with 263 record departments operating within Smith stores.

Last fall, the multiple announced its launch of the Sound FX chain as a move into music-only retailing. Smith promised up to 200 Sound FX outlets nationwide with in two years. But only a few months later, having acquired the 20-store Music Market chain for $8.25 million, it dropped the Sound FX name and said it would re-outfit its sites under the Music Market banner and style, which was "more appropriate for our expansion plans."

Our Price has also been engaged in rapid expansion, opening 16 new shops in six months last year and aiming to open 40 further new sites during 1986. The cost of this program led to over-borrowing, and founder Gary Nesbitt faced the choice of raising finance through a rights issue or selling out to a larger company.

Some weeks ago, he took the second option and approached W. H. Smith chairman Simon Hornby. Nesbitt and his partner Michael Isaacs stand to make about $8 million each from the sale, above the $3.75 million each made when Our Price went public two years ago.

Although some observers here have questioned whether Smith is paying too much for Our Price, whose year-end pretax profits are expected to be less than $4 million, chairman Hornby believes the acquisition fits well with his overall marketing strategy.

"We see the U.K. record market falling into three distinct segments," he says. "First, there is the mainstream business captured by our High Street shops. Then, there are popular sales through our Music Market chain; and now we have Our Price with its specialist niche. We certainly hope to reach a different kind of customer through Our Price than we would in our chain stores, and we would much rather compete with ourselves than have other people compete with us."

Nesbitt, Isaacs, and fellow di- rector Barry Hartog will continue to run Our Price for Smith, just as Music Market is still headed by its founder Ian Howard. Nesbitt says he expects to open 50 new outlets this year.

However, the U.K. record retail sector has seen numerous upheavals in recent months and is becoming fiercely competitive, while increased leisure spending generally favors larger format stores and other outlets. Virginia recently signed an agreement to open a series of new outlets in Debenham department stores in London and elsewhere.

Woolworth, with nearly 900 record departments and a 10% market share, is also in line for a shake-up, particularly if the current Dixon's electrical chain takeover bid succeeds.

W. German Survey: Disco Earnings At $435 Million

BY WOLFGANG SPAHR

HAMBURG A survey of West Ger- man's 6,800 discotheques by the Federal Office for Federal Statistics has underlined their important role in the country's leisure economy.

Net earnings for 1988, the last year for which full figures are available, were in excess of $435 million.

According to the survey, 14% of the discotheques had earnings of over $50,000. German marks ($217,400) in 1983. Another 24% earned more than 200,000 marks ($108,700).

Optimum disco size appears to be between 350 and 500 square meters. Some 78% of West German discos fall in this category and achieve turnovers between $140,000 and $255,000. Only 12% are smaller than 200 square meters and have earnings in the $65,000-$120,000 range; 10% are 700 square meters or more and have the highest recorded turnover, some $522,000.

Since income is heavily dependent on weekend trade, however, lease costs per square meter are the key factor in determining profitability.

The disco-equipment industry here takes a pessimistic view of prospects for the rest of the decade,

COUNTRY ENTHUSIASTS PACK WEMBLEY

(Continued from previous page)

Guy Clark, Jerry Jeff Walker, Barbara Fairchild, Connie Smith, Margo Smith, Vernon Oxford, Becky Hobbs, Hank Williams' Original Drifting Cowboys, Rattlesnake Annie, and Carlton Moody & the Moody Brothers. Festival show hosts were George Hamilton IV, Gordie Tapp, and, from the U.K., the Duffles Brothers.

In addition to the three evening shows, recorded by BBC Television over 185 sites, the last of many's last year, and for dancing. Equally important in this country is the opportunity to meet new people. In the future, discos will be characterized not only by more elaborate lighting and electronic effects but by the use of video and large-screen television for the broadcasting of major sports and entertainment events.

GERMAN MARKET'S RISE (Continued from preceding page)

over levels of 1980-81, is now considerable optimism. The outlook is based not just on the new sales and turnover figures but also on the effort that has gone into rationalizing the industry; the success of local artists such as Jennifer Rush, Modern Talking, and Opus; the growth potential of CDs; and the strengthened anticipity provi-

CBS Intl. To U.K. Base

NEW YORK CBS International plans to relocate its European headquarters from Paris to Lon- don later this year.

Although the unit's plans are not finalized, Allen Davis, president of the CBS Records division, notes that "London is an emerging centre as the music capital of Western Europe and is now arguably the music capital of the world as well."

Jorgen Larsen, senior vice presi-
dent of European operations, adds that "we anticipate that London will increasingly become the Euro- pean center for CBS and other activities in which we want to be involved, notably the electronic de- livery of music to the home by broadband or other means."
Mr. Terry Britten and Mr. Graham Lyle  
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[Tina's signature]

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An international music video festival
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A marketplace for music programming
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 Hurll. A good opportunity for participants to meet the artists.

New artists showcases
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David Ciclitira (Sky Channel)
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Les Garland (MTV)
John Martin (MuchMusic Network)

The speakers and panelists
Keynote Speaker: Les Garland (MTV)
Larry Adler (Adler Video)
Wilhelmus Andriessen (BASF)
Marcus Bicknell (ES Luxembourg)
Patrice Blanc-Francard (TV-6)
Vera Brandes (Verabla)
John Catlett (Overseas Media)
David Ciclitira (Sky Channel)
Simon Cole (Piccadilly Radio)
Doreen Davies (BBC/Radio 1)
Gillian Davies (IFPI)
George Duke (Artist)
Bruce Higham (Diamond Time)
Michael Hurll (IMC)
Mark Josephson (Rockpool Promotions)
Charles Levison (The Music Channel Ltd.)
Angus Margerson (Virgin Video)
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PHIL COLLINS "Take Me Home"

POINTER SISTERS "Back In My Arms"

POINTER SISTERS "Dare Me"

POINTER SISTERS "Live In Paris"

POINTER SISTERS "Twist My Arm"

RICHARD THOMPSON "Across A Crowded Room"

ROCK "Site"

ROCK SPRINGFIELD "Feet Of Fire"

ROCK SPRINGFIELD "Celebrate Youth"

ROCHESTER PHILHARMONIC ORCHESTRA "Music To My Satisfy"

RUSH "Mystic Rhythms"

SPECIAL GUESTS "Paul Cezaanne"

STEADY "Who"

TINA TURNER "Private Dancer"

TOM WAITS "Downtown Train"

USA FOR AFRICA "We Are The World"

WAX "Right Between The Eyes"

WHAT "Nothing Happens (Just Buggin')"

X "Running Home Of Love"

YOKO ONO "Hell In Paradise"

Z TOP "Rough Boy"

THE COMPANIES

ACTIVE MARKETS

AXT / TV VIDEO

A.S.M

ANTENNE 2 (France)

ARTS & ENTERTAINMENT (U.S.A)

ATLANTIC RECORDS

AV RECORDS / BERNARD RECORDS / TAPES (USA)

BABY RECORDS (Italy)

BADEUX BROADCAST CONSULTANTS

BASF

BAYERISCHEN RUNDFUNK (Germany)

BBC RADIO

BBC TV

BENSON & SIMAN BILLBOARD

BLACK ENTERTAINMENT TELEVISION

CANAL PLUS (France)

CAPITAL RADIO (U.K.)

CAPITOL RECORDS (U.K.)

CARREE

CBS INTERNATIONAL

CENTURY CITY ARTISTS

CDD (Italy)

CHANNEL FOUR (U.K.)

CHRYSLER

CNN (Holland)

COULER TROIS (Switzerland)

CREAM "PRODUCE MUSIC"

CREATIVE PLANNERS (U.K.)

DEJAY TELEVISION (Italy)

DELILAH FILMS

DIAMOND TIME (U.K.)

ELECTRONIC MEDIA MANAGEMENT

EUROPE TV

EUROVISION / WIENERWORLD (U.K.)

FLYING DUTCHMAN (Holland)

FOMEL EINS (Germany)

GERMANY RECORDS

HANS GREG MUSIKVERLAG

HBO

HERB COHEN MANAGEMENT (USA)

IMZ (Australia)

JENSEN COMMUNICATIONS

JIM HALSEY CO.

LEG PRODUCTIONS

LIMELIGHT

MCA

MCM (U.K.)

