IM&MC Eyes Global Future Of Home Entertainment

MONTREUX The intensification of competition for the eyes and ears of the home entertainment consumer was at the heart of much of the debate and discussion during the first International Music & Media Conference (IM&MC), which convened here Wednesday (7) and ran through Saturday (10).

Some 400 delegates addressed the question of future relationships among music producers and broadcasters. The wide range of topics covered by expert panels here ensured that all aspects of the demand-supply problems were well aired. Among the issues brought out at the two-day debate on the future of music and media in Europe was that visual entertainment has been transferred, to a remarkable extent, from the public theater to the private home.

It’s been estimated that by the end of this century the home viewer will have a choice of up to 80 chan-

(Continued on page 82)

Hands’ Fingers Last-Minute Promos

BY KIM FREEMAN

NEW YORK The organizers of the May 25 Hands Across America charity event say they will fill the remaining 4.5 million spaces in the coast-to-coast human chain through a promotional blitz.

The concentrated media campaign includes everything from stickers on McDonald’s food trays to EMI-America’s added push on the project’s theme single.

Despite some outside skepticism, Hands staffers are upbeat about the prospects of filling the chain.

“We’ve said all along that if we had one million people by May 1, we’d be on schedule,” says press chief Miriam Alexander. As of Monday (6), that goal had been surpassed, according to Alexander, with 1.5 million registered for a place in line.

Based on his experience with charity events, project organizer Ken Kragen predicts that most who plan on participating will wait until the last minute to sign up.

Hands appears certain to raise a

(Continued on page 83)

MCA Buys Azoff-Related Operations

Deal Puts Firm Back In Management

BY SAM SUTHERLAND

LOS ANGELES - MCA is acquiring Front Line Management, Facility Merchandising, Inc., and a stake in the Warner-distributed Full Moon Records line through an agreement that also marks a new longterm deal with Irving Azoff, president of MCA’s Records and Music Group.

In purchasing those assets, each partially owned by Azoff, the entertainment titan also re-enters artist management after nearly 25 years, while reaffirming confidence in Azoff’s management of its rekindled music business interests.

THE PACT, confirmed Tuesday (6) in Chicago by MCA Inc. president Sid Sheinberg during a meeting of the MCA board, represents a de-facto joint venture between MCA and Warner Bros. Records, co-owners of the Full Moon/Warner line. Abroad, the label is a partnership with WEA International.

Acquisition of Front Line, the management company launched by Azoff in the mid-’70s, also gives MCA a share in the careers of such talent as Don Henley, Heart, Chicago, Steve Miller, Dan Aykroyd, Jimmy Buffett, Michael McDonald, and Boz Scaggs, all recording for

(Continued on page 82)

Isgro Suit Cites Label Conspiracy

LOS ANGELES Indie promoter Joe Isgro has filed a multimillion-dollar complaint against major U.S. record companies and the Recording Industry Assn. of America, charging antitrust violations in their abrupt termination of indie promotion services.

The action, filed April 30 in U.S. district court here, is the first legal volley fired from the independent promotion camp since national attention was focused on alleged improprieties in label promotion more than two months ago. Recent weeks have brought growing speculation that Isgro and others would take their grievances to court, but at press time there was no knowledge

(Continued on page 83)

Belinda Carlisle

Album, Cassette, Compact Disc Includes

Mad About You

© 1986 International Rhythm and Sound, Inc.
Manufactured and Distributed by IRS Records, Inc.

Management by Danny Goldberg/Ron Stone
Clive Davis Blasts Radio ‘Conservatism’

By Sam Sutherland

Los Angeles — Describing an “in- duration” cycle of conservatism, Arista Records president Clive Davis lashed out at pop radio during a music conference address.

Davis’s keynote—delivered on May 2, the opening morning of the second annual Music Business Symposium sponsored by CMJ New Music Find—addressed major labels to “a pattern of conservatism, sterilization, and market research” at radio.