MGM HOME ENTERTAINMENT

MRT

MUCHMUSIK NETWORK

MUSIC CHANNEL / MUSIC BOX

NCVR (Holland)

NDR HAMBURG (West Germany)

NEW ON THE CHARTS

NOTA BENE (Norway)

NRF (France)

OE3 (Austria)

OPTIC MUSIC

OVERSEAS MUSIC SERVICES

PHILLIPS (Holland)

PHONOGRAF INTERNATIONAL

PICCADILLY RADIO (U.K.)

PLUTO MUSIC (West Germany)

POLYDOR INTERNATIONAL

POLYGRAM (U.K.)

POLYGRAM (U.S.A.)

PRODUCTION ASSOCIATES

RADIO & RECORDS

RADIO CAROLINE

RADIOMIC

RADIO HERNING (Denmark)

RADIO NPK (Norway)

RADIO VERONICA (Holland)

RADIO VIBORG (Sweden)

RADIOVISION INTERNATIONAL (USA)

RAI (Italy)

RC/A ARDOL

RCA RECORDS

RIAS / BERLIN

ROCK AMERICA

ROCKPOLL PROMOTIONS

RTR (Belgium)

RTL (France)

RUL (U.K.)

SCHAEFER / HURLING (Canada)

SDR STUTTGART (Germany)

SECOND VISION (USA)

SEK (Spain)

SES LUXEMBOURG

SKY CHANNEL

SONET (Sweden)

SONY VIDEO SOFTWARE

STUDIO 105 (Italy)

SWF BADEN BADEN (Germany)

SWISS TV

TELEVISION / RADIO AGE

TOCCA (Spain)

VARA (Holland)

VERONICA / BROADCASTING (Holland)

VIDEOMICR (Switzerland)

VISES VANN ES

WDR (Germany)

WEA

WESTWOOD ONE

WINTERWORLD (U.K.)

ZAGREB ZAR

ZDF (Germany)

ZOMBA / JIVE

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John E. Mulcahy/Nancy Westhorpe c/o Overseas Music Services

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(212) 752-3300

IM&MCA office

200 Boylston Street

Boston, MA 02116

(617) 742-3300
HELP FIND THESE CHILDREN

SARAH PRYOR
Missing From: Wayland, Massachusetts
Date of Birth: 1/13/76  Date Missing: 10/09/85
Race: White  Hair: Blonde  Weight: 100 lbs.
Sex: Female  Height: 5'2"
Eyes: Hazel

KRISTINA CASEY
Missing From: Jacksonville, Florida
Date of Birth: 12/4/69  Date Missing: 4/20/85
Race: White  Hair: Dark Blonde to Brown
Sex: Female  Weight: 148 lbs.
Height: 5'5"
Eyes: Hazel

DANYEL or DANIELLE SPARPANA
Missing From: Woodland, California
Date of Birth: 6/23/82  Date Missing: 11/02/85
Race: White  Hair: Blonde  Weight: 40 lbs.
Sex: Female  Eyes: Blue
Height: 3'

TIMOTHY JACOB DAVISON "TJ"
Missing From: Decatur, Illinois
Date of Birth: 1/22/81  Date Missing: 10/10/85
Race: White  Hair: Brown
Sex: Male  Weight: 40 lbs.
Height: 5'4"
Eyes: Brown

If you have any information about the location of a missing child please call:

1-800-843-5678
**CBC Trims Radio Groups’ Budgets**

TORONTO The radio networks of the Canadian Broadcasting Corp. will face cuts of $2 million this fiscal year, which began April 1, and will be forced to rely more on music and less on information in their programming schedules.

Margaret Lyons, vice president of the English-language radio networks, told a news conference that the cuts represent a reduction in the network’s $40 million budget.

“State Of The Arts,” a national cultural information show, won’t be broadcast for a full year. Neither will “Inside Track,” a sports show. Vicki Gabereau, the high-profile host of a weekend celebrity talk show, had earlier asked to leave the network, and now the CBC won’t be able to replace her.

In all, nine staff and contract positions will be eliminated. However, no layoffs are expected—attrition and early retirement will take care of the situation.

Lyons said further details of programming cuts will be released soon.

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**CRTC Study Paints Dismal Picture Of State Of Country Multinationl Competition Dwarving Northern Industry’s Exposure**

BY KIRK LaPOINTE
HULL A major federal report, the first of its kind on the Canadian country music industry, paints a bleak picture of impoverished artists, inadequate record company promotion, indifferent radio and retail outlets, and a business generally needs a lot more money to thrive.

The study by the radio branch of the Canadian Radio-Television and Telecommunications Commission, completed last fall but only released recently, says the Canadian country music industry is becoming “strenuous but experiencing increasing difficulties as the economics of the industry become more stringent.”

Competition from the United States, both in terms of superstar product and the dominance of the multinationa record companies, dwarfs the Canadian country recording industry.

The 29-page report steers clear of outright recommendations for improvement. Rather, it points to the problems and asks industry representatives to suggest some possible moves. Among them:

- A tax on multimedia operations in Canada, which would be allocated to Canadian artists.
- Federal government support of the country music business as a cultural industry.
- Grants and loans on an increased scale through a fund current called the Canadian Artists Development Fund, a dependent Record Production Assn. (CIRPA) and the Canadian Talent Lending Program.
- Even though the commission document doesn’t outline avenues for change, a CRTC spokesman says the report is being studied and that it is possible some regulatory moves will be made that affect that part of the business.

The report underscores the relative poverty of country artists to their rock counterparts. “Since music fans work every week, country musicians seldom earn more than $12,000 per year and on average earn between $6,000 and $10,000 per year,” the report says. A majority of artists rely on clubs as their main source of income and recording is generally produced to stir interest in club bookings, the report notes.

“An increasing number of artists are playing concerts or conducting concert tours. However, most artists do not have the drawing power to warrant concerts,” the report says. Why they don’t have that drawing power is a matter that the document explores at length.

The report says that Canada’s top country artists “appear to have little difficulty obtaining airplay in Canada” because of Canadian content regulations for radio which require 30% domestic music. Still, “the size of the (Canadian) market, the limited number of stations, difficulties at the distribution, promotion and retail levels, and what appears to be a lack of commitment to the support of Canadian artists on the part of some broadcasters, have all been identified as contributing to the problems of the country music industry.”

The report says that in Canadian country recordings “virtually required getting the publishing rights” to recoup costs. It says that decreasing Canadian content for radio would harm publishing and, in turn, the overall business.

“The commission notes that all hours listened to country music on radio has grown sharply in recent years, and broadcasters appear to have counselled the commission to relax Canadian content.”

Although their statements to the commission remained confidential, a majority of broadcasters interviewed said that a lower requirement of domestic content would allow them to drop what they say is inferior or product. Other industry members accused broadcasters of loading CanCon into off-hours and said some stations kept separate charts for Canadian and American product.

According to the report, one station that solicited support of Canadian artists to get its operating license now refuses to do interviews with Canadians.

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**Maple Briefs**

**Maple Briefs** features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ave., Toronto, Ontario, Canada MIE 1M1.

**SKARRATT PROMOTIONS INC.** and Labatt’s brewery have reached terms on an agreement to form a national concert production company. Among the first moves is a three-year deal with Toronto’s Massey Hall and industries maintain this may form the most serious challenge yet to the Canadian supremacy of Concert Productions Internationa Promoters Bob Bennett of Toronto and Ruben Fogel of Montreal are said to be among the local reps of the new firm, which will have head offices in Hamilton and employ local promoters as tours are formed. The current Robert Palmer tour is among the first ventures.

**POLYGRAM INC.** Canada has laid claim to the country’s first gold-level Compact Disc. “Brothers In Arms” by Dire Straits, which will likely be certified diamond at the end of April for one million sales in Canada, has sold 50,000 in the CD configuration. The disk has been at or near the top of the Canadian charts since its release.

**STONY PLAIN** now nearing 100 album releases, has just celebrated 10 years in business. The Edmonton-based independent country, bluegrass, folk, and blues label, dis-tributed by BGO, was an early supporter of Ricky Skaggs and has seen the likes of the Neville Brother and Tony Joe White release in Canada. It’s still the only west of Toronto with a major distribution deal. A full story in coming weeks.

**JOHN OATES** will produce four tracks on the upcoming third album by Parachute Club, the Jusso-win-ning group of the year in Canada two years consecutively.

**DUKE STREET** recently scored its first gold album with Jane Sibery’s “The Speckless Sky,” has a big AOR add with “April Fool” by Chalk Circle, a highly respected Toronto outfit. Robert Palmer has expressed interest in recording on some tracks with the label’s Hugh Marsh.

**THE BLACK MUSIC ASSN.** (BMA), Toronto chapter, has called on the federal government to institute tougher sanctions against suppliers of illegal music. This organization was instrumental last year in a decision by Air Supply to not further play them and to picked performances by Millie Jackson and others who have played Sun City.

**THE VIDEO LICENSING AGENCY (VLA Inc.), overseen by the Canadian Recording Industry Assn. (CRIA), is getting into the business of licensing decoding services. The move marks VLA’s first foray into audio licensing. CRIA president Brian Robertson hopes the move will end illegal duplication of copyrighted works for such services.

**MICHAEL GODIN,** A&M Records of Canada Ltd.’s vice president of ad, hasn’t left the label yet. He’s around until May 16, when he sets up shop as a manager and oversees the label’s Paul Janz (last year’s Juno winner for most promising artist) as his first ad. Godin will be based in Vancouver.

**BRIAN STUTZ** has left the virtually defunct Quality Records to join Concert Productions International Ltd., as director of advertising and promotions.

POLICE HAVE SEIZED what they say are more than 60,000 illegally duplicated movies and videos from the Whitby, Ontario, warehouse of the IHEC Corp., a major video distributor. In Canada, Trademark charges have been laid, but no court date has been set in what is shaping up to be the largest-ever video bust in Canadian history.

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**FOR AD DETAILS CONTACT**

IN LONDON
Patrick Campbell
453-9-411

IN NEW YORK
Eugene T. Smith, Associate Publisher
(212) 764-7356

OR CONTACT ANY BILLBOARD SALES OFFICE WORLDWIDE
Fellow Artists. Atlantic Records labelmates Ted Nugent and Marilyn Martin congratulate each other on the success of their latest albums "Little Miss Dangerous" and Martin's self-titled debut. The two rockers ran into each other at the company's Los Angeles office.

Hard Work Pays Off. Pictured are CBS Records' 1985 Top Branch winners, who were honored at the company's annual meetings in Los Angeles. Above: Mid-Atlantic branch manager Jim Chiado, third from left, accepts the "Branch of the Year" award from senior vice president of marketing Bob Sherwood. Left: From left, New York's sales manager Jim Urie and branch manager Ron Piccolo accept the "CBS Records Branch of the Year" award from vice president of marketing & branch distribution Tom McGuiness and sales VP John Kotecki. Below: Los Angeles branch manager Rick Kudolla, from left, accepts the "Epic/Portrait/Associated Labels Branch of the Year" award from Epic/Portrait/Associated Labels vice president of marketing Ron McCain as staffers and CBS executives look on.

Building Up Wax. RCA drawing winner Kathy Blaupohl displays a copy of Wax's new 12-inch single "Right Between The Eyes" during a recent listening party for the group in New York. She was the lucky winner of a Hard Rock Cafe jacket. Also shown are, from left, RCA New York branch manager Larry Palmacci, sales representative Frank Lampel and product manager Greg Brodsky.

Songwriters Kick Back. Epic recording act New Man relaxes with BMI staffers after signing songwriter affiliation papers with the organization. The group is currently at the studio finishing up their debut album. Pictured are, from left, BMI executive director of writer/publisher relations Barbara Crane, center; band members Scott Gilman, manager Frank Castoro, band member Mark Jones, and BMI coordinator of public relations Barbara Bigley. Back: band members Brock Avery and Tim Archibald.

Fecking The World. Rock promoter Bill Graham, right, meets with Amnesty International USA executive director Jack Healey in New York to discuss plans for the forthcoming Rock'n Roll Caravan of Human Rights summer concert series, which will be headlined by U2 and Sting. The worldwide organization works toward the release of political prisoners.
MUSIC FOR THE MIRACLE


BRYAN ADAMS
Run To You

HALL & OATES
Out Of Touch

CYNDI LAUPER
She Bop

HUEY LEWIS & THE NEWS
Heart and Soul

POINTER SISTERS
I'm So Excited

REO SPEEDWAGON
Can't Fight This Feeling

LIONEL RICHIE
Running With The Night

SADE
Smooth Operator

BRUCE SPRINGSTEEN
Cover Me

TEARS FOR FEARS
Everybody Wants To Rule The World

WHAM!
Careless Whisper

PAUL YOUNG
Everytime You Go Away

‘Til Tuesday
Voices Carry*

JOHN WAITE
Missing You*

*2 Bonus Songs On Cassette Only.

MUSIC FOR THE MIRACLE

The All-Hit Benefit To Support The T.J. Martell Foundation

The Music Industry's Own Charity.

BE PART OF IT
Available wherever records and cassettes are sold.

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

PICKS  New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED  Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review. Scores are for the albums as reviewed. Country albums should be sent to: Billboard 14 Music Circle East Nashville, Tenn. 37203

BLACK PICKS

THE S.O.S. Band 产生的 music has a voice-alike with his career of Phil Ramone

ROBBY DAVIS

PRODUCERS: Mitch Easter

RECOMMENDED: Jim Hutton and Rich love

Country of Origin: All albums commercially available in the U.S. are eligible for review. Scores are for the albums as reviewed. Country albums should be sent to: Billboard 14 Music Circle East Nashville, Tenn. 37203

JAZZ/FUSION PICKS

CHUCK MANDELOE  Soul Tonight for Me

PRODUCERS: Norman “Buddy” Stewart

Colonel Paul & The Pigkees

Flugelhornist’s switch to Columbia has yet to yield the commercial payoffs he garnered with A&M, but “Save Tonight For Me” could be the turnaround. Consistent production and songwriting with producer Stewart gives this album a depth and personality that offers opportunities for adult contemporary and urban formats as well as jazz.

ALBUMS

[Image of album cover]

STEVE KUVALA  Fresh Flat

PRODUCER: Bill Purse

CLASSIC MUSIC  A favorite of the critics, his work with Chick Corea, in addition to the roster of CBS Masterworks’ FM crossover label. Kujala’s clear-cut, unburdened execution and command of musical styles ranging from pop to jazz to classical make for a broadly appealing opening. Album’s opener, “Tutti Flutti” is a technological tour de force employing a “flute orchestra” via 196 overdubs.

SPECIAL FX  Sime D’Uomo

PRODUCER: Cheli Minneci

GOLD OF THE WEEK

Duos match fusion guitarist Cheli Minneci with percussionist George Jinda, who proves a perfect colorful foil to the guitarist. Songs occasionally lapse into Latin fusion, but when the group is at its best on “Formal Invitation” and the title track—they are among the finest commercial jazz outfits operating.

GOSPEL PICKS

FIRST CALL

United Artists

PRODUCERS: Daan Keen, Greg Netkin, Keith Thomas & Kenneth Butler

DAY TIME 704-4640

First Call is a breath of fresh air—three studio singers in the Manhattan Transfer style with tight vocal harmonies. Members Bonnie Keen, Marty McCall and Melodee Tunney present a pop sound not heard on gram in the urban contemporary market with their slick image.

PHIL DREGGLI

Instruments, Inc.

PRODUCERS: Phil Dreggli, Ron Perrell and Lari Gud

REMEMBER 2915

Driscoll is a talented trombonist and his vocals—which sound similar to former bors Joe Cocker—are unique and convincing, too. He has managed to produce great music with a beat, giving the church audience a lift with his full productions of worship material.

COUNTRY PICKS

EDDIE RABBITT Trax

PRODUCERS: Richard Landis & Phil Ramone

RCA ARLH 7041

New producer, new writers, and a new label converge here to give new life to Rabbit’s music. It’s all very pop sounding instrumentally, but Rabbit’s brand of country conviction shows through vocally.