“There are anecdotable areas of modern music that are being disengaged from by all radio formats who, it seems to me, are a bit arbirary and narrow decisions about what listeners will and will not accept,” charged Davis. He compared the industry’s “play it safe” attitude to the “conservative menace in the forms of the PMRC and the Moral Majority and the other guardians of public taste.”

Davis decried the decline of social commentary as a force in contemporary rock radio.

“You need concentration, merit, dissent to share their business experience. To this day I buy a lot from independents,” he said. “You need to be on the cutting edge and be a pity if the independent network endures as it is.”

The record-business veteran said the problems begin at the level of the “programmers and A&R departments” to the major labels to “a pattern of conservatism, sterilization, and market research” at radio.

Davis also cited chart and sales successes for classic, pre-rock pop packages by Barbra Streisand and Linda Ronstadt as proof that “the public doesn’t make these kinds of decisions.”

Davis didn’t spare black radio, either. He praised it for its “openness to the new” and a corresponding “explosion of new talent,” but accused it of having its own “condition spots” in blues, regional soul, and jazz.

“Overall, Davis contended, ‘Time for revolt again’ in the trade’s way of thinking. The industry has ‘the best of the establishment -oriented music’ to roll up its sleeves and get with it.”

Clive Davis blasts radio “Conservatism”

BY LINDA MOLESKI

CHICAGO — Gaining a stronger foothold in the marketplace was the key topic of the 13th annual National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention, held April 30-May 4 at the Americana Congress Hotel here.

Although attendance was down from last year’s record of 364, the meet still attracted a diverse group of indeps ranging from longtime NAIRD members to first-time attendees seeking information on marketing and distribution. The divergent needs of registrants were addressed with a new split format of panels that offered both elementary and advanced discussions.

The meet opened with a keynote address by Atlantic Records executive Jerry Wexler.

The industry veteran said the problems beginning to arise in the marketplace were now faced by music-industry veterans who have lived through the late ’70s, ’80s, and ’90s.

“We’ve got a whole new generation of people,” said Wexler. “You’ve got to air new and different cuts. You’ve got to air new albums.”

Wexler also cited chart and sales successes for the label, which includes the Arista, Atlantic, and EastWest divisions.

“There is a growing interest of indies in hit-oriented product like street and dance music, but emphasized that ”

BY TONY SEIDEMAN

NEW YORK — Cannon Group Inc., a leading independent feature film studio, has purchased U.K.-based Thorn EMI Screen Entertainment for about $266 million.

Cannon chief Mennah Golan and Yoram Globus purchased the studio from the Australian-based Bond Corporation, which had purchased Thorn EMI Screen Entertainment for about $266 million after a six-month buyout period.

The impact of the deal on Thorn EMI’s U.S. home video branch, Thorn EMI/ Home Box Office Videod, is uncertain, although there are reports that Cannon may sell the division.