JAZZ/FUSION RECOMMENDED

VARIOUS ARTISTS  Star Search: The Winners Album

PRODUCER: Jack Gordon

MC/Carlton 5762

Album featuring winners and finalists from the “Star Search” television show covers a broad spectrum of black, pop, and country music. Most performances are covers of hits like “I Got The Music In Me, “Neither One Of Us (Wants To Be The First To Say Goodbye)” and “Don’t Make My Brown Eyes Blue.” Very mainstream, with a few strong performances, most notably by Peggy Blu and Kenny James.

THE WINDBREAKERS Wet

PRODUCERS: Tim Lee, Bobby Sutif, Randy Cantrell & Mix Master

DB/Landslide 0879

Jackson, Miss.-based band co-led by guitarists Tim Lee and Bobby Sutif is one of the best to emerge from the “New South” club circuit nurtured by Georgia’s DB Records. Unpretentious, somewhat retrospective rock is displayed best on the title track as well as “I’ll Be Back” and “Nation Of Two.”

JUDY KAYE, PETER HOWARD Where, Oh Where—Rare Songs Of The American Thespian

PRODUCER: Steven Triff

PERSPECTIVE 00001

Label, based in New York, opens shop with soprano Kaye and pianist Ken Howard, both in peak form, uncovering 14 worthy range from Broadway and, in one case, TV. A Joan Morris/Wiliam Bolcom-type pairing that’s an artistic and scholarly joy.

THE LIFY Z OLO

Just Say

PRODUCER: Benji King

HAYBACK RECORDS

New album is a heartfelt on homeground label’s baby has a big sound that combines rock bands with pop ears. There’s enough promise here to merit attention from an established label. Best track: “Just Say No.”

THE DRAMATICS

Somewhere In Time (A Dramatic Reunion)

PRODUCERS: L. F. Pittman, Claystone, L. J. Reynolds & John Pittman

FATBACK / SCOTT HAMILTON Spell It Like A Word

PRODUCERS: L. S. Davis, L. J. Reynolds & John Pittman

COUNTRY RECOMMENDED

JONATHAN RICHMAN 8

PRODUCERS: Charles Carlin & Jenny Lewis

MCA 4743

Vocal group combines classic soul balladry with a more contemporary sound; the influence of bands like Midnight Star. Band succeeds better with the new rather than the old, most notably on “Killer Grove 3.”

SONNY THOMAS DION

PRODUCERS: Luke Boller & Sonny Thomas

Warner Bros. 3531

Thorchman’s rasp, earnest vocals are strangely ingratiating, and the sound of which he wrote or co-wrote—are detailed and移动 pieces of observation.

ROBIN LEE  She’s In Love

PRODUCER: Johnny Morris

Evergreen Ev 1001

Supplied by some of the best songwriters in country music, Lee does a fine job of turning the songs into heartfelt emotional statements. “You Shouldn’t be Laughing ‘Her That Well’ is especially strong.

CHRISTY LANE Harriet Lights

PRODUCERS: Carl Stovall & Kenneth Christenson

Andrew No. 1820

Passing here from what has become primarily a gospel-singing career, Lane revives with country styings such pop classics as “Paisanos,” “Allegany Moon,” “The Shadow Of Your Smile,” and 11 others including the title track.

GRANDPA JONES  It’s Jones, It’s Jones, It’s Jones

PRODUCER: J. C. Johnston & Grandpa Jones

HISTORY HLP 399

Recorded in 1984, this album’s contents are something less overwhelming than the title suggest. But it’s still first-rate, old-time country music. There are several of Jones’ own songs in the 12-cut collection and old reliables "Mountain Dew," "Are You From Dixie," and "Old Rattler."
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THIS WEEK BILLBOARD unveils a revised record sales panel for the Hot 100 and Top Pop Albums charts. The expanded panel includes more than 200 reporters, including individual retail stores, retail chains, and one-stops. Thus the 200-plus reporters represent several thousand retail outlets. Each of the 65 largest U.S. metropolitan areas has at least one recording outlet, with the larger metro areas having more reporters in proportion to their population. Smaller cities, towns, and rural areas are represented on the sales panel through the chain and one-stop reports, which include many stores from these areas. Each reporter is contacted weekly. They report their best-selling singles in order, and BillBoard assigns points to records based on rankings on these reports (No. 1 gets the most points, No. 2 the next most, and so on). Computers tabulate the points from all reports (although the reporters are rotated so that not every report is used each week), then add them to the radio airplay points obtained from the weekly calls to 200 pop radio stations. The combined points determine the final positions on the Hot 100 chart.

THIS WEEK'S Hot Mover/Sales is "On My Own" by Patti LaBelle & Michael McDonald (MCA). It had the largest one-week gain in sales points of any Hot Mover this year (helped a little by the expanded panel), fueling a 10-position jump to No. 21. The record is already top 10 in Atlanta, Miami, Detroit, and Los Angeles. Madonna earned Hot Mover/Airplay honors for the second week in a row with "Live To Tell" (Sire). The song had large upward moves at radio, including 19-6 at WTHI, 17-6 at KMJK Portland, and extra to 10 at KZIP Phoenix, where DJ Guy Zapolin reports the record debuted at No. 5 in sales and is already No. 1 in requests.

THE RACE FOR NO. 1 was a heartstopper this week, with "Kiss" by Prince & the Revolution (Paisley Park) holding on by the slimmest possible margin over the surging "Addicted To Love" by Robert Palmer (Island). Palmer had a slight lead in sales, while Prince had the edge in airplay points. Look for Palmer to compete with the Pet Shop Boys' "West End Girls" (EMI-America) for the top next week. Especially strong on the airplay side is "Take Me Home" by Phil Collins (Atlantic) at No. 10. For the second week in a row, the song garnered airplay on every Hot 100 reporting radio station.

SINCE BULLETS ARE based only on upward growth in total points, some records earn bullets with little or no upward chart movement, while others move up—sometimes as much as five notches—without bullets. In the case of Bob Seger & the Silver Bullet Band's "American Storm" (Capitol) and Jermaine Jackson's "I Think It's Love" (Atlantic), continuing impressive gains in sales points were added to their gains at radio to produce strong upward point gains. Thus, bullets were earned, but tight competition in the teens this week, limited each record's gain to only one position.

FOR WEEK ENDING APRIL 26, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>NEW TOTAL</th>
<th>ADDS ON</th>
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<tbody>
<tr>
<td>GEORGE MICHAEL A DIFFERENT CORNER COLUMBIA 99 101</td>
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</tr>
<tr>
<td>JOHN C. MELLENCAMP RAIN ON THE SCARECROW MERCURY 71 72</td>
<td></td>
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<tr>
<td>BILLY OCEAN THERE'LL BE SAD SONGS... AND 71 159</td>
<td></td>
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<tr>
<td>HEART NOTHIN AT ALL CAPITOL 67 149</td>
<td></td>
</tr>
<tr>
<td>HOWARD JONES NO ONE IS TO BLAME ELEKTRA 50 142</td>
<td></td>
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</tbody>
</table>

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retail level and one stops reporting to Billboard. The full panel of reports is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, NY 10036.

RETAIL BREAKOUTS

<table>
<thead>
<tr>
<th>NEW REPORTING</th>
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<tbody>
<tr>
<td>JOURNEY BE GOOD TO YOURSELF CAPITOL 46</td>
</tr>
<tr>
<td>MADONNA LIVE TO TELL SIRE 33</td>
</tr>
<tr>
<td>CULTURE CLUB MOVE AWAY VIRGIN/EPIC 32</td>
</tr>
<tr>
<td>THE JETS CRUSH ON YOU MCA 30</td>
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<tr>
<td>WAX RIGHT BETWEEN THE EYES MCA 23</td>
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ISSUE DATE MAY 24 Closing Date April 29

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THE SHINING STAR OF THE CARIBBEAN HERE AND THERE. A BILLBOARD SPOTLIGHT

IN THIS ISSUE
MUSICA DE TROPICAL Y POP

The artists
The video scene
The record labels
The tourist and import/export trade
The venues
The promoters

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For information on how to take advantage of the marketing and promotional opportunities at the Seminar, call Joel Webber at (212) 255-7408. For press information, call Raleigh Pinksley of The Raleigh Group, (212) 295-4100. For further information call Jeff Dorman at (212) 722-2115.