Cannon had long resisted creating a home video division. Still, its movies have been an important presence in the home video industry.
WASHINGTON Seven months after the full Judiciary Committee, voted TV shows, has passed out of the
uled as soon as this week.
1739, there is official word that the
billion in lost sales due to rampant
chines are necessary to offset $1.5
voices-maintains that the bill's roy-
chines and blank tape, who have
taping bill follows more than six
4nominations and won a 1966 Gram-
ery as a composer reflects a wide
idency is reserved solely for writer
er at the performing rights society.
der is an old hand at being an insid-
NEW YORK ASCAP's new presi-
dent is an old hand at being an insid-
る目标 to surface in a drive by major
addresses Seventeen, has been on the
company since 1935.
ast as that of music industry, a compo-
ent of the bill, and the manufactur-
erers and retailers of cassette ma-
achines and blank tape, which have
proposed to spend millions to defeat
the measure.
The music industry-with the
The recordings industry Assn. of Ameri-
(RIAA) as its most outspoken
voice-maintains that the bill's roy-
alty fees on blank tape and ma-
chines is necessary to offset $1.5
billion in lost sales due to rampant
home taping.
Opponents argue that the fees are a tax on consumers who have a
right to tape music in more portable
media.
There have been two hearings on
the bill, the most recent one on
March 25, when an alternative anti-
duping chip plan was presented
(Billboard, April 5).
Mathias' office has no details con-
cerning which elements would be in-
cluded in the final draft of the bill,
but sources on Capitol Hill say a
"compromise package" is being con-
sidered.
The action on source licensing fol-
lowed a May 1 deadline set by Judi-
ciary Committee Chairman Strom
Thurmond (R.S.C.), who is also the
sponsor of S. 1980. The subcommit-
tee did not act on the bill, which is
opposed by the music community
and the performing rights societies
and supported by local, non-
network TV stations.
On the House side, the counter-
part bill, H.R. 3521, introduced by
Rep. Frederick Boucher (D-Va.), has
been scheduled for a second hearing
on June 5 in the House Subcommit-
tee on Courts, Civil Liberties and
the Administration of Justice.
H.R. 3521 has also continued to
pick up co-sponsors at a more rapidate than the Senate version. The
bill now has 151 co-sponsors-more
than one-third of all House mem-
bers.
Thurmond's bill has 16 co-
sponsors.
The House version of the audio-
taping bill, H.R. 2911, is not ex-
pected to be addressed until House
leaders measure the prog-
ress of the Mathias proposal.

Parallel Import Case
Three Labels Sue Miami Store
NEW YORK The Santana Rec-
Shop in Miami is the latest tar-
get to surface in a drive by major
labels to stop the parallel import
of Latin releases.
CBS Inc., RCA/Arion Interna-
tional, and Universal, together
April 1 in U.S. District Court in
Miami against the store and its
proprietor, Daniel Santana. The
same three labels recently won a
similar suit filed against Crystal
Promotions Inc. in Los Angeles
(Billboard, March 22).
Steven J. D’Onofrio, associate
general counsel for the Recording
Industry Assn. of America
(RIAA), says the actions against
Santana and Crystal are part of a
series of efforts to curbs the sale
and distribution of parallel im-
ports, indicating that the practice
is pervasive among music stores
that sell a lot of Latin product.
"The biggest pockets are in Tex-
as, California, Florida, and New
York," says D’Onofrio. "There are
a number of these cases out there,
and we've sent out over 40 cease-
and-desist orders to importers
and retailers."
D’Onofrio says these cases dif-
fer from the recently settled suit
filed against Tower Records
stores and importer Caroline Rec-
es (Billboard, May 3), in which
most of the infringing titles were
Compact Discs not yet available
domestically.
(Continued on page 88)

Executive Turntable
RECORD COMPANIES. Beatrice von Silva Tarouca-Wagner is named vice presi-
dent of business affairs for WEA Europe, based in London. She was legal
advisor of video for the International Federation of Phonogram & Video-
gram Producers (IFPI).
Arista Records promotes Vaughan Thomas to national r&b promotion
director and Jean Pierre to director of operations for the black music de-
partment. Thomas, based in Los Angeles, was West Coast promotion direc-
tor. Pierre, based in New York, was assistant national promotion manager.
Epic/Portrait/CBS Associated Labels appoints Curtis Mobley local pro-
motion manager for black music and jazz promotion in the company's
Southeastern branch. He has an extensive background in local and regional
promotion posts.
PolyGram Records in New York promotes Jim Kettles to vice president of
marketing and promotion administration. He was director of marketing
and promotion administration. And Marty Diamond is appointed to the
newly created post of manager of international artist development for the
label. He was director of East Coast operations for Bill Graham Produc-
s.
RCA Records in New York makes the following appointments: Lisa Vel-
asquez-Nuzzo as manager of national promotion, top 40; Pete Spassoff and
Bobby Hurt, local promotions representatives; and Rhonda Herlich-
Dorffman, national adult contemporary promotion representative. Vel-
asquez-Nuzzo joins from Atlantic Records' promotion department. Spassoff
was vice president of programming at Broadcast Properties. Hurt was an
independent promotion man in Nashville. Herlich Dorffman was with RCA's
AOR department.
Tony O'Brien is named general manager of Atlantic Studios, a division
of Atlantic Recording Corp. in New York. He served as a financial consult-
ant in the recording industry.
Island Records appoints Dave Yeskel national retail coordinator in New
York. He was director of marketing and promotions at Paul Yeskel Promo-
tions.
Grace Ensenat joins Slash Records as publicist in Los Angeles. She was
with Rhino Records, where she handled publicity and college radio pro-
motion.
Gregory Askey is named Western regional credit manager for CBS Rec-
ords in Los Angeles. He was with Capitol Records.
DISTRIBUTION/RETAILING. Ingram Video names James Halpert president and
cashier manager at Ingram Video. He was president and CEO of Venture Video.
Danny McCarthy is promoted to national sales director of the Sparrow Corp.
in Chatsworth, Calif. He was Northeast sales manager.
NONE VIDEO. Magnum Entertainment promotes Thomas Rooney to presi-
dent in Beverly Hills. He was head of the company's sales and marketing
division.
Prism Entertainment in Los Angeles makes the following appointments:
Stacey Manes as creative director; Sandra Embrey, director of market-
ing; Steven Ades, director of video collection; Tim Paen, manager of cre-
ative services; and Ernie Ferrari, Eastern regional sales manager.
Mark Rotman joins the Benjamin Co. in Elmsford, N.Y., as vice presi-
dent of its video division. He was vice president of advertising, promotion,
(Continued on page 80)
Friday Evening June 13, 1986