They ask me why I don’t go to MIDEM. That would be the new music going to the industry. NMS: is the industry going to the music, which is as it should be. Some of my friends do get confused by the revolving bar, but at least I get to meet them. I love it.

TONY WILSON, FACTORY RECORDS

I believe the Seminar is the one forum which addresses the dynamic growth aspects of the business. It is where young creative and business people can meet to discuss where the industry is going and make plans for it to get there.

ALAN GRUBMAN, ATTY. GRUBMAN, INDURSKY AND SHINDLER

As the manager of the Hooters, I attended the NMS to establish better visibility and credibility, and to add legitimacy to the act—and it worked! Further, as a manager, club owner, and talent buyer, the NMS offered me a unique opportunity to meet and spend time with all the people from the business I deal with. The NMS has helped all parts of my business to grow.

STEVE MOUNTAIN, CABARET/CORNERSTONE MANAGEMENT

A ringside seat to three ring, three day non-stop overview of the state of the music industry, present and future. The opportunity to meet new people spearheading the latest music sounds around the world. I haven’t missed one yet. Worthwhile, exciting, fun.

SEYMOUR STEIN, PRESIDENT, SIRE RECORDS

I only wish that when I started out in management at the age of 12 there would have been something like NMS to attend, so I wouldn’t have made so many mistakes and completely messed up Dire Straits’ career.

ED BICKNELL, DAMAGE MANAGEMENT (DIRE STRAITS)

Having attended every NMS meeting since its inception, and having witnessed the staggering growth of each successive NMS, I would say this is one seminar you can’t afford to miss.

IAN COPELAND, PRESIDENT FRONTIER BOOKING INTERNATIONAL (FBI)

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Here’s To Nanette. ASCAP staffers help toast a special concert version of the musical “No, No, Nanette” at the Carnegie Recital Hall in New York. Pictured are, from left, “Nanette” lyricist Irving Caesar; ASCAP distribution representative Ellen Meitner; Vincent Youmans Jr., son of “Nanette” composer Vincent Youmans; ASCAP public relations coordinator Michael Kerker; Cecily Youmans Collins, Youmans’ daughter; and the show’s director and conductor, John McGlyn.

EXECUTIVE TURNABOUT (Continued from page 4)
rector of creative services for the organizations. He was head of a Seattle-based marketing consulting firm. Other NARM additions: Lynn Lindsey as director of member services; Carolyn Baker, membership coordinator; and Debbie Sees and Donna-Jean Verde, accounting department.

PRO AUDIO/VIDEO. Hal Rosenthal is elevated from senior to executive vice president of Kaufman Astoria Studios in New York. He will continue as chief executive officer. Movielab Video names John Zawisha senior editor in New York. He joins from an extensive background in the field.

Don Barcey is promoted to national sales and marketing manager for the portable audio division of the JVC Co. of America in Elmwood Park, N.J. He was assistant national product manager of portable audio.

Noah Harnaman joins Rykodisc USA, the Boston-based Compact Disc company, as director of marketing. He was with Digital Audio magazine.

PUBLISHING. Peter Newman is named West Coast professional manager for the Peer-Southern Organization in Los Angeles. He served in a similar capacity at Creative Entertainment Music.

Lormar-Telepictures Music Group appoints Steve Stone general manager of music publishing in Los Angeles. He was with ATV Music.

RELATED SERVICES. John Gabrysia is appointed director of publicity for American Famous Talent Corp. in Chicago, Ill.

Calendar
Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY
May 7-10. The 1st International Music & Media Conference, Montrouex, Switzerland. Contact IM&M U.S.A. John E. Nathan (212) 225-0944 or IM&M Holland Bette Meyer (212) 62-98 85.

JUNE
June 27-29. First San Francisco Music Fair presented by the San Francisco Chapter of the National Academy of Performing Arts & Sciences, the Cow Palace Showplace, San Francisco. (415) 383-9378.

SEPTEMBER

K-Muse Inc., a hi-tech musical-instrument company, formed by Kevin Kent. Company will emphasize musical-product designs and the marketing of hi-tech musical-instruments and software, Suite 859, 18553 Ventura Blvd., Tarzana, Calif. 91356; (818) 703-1652.

Future Market Distributors, an independently owned company working with Fresh Metal Productions, formed by George “Butch” Clement and Mario M. Columbia. Company will be in charge of national and international distribution for the new show “Lady Of The Night” by Spectre. 1193 Luck Ave., San Jose, Calif. 95110; (408) 993-9650.

Ars Nova Management, a company specializing in business management and artist development, formed by Bill Schneider. First client is Kathy Wakefield. Suite 2800, 190 California St., San Francisco, Calif. 94111; (415) 894-2900.

National Talent Consultants, formed by Sharon Leigh. Company has a roster of radio stations reporting their playlists for record promotions, represents many Nashville entertainers; and operates an independent record label, United Country. P.O. Box 14, Whitehall, Mich. 48461; (618) 894-9208.

Creative Process Inc., Bogus Productions, an independent audio/video production company, formed by Ron Stevens and Joy Ordin. Company will specialize in comedy, audio and video production. 16565 San Fernando Mission Blvd., Granada Hills, Calif. 91344; (818) 665-4403.

Market Awareness Promotion, formed by Jon Scott, former A&R promotion director at MusicVision. Suite 18, 30 Hackamore Rd., Bell Canyon, Calif. 91307; (818) 883-ROCK.

The Australian Connection, the result of an agreement between the Bill Graham Organization in the U.S. and Floyd Fame Management in the U.K. Company was formed to pursue representation of Australasian product in the U.S., the U.K., and Europe. 34 East 64th St., New York, N.Y. 10021; (212) 371-8770; or 260 Fifth St., San Francisco, Calif. 94103; (415) 894-0815.

AVISTA Records, formed by Ken Baker. Company is a full-service label with an open-door policy toward reviewing new artists and material. P.O. Box 627, Edmond, Okla. 73034; Alternate: P.O. Box 24454, Nashville, Tenn. 37202; (615) 320-5491.

International Entertainment Management, formed by Harris Gordon Miller and Ronald S. Bienstock. Company represents career-development services, including production, packaging, publishing, and performing. 2 West 90th St. and Central Park West, New York, N.Y. 10024; (212) 799-7174.

WARMER AUDIO PUBLISHING, a unit of Warner Books, and Word Publishing, a division of ABC Inc., have inked a joint distribution agreement that calls for both parties to develop and market audio cassette programs to their respective markets beginning this fall. Affected works include Robert Schuller’s best-selling “Be Happy Attitudes.” Word is considered the largest publisher of religious material in the U.S.

RHINO RECORDS has formed a BMI-cleared music publishing company, Orange Skies Music. The new unit joins an already-existingASCAP affiliate, Rhino Brothers Music. Graham Daddy and Louis Naktin will co-manage the publishing wing. Both work out of Rhino headquarters in Santa Monica, Calif.

PREMIER’S FIRST: Bob Stern has launched Premier Records in New York to give recorded life to lesser-known songs from the U.S. musical theater. First entry, just released, features soprano Judy Kaye and pianist Peter Howard performing such material, including the title song, Cole Porter’s “Where, Oh Where.” Due in May is “American Concert Songs Of The 20th Century” with Maryanne Telesco, and, in the fall, an album of Harold Arlen songs with Judy Kaye.

BOB PITTMAN, president of MTV, is the guest of honor at the annual fund-raising event of the Young Leaders of the UJA-Federation Campaign Entertainment division June 11 at Warner Communications’ headquarters in New York. For more info on the event, call (212) 990-1000, ext. 110.

BOB MONACO, the record producer-manager and author of a music industry handbook, “The Platinum Rainbow,” will host the third annual Platinum Rainbow Seminar at Long Beach City College May 10 from 9 a.m. to 6 p.m. It’s free to the public. Monaco produced recordings for Chaka Khan & Rufus, including a 1973 Grammy-winning R&B cut, “Tell Me Something Good,” while a staff producer at ABC Records. He has also produced Three Dog Night, Carl Carlton, Freda Payne, and Tina Turner, among others.

Lifelines
For more info, call Jim Mosher at (212) 586-2000.

BIRTHS
Girl, Kate, to Frank and Lydia Davies, March 18 in Toronto. He is president of Parisaan Music Productions Inc. and former president of the ATV Music Group, Canada.

Boy, Zachary Graham, to Rick and Deborah Miller, March 23 in Fairfax, Va. He is local promotion manager for Atlantic Records in Baltimore; Washington, D.C.; and Virginia.

Boy, James Edward, to Judy and Karen Williams, March 28 in Nashvillle. He is director of Nashville operations for the Dick James Organization.

Boy, Max Charles, to Dave Herman and Libby Park, April 6 in Manhattan. He is an air personality at WNEW-FM New York.

Girl, Jordan Haley, to Bobby and Amy Poland-Clarke, April 14 in Summit, N.J. She is executive vice president of Monarch Entertainment Bureau. He is an employee of Sound One Film Sound Studios.

MARRIAGES
Gregory Brodsky to Leigh Anne Convery, April 13 in Tarrytown, N.Y. He is product manager for RCA Records. She is licensing manager for United Media Licensing.

DEATHS
Leonard Scheer, 55, of a heart attack, March 26 in Spring Valley, N.Y. He was associated with the MGM, RCA, and, most recently, Arista labels in key sales and marketing posts. Five years ago he became partnership in Musical Express, a limousine and messenger service. He is survived by his wife, two daughters, his mother, and a brother.

Linda Cronin, 37, of cancer April 10 in Amherst, Pa. Craig was a leading lyricist of the Philly sound, having written tunes for the Stylistics, the Spinners, and Teddy Pendergrass. She is survived by her husband, two daughters, her parents, and two brothers. (See “The Rhythm & The Blues,” page 25.)

Warren Keith, 45, of a heart attack April 12 in Evansville, Ind. Keith was the piano player in Hank Williams Jr.’s band for more than 12 years and was touring with the Eddie Ray Show at the time of his death. He was also a songwriter. Keith is survived by his wife and three children.

Johnny Dollar, 53, an apparent suicide, April 13 in Nashville. In later life he was a country music producer and promoter, Dollar recorded for Columbia, Dot, and Chart in the late ’60s and early ’70s. His biggest record was “Stop The Start (Of Tears In My Heart),” which went to No. 15 on Columbia in 1966. Dollar was survived by his mother, three brothers, and a sister.
For an act charting for the first time was No. 91. During the same period of last year, it was No. 81.

Chart entry alone does not auto-
matically claim a quality full-chair,
cess, and labels and stations cite
conservative playlists for the slack
add-in wake of indie promotion
supers.

"You'd have to be blind not to see
it," says Bob Case, program
director of WBBF/WMOS, the city's
rated top 40 outlet. "There's no
question [that] some records are
having it harder, particularly black
artists and not so much the fam-
iliars.artists"

Forty singles have been added to the Billboard Hot 100 Singles chart since the issue of March 29. During the same period in 1985, 31 new
singles were added to the chart. Eleven
of the singles added in the last five
weeks were by artists not on the
chart for the first time. There were
six artist premiers during the same
period a year ago.

Eight singles are added to this
week's Hot 100. Two only are by
new artists: "Out Of Mind Out Of
Sight" by Kenny G and "Love of a
Girl" by Peter Frampton.

According to Infinity-Media's
Merlis, says labels will have to
do more to convince radio to
add records by new bands.

"I think stations have frozen up
their playlists," he says. "If we're
going to establish new bands with
them, it's going to take more con-
vincing from other formats like
AOR, as well as R&B.

But some program directors say
they have not changed at radio's
suggestion.

If the new bands are going to
win, says a station consultant at
WBZZ Pittsburgh, the city's leading

44 million offered last October by
Carl Hirch and Legacy Broad-
casting for Nola's "American
Iden-
tifications" Los Angeles outlet, KJOL.

Sharon Arrnish of Brant Kay
Associates, a New York-based me-
dia analyst firm, confirms that the
$45 million-plus price makes the
KROQ deal "the largest stand-alone
radio deal in history.

The KROQ purchase is part of In-
finity's continuing expansion into
major markets around the coun-
try.

According to the Infinity memo,
the company now "will have a net-
work of rock stations serving five of
the top six markets in the United
States." The other Infinity album
rock outlets are WXRX New York,
WYSP Philadelphia, WBCN Boston,
and KOME San Jose/San Francis-
co.

Infinity is not expected to make
any major changes in KROQ's
unique format. The FM outlet long
has been one of the most successful
progressive radio outlet on the West
Coast. After suffering a ratings
drop for several years, the station has
recently been gaining and is expected
to increase for 1986.

Mandeville was awarded KROQ's
broadcast license by the FCC in
1984, following a decade of contro-
versy, license challenges and even a
eriod from 1974 to 1976 when the
station went off the air due to enor-
mous debts.

This year, however, the debuting
artists are entering the chart in lower
positions than last year.

Table is based on an analysis of five
week's activity on Billboard's
Hot 100 Singles chart. The analysis
indicates that many new acts entered
the chart in 1986 than in 1985 during
the previous weeks studied. This
year, however, the debuting artists are
entering the chart in lower
positions than last year.

U.K. BLANK AUDIO TAPE LEVY

(Continued from page 1)

are cassettes of less than 35
minutes playing time, which the
government believes are rarely used
for home taping purposes.

There will be no accompanying
levy on recording hardware, nor on
blank video cassettes, which the
white paper says are used "almost
exclusively" for time-shifting.

Copying of prerecorded video-
watches without permission will remain ille-
lgal, but domestic users will be free
to record television broadcasts for
private purposes.

The government estimates that
the audio tape charge will raise
some $7.5 million to $9 million annu-
ally in gross revenue and empha-
sizes that "the levy will be neither
a subsidy nor compensation for lost
sales or reduced profitability. It will
be a payment of the right to use
property and will thus be totally in-
dependent of the profitability of the
record industry.

Of the money, the society repre-
senting the levy's beneficiaries will be
set up subject to government app-
proval. The levy would be subject to
the Performing Rights Tribunal.

Established in the wake of the 1956
Copyright Act, this body will now
be given extended jurisdiction to
settle licensing disputes in all rights
areas and will be renamed the Copy-
right Tribunal.

First, trading in tapes subject to
a levy without notification to the col-
lected societies will be a criminal
offense, carrying a maximum
$3,000 penalty. There will be no
stamping of levy-paid cassettes.

This additional cost is not justified
since the level of avoidance is un-
likely to be high," says the white
paper.

Organizations and individuals—
for example, blind people—who
make noncopyright-infringing use
of tapes will be exempted but will
be entitled to claim rebates for the
levies paid.

Another provision of the white
paper is the abolition of the statu-
tory recording license system first
introduced more than 70 years ago,
whereby a rights owner whose
work has once been recorded loses
the right to prevent further record-
ings in exchange for a statutory
royalty, currently set at 6.25% of
retail price.

The system has no parallel out-
side the British Isles, and its abo-
lation will mean that U.K. record
companies must now negotiate with
rights owners if they wish to record
a musical work.

The levy will provide a small
benefit for importers, manufacturers,
and consumers of blank tape.

But he expressed concern over
the exemption of tapes shorter than
35 minutes, which might still be
long enough to contain nearly com-
plete albums, and over the lack of
action on record rentals. Ob-
server believes that it may not be
long before the music industry is
protesting the damage caused by
unrestricted Compact Disc rentals
as vigorously as it recently has
unrestricted home taping.

IFPI director general Ian Thomas
welcomes the levy, which he says
will bring Britain into line with oth-
ernations. But he also draws atten-
tion to the absence of any immediate
action on rec-

cord rentals and the failure to intro-
duce a video levy, both actions
already done in some other parts of
Europe.

The Tape Manufacturers Group
claims that with markups and value-
add-
taxes, the end price to the con-
sumers will be nearer to 30% than
10% and warns that the costs of ad-
ministering a levy scheme could
reduce the revenues raised. It also
points to the chaos that it claims has
ensued in West Germany since the
recent introduction there of a soft-
ware levy.

In general, it says, the levy will be
"expensive to administer and easily
circumvented."
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lived the test of time. People have heard them a thousand times and would gladly hear them another thousand times.

“But, can you say that about the best video you ever saw? Can you really look it up a thousand times? Could you even look at it a hundred times? I think not. The best videos I’ve ever seen, I’ve burned out on them probably within 10 viewings. That’s really the essence of where we’re coming from.”

According to Herbert, the decision not to shoot videos for “Raised On Radio” was also influenced by monitoring the video clip effect on levels of usage. Following Perry’s 1984 solo release, “Street Talk.”

“We allowed the first single, ‘Oh Sherry,’ to top 15 before we even started making the video,” says Herbert. “When the video was ready to be shipped to MTV and the other outlets, the single was top 10 in Billboard. “Then what happened was that every video clip program that exists just rotated the thing and burned a hole through it. We didn’t feel that we got an extra week of chart life, or sold an extra copy of the record, or that anything took place as a result of the video.”

Perry subsequently shot videos for the singles “Strung Out” and “Foolish Heart.” “They didn’t have any significant impact on the life of the record,” he says. “In fact, the one for ‘Foolish Heart’ caused a war. It was a one-camera movie, costing about $100,000, and CBS sued PMI Music over it. How can you charge a hundred grand, or whatever it was, for just a three-minute video from a balcony that sweeps down onto the stage and then goes back?”

As for Journey, Herbert says, “Once you’re established and you’ve broken a run and have to be concerned with over-exposure. Journey broke many, many years ago and I think that run that’s also the concern that we’re not really suited to the format completely.”

“They’re so easy to gripe with Bob Pittman, Les Garland, or any one at MTV. They’re fine people; they’ve got a nice business for themselves. We’re just getting off that merry-go-round because it doesn’t fit us.”

Herbert says he is anxious to point out that the band’s departure from the video scene has nothing to do with recent columns by Columbia Records president Al Teller regarding the label’s planned cutbacks on promo clips.

“There are some rumors that Al Teller came to (Journey) and asked them to do no videos,” says Herbert. “That’s not the case at all. We have a $300,000 budget in our deal that’s to be used for video. When we told him that it was our desire not to make videos, he was obviously supportive of us.”

Bob Sherrwood, Columbia’s senior vice president of marketing, says that he isn’t concerned that Journey has not made videos, for the new album. “If they were going to be cut for the next 12 months, I might feel differently,” he says. “But the kid’s going out a big tour and that’s the way they’re going to be seen.”

Sherwood says that radio reaction to the first single, “Be Good To Yourself,” has been very strong and adds, “on a retail level, the initial orders on the album have been incredible. We’re actually having to put out an extra 20% over what we originally planned.”

Journey is set to launch the “Raised On Radio” tour May 5 in Lubbock, Texas.

“Our decision was not influenced by Columbia”

Paul again defining the industry norm, the band has not linked the concert to corporate sponsorship.

“Nowadays, corporate sponsorship is invariably assumed to be a fact of life,” says Herbert. “People forget that Journey was one of the first groups—if not the first—to enter into a corporate sponsorship relationship in America. We did it with anheuser Busch in 1977 under a three-year contract.”

“But we took an enormous amount of risk—Be One Barrell Boogie” was one headline—and Rolling Stone said that we contributed to teenage alcoholism. From the day we set foot on the road, we were never safe, and the risks were too great for the rewards. That association was more negative than positive and we haven’t gotten involved with any one since that contract expired.”

“We actually turned down a $4.1 million offer from Pepsi prior to this tour and album. And we have no qualms about it.”

Aside from shunning videos and corporate sponsorships, Journey is also shunning press interviews to promote the new album.

“There is no way we’d even make up part of the hype machine,” says Herbert. “It’s my feeling and certainly the group’s that we’d like our music to speak for itself.”

Jackson & Motown Publishing Interests Prompted Choice Of Location

CBS Songs To Assemble Staff For L.A. Creative Meets

BY SAM SUTHERLAND

LOS ANGELES CBS Songs executives from around the world will convene here in mid-May for a week of development meetings highlighted in-Markets and reviews, live showcases, and business sessions.

According to Mike Stewart, president of the music publishing firm, the May 18-23 summit is being held in Los Angeles in part because of the success of Michael Jackson and the Jackson-held ATV Music. Stewart also cites the Motown operations, Jobete and Stone Diamond, which are represented by CBS in most international territories, as prompting the West Coast site.

For the veteran executive, the May meetings will underscore the strength of CBS’ international publishing holdings, which include affiliated companies. Of these, 22 are wholly owned; the exception is a joint venture with Sony in Japan.

Stewart, who contends CBS domestic music publishing operation was in disarray when he joined, says that the international division he’s already a very good one” as at that time. “They just weren’t very aggressive in handling outside materials.

Since then, however, Stewart sees CBS Songs’ affiliates showing increased skill. He cites the success of the German affiliate, headed by Michael Stark, as indicative of the trend. “He’s been No. 1 there for three years running, in both domestic and foreign copyrights,” Stewart says.

“It’s the first time I am aware of this non-German company has achieved that. And we have cases like that developing all over the map.”

Success for CBS Songs International, presently divided into European and Latin American regions, may spur creation of a third operating regional for the Far East, Stewart notes. As considerations, he cites growth of the region in overall market terms and the first victories in curbing runaway product piracy.

The agenda for the upcoming meetings includes review sessions where each affiliated company will offer its own videotaped presentation of key copyrights and performers. Special presentations for ATV

and Jobete/Stone Diamond are also planned, along with a live showcase of new songwriters May 21 at Hol-lywood’s Club L’Etoile.

Related receptions include a dinner for business associates, including attorneys and managers; and a luncheon devoted to film and TV at Columbia Pictures’ studio lot in Burbank.

Regarding the Jackson connection, Stewart suggests the goal is more than an infusion of glamour.

“Mike is interested in getting a chance to meet everybody,” says Stewart. “He’s not a passive partner in this. He’s very much involved, and he’s going to be a good publisher. He really is into the value of a good copyright; it’s not just a question of investments for him.”

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Ticketmaster, Starwood Pact

NASHVILLE Starwood Am- phitheatre here has signed a long-term exclusive agreement with Ticketmaster to handle ticket sales to the new 15,000-seat facility.

According to a Ticketmaster source, the additional inventory will be used to current Nash-ville volume by 65%. Starwood officials estimate the venue will be presented three times a year by the country. Since the Berne Convention have studied and may have reservations about some of the sections. AMOA spokesman Elroy Wolf said he was worried that members might lose some of the current licensing for works of U.S. origin as well as one for works of foreign origin.

ANY GRANT TOP DOVE WINNER

Continued from page 6

Special awards were presented to Adrian Snell for his international work, gospel music; Prodigal, for “Boxxes,” video of the all-nighter Mylon LeFevre, for “Sheep In Wolves’ Clothing,” visual special. John W. Peterson and the late Urias LeFevre were inducted into the Gospel Music Hall Of Fame. Hosted by Pat Boone, Larry Gat- lin, Charlene Tilton, and Tammy Wynette, the sold-out awards show featured performances by Steve Green, Sandi Patti, Larnelle Harris, Scott Wesley Brown, Deniece Wil- liams, David Meece, Steve Camp, Phil Fareseal, John Shanks, Boyce Watkins, Hermills, Leslie Phillips, Dino, Larry Gatlin, Glen Campbell, Kelly Nelson Thompson, the Talbys, the Florida Boys, the Winans, Pat

Boone, and the heavy metal band Stryper, the musical hit of the even-

If the Dove awards mirror the taste of the gospel music community, then it appears that the industry is now tilted toward contemporary sounds, is solicitous of the youth audience, is tolerant of differing musical styles within its ranks, and is less intimidated by the pop market than it once was.

The Doves capped off a weeklong series of educational events by the National Radio Seminar, the Church Music Workshop, and the GMA’s Industry Educational Seminar. Nearly 100 registered for the church music classes, about 200 for the radio event, and just under 400 for the GMA series.

It will be up to group representa- tives, the Working Group, the Copy- right Office and finally the Congress to decide how many, if any, tinkering with the current U.S. copyright law must be done to make Berne “self-executing,” or compatible.

www.americanradiohistory.com
Now that the bulk of those pioneers are established, the panel said, consumers would likely adopt a "wait and see" attitude.

Another hurdle to clear for stations considering upgrading to MTS broadcasting is the purchase of $102,674 average conversion cost cited in the survey. This, and the lack of clear evidence so far to support the theory that going to stereo contributes significantly to sales revenues, are seen by the panel as an explanation for many broadcasters' cautious attitudes.

On the plus side, the survey states that stereo TV broadcasts are available in more than 120 U.S. markets, reaching 75% of American television households. Of these households, the survey says, about 4%, or 2.5 million, possess television receivers equipped to receive stereo broadcasts.

SAP is one of the least understood aspects of stereo TV, the panel members agreed, noting that the NAB study shows only 15 to 16 stations, out of some 250 capable of MTS broadcasting, are now making use of the second audio program capability. Arnold Chase says, "SAP's status is heavily involved in the use of SAP, but he also noted that there is "a tremendous consumer education problem" among retailers, defining the definition and purpose of SAP.

One problem Chase noted is that television set manufacturers have added to the public's confusion by labeling the SAP selector button "bilingual." While its most popular use is, admittedly, for simultaneous broadcasting of a second-language soundtrack, Chase said other uses abound for SAP: These are being ignored by the set manufacturers with their switch labeling.

"SAP can be used for alternate movie soundtracks," Chase noted. "There's always that question—Do we leave in the four-letter words, or edit them out?" No, a station can broadcast both simultaneously, and the viewer can decide which to hear by using the SAP selector button on his stereo-equipped set.

"SAP can also be used to broadcast the soundtrack to a movie, when it exists, as well as an audio programming guide to let viewers know what's on your station. For the dress rehearsal, or for dual-language public service announcements," Chase added.

Chase and his panel members cited the hardware community as a whole for not communicating enough with broadcasters when designing stereo TV sets. Chase singled out RCA-manufactured sets as having "a glitch" wherein the set reverts automatically to SAP because of a pre-set function, and starts picking up the second language when it's not wanted, and vice versa.

"There are Zenith sets that say they are "stereo-equipped,"" noted Hal Proter. "But, when you buy them, you find out you have to buy a decoder. The decoders aren't available in quantity, and they're not compatible with each other."

Television manufacturers not only don't communicate with broadcasters, the panel charged, but they ignore their retailers as well. All three panelists agreed that even most video hardware specialty store sales personnel lacked sufficient training to be able to adequately explain stereo TV to consumers. According to the survey, about 50% of the broadcasters queried said that "getting cable systems to pass stereo signals" is a significant problem. According to the panelists, the solution is twofold.

"You have to work closely with the cable systems in your area, and educate them about MTS," said Arnold Chase, noting that Hartford has more than 75% stereo TV penetration, and all our cable systems do a good job of passing MTS and SAP signals.

However, Chase noted, the major problem is that "the country are "confused" by SAP, and "don't even know if they already have the ability to pass the signals or not."

In addition to education, said David Layne, the cable operators need to feel more pressure from consumers and broadcasters before they will go ahead with conversion. "As more broadcasters turn to stereo, and more people buy stereo TVs," said Layne, "the cable systems will eventually be forced to convert their equipment."

Hal Proter agreed. "Cable systems cannot afford to alienate their premium channel subscribers, and by the same token, people who tend to be up on the latest stereo TV technology."

Proter acknowledged an optimistic note which he said came from HBO. "Just recently," he said, "they finally got behind stereo. When they started scrambling the channel, they also put in two digital channels on their head-ends. MTV, he noted, which was "veering away from MTS just a few weeks ago," may now join HBO in seeking to get the cable systems which carry the service to convert to stereo.

On the satellite feed issue, Proter noted. "There is no standard now. Tape is reasonably standard, but on satellite, people are using compression systems, or different ratios of compression, or in the case of Hughes (one of the six companies putting satellites up), doing whatever the individual station wants." This lack of standardization, the panel agreed, causes broadcasters to miss out on several hours of programming each week.

While the survey states that about a third of the stations currently broadcasting in stereo also air stereo commercials, the panel said that almost all stereo commercials were locally originated, with a "disappointingly small number" of national advertisers making available stereo spots.

No tape delays.

Getting your video tapes to the stations on time can be a lot like a sitcom.

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And start channeling more of your energy into what goes on the tape, and less into where the tape goes.

Ehman also pointed to "conver-
Nielsen Publishes Disputed MTV 4th-Quarter Ratings

BY STEVEN DUPERL

NEW YORK A.C. Nielsen, breaking its silence on the issue of 1984 fourth-quarter ratings, has previously published a 0.6 rating for the channel in the latest edition of its National Cable Audience Research (NCAR) quarterly report. The 0.6 24-hour figure is a drop of more than 30% from Nielsen's fourth-quarter ratings.

MTV's fourth-quarter numbers have been the subject of a four-month investigation by the music cable channel and the ratings company stemming from a dispute over sample data (Billboard, Jan. 18).

Despite the ongoing inquiry, Howard Schimmel, research manager for Nielsen's HomeVideo Index, says the ratings are included in the NCAR report because "we have not seen anything yet to convince us that these numbers are not good. Both Nielsen and MTV have to go about their business."

MTV and Nielsen had previously withheld the publication of all fourth-quarter ratings reports on MTV in response to a Justice Department joint investigation into "the composition of Nielsen's metered sample for the quarter." MTV continues to claim that "problems with the sample" are responsible for the apparent drop in 1984 viewership.

"At 20-21,000 viewers (down 20%) and 12-17-year-old viewers (down 25%)," according to an MTV spokesperson, "the November NCAR report in no way diminishes the importance of the ongoing investigation.

"It will be very difficult to disprove this on this report," said Schimmel. "It was important its publishing not be delayed."

The new NCAR report, which lists fourth-quarter 1984 ratings for all basic cable services, was delivered to cable operators in February, said the channel. "MTV's ratings were real, the only thing holding it up," he said, "and as we want to keep the report very valuable to the advertisers who use it, it was important for us to get it out already."

In the vernacular of the Nielsen figures, but recognizes that advertisers have been anxious for some published ratings. Ned Greenberg, vice president of audience research for the channel, says, "While we at MTV are not convinced of the accuracy of the NCAR ratings for MTV, the data released enables us to report our usual unfounded speculation about low ratings and provides advertisers with the specific Nielsen data they need."

MTV's highest quarterly rating was a 1.2, posted in the 1983 fourth-quarter—a period that included the channel's exclusive airing of "The Making Of Michael Jackson's Thriller" and a major cable sweepstakes featuring a video-cassette tape. The proposed CD facility is expected to be open in early 1992 with an initial output of about 10 million disks per year.

The announcement of the JVC facility brings the number of U.S. CD plant proposals this year to five.

JVC Begins Construction Of A CD Plant In Alabama

NEW YORK The race to expand U.S. Compact Disc production capacity has a new entry. JVC Ltd. says it plans to build a CD plant in Tuscaloosa, Ala., the same city where the Japanese firm's American subsidiary is now constructing a video-cassette tape factory.

The proposed CD facility is expected to open next January with an initial production rate of 10 million disks annually. The plant will be a manufacturing division of JVC America. The building will be about 27,000 square feet. About 100 workers will be employed at the site.

Since 1985, JVC has operated a Calif. plant facility, JVC Disc Inc., which edits master tapes for CD production, and packages and ships finished product around the country.

While JVC Disc Inc. will continue these operations, JVC says the Tuscaloosa plant will be equipped to handle the entire CD production process, from mastering and pressing to packaging completed disks.

JVC Ltd. also operates CD plants in France that produce 30 million disks per year.

The announcement of the JVC facility brings the number of U.S. CD plant proposals this year to five.

The recording industry is also mentioned in the staff report. "Papers should pay close attention to the nature of their editorial coverage. Advertisers and recording artists and producers should assume responsibility for the fact that they offer children," the report says.

While a Justice Department spokesman says the recommendations are "just staff proposals—nothing is in final form until June," an American Civil Liberties Union (ACLU) legislative counsel, Barry W. Lynn, calls the proposals a "manifesto for a public sex-spy complex that would denounce "census zealots."

The papers also urge stepped-up U.S. attorney prosecutions of cable TV stations that carry obscene material, and FCC involvement as well.

The ACLU obtained the recommendations as the result of a suit against the Justice Department and made them public Wednesday (16).
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