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Zach Horowitz • MCA Records

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MAIL TO: HERB ALPERT & JERRY MOSS TRIBUTE—CITY OF HOPE
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NEW YORK — How much is Pepsi paying Michael Jackson to sing the praises of its soft drink? Only the accountants know for sure.

Pepsi USA announced a record-breaking deal with the Epic superstar at a press conference here last Tuesday (6). Estimates of the deal’s value to Jackson range from $10 million to an astronomical $50 million.

Neither Jackson’s manager, Frank DiLeo, nor Pepsi USA president and CEO Roger Enrico would divulge an exact figure.

Enrico said of the deal: “It’s more than $5 million, less than $15 million.”

Asked why he wouldn’t reveal the fee, Enrico quipped, “Well, I don’t want our shareholders to know—I’ve got a stock meeting tomorrow.”

It was confirmed that Jackson will make at least two Pepsi commercials, the first probably airing during next February’s Grammy Awards show.

“The impact of our association with Michael Jackson was dramatic,” Hugo Peretti said.

The case against Mahan stems from a search warrant executed last August at Zen-R Studios in Dracut, Ariz. About 10,000 allegedly counterfeit labels representing 193 different record companies were seized.

At the time of the search warrant, the Oshkosh police were investigating Mahan and the Warner Bros. studio in Los Angeles for trafficking in counterfeit records, two cassette decks, and one reel-to-reel tape recorder. The latter device was seized at the residence of Daniel James Phillips, who was allegedly dealing business as Avalon Recording at 7607 N.E. Meadows Dr., Vancouver, Wash.

Another aspect of the investigation, search warrants of the Clark County Sheriff’s office in Las Vegas and police in Little Rock, with trafficking in counterfeit cassettes, was the seizure of about 14,000 allegedly counterfeit tapes at several swap meets in Arizona. If convicted, each could receive a maximum fine of $250,000 and five years in prison.

For the counterfeit front, Jimmy Joe Mahan of Clinton, Ariz., has been charged in a four-count indictment in U.S. District Court in Little Rock, Arkansas, with trafficking in counterfeit labels and five years in prison.

The case against a Japan-based record company for the sale and distribution of 615 titles for sale on cassette tape at swap meets.

In a related case, the official newspaper of the Clark County Sheriff’s office in Las Vegas, police in Little Rock, with trafficking in counterfeit cassettes, was the seizure of about 14,000 allegedly counterfeit tapes at several swap meets in Arizona. If convicted, each could receive a maximum fine of $250,000 and five years in prison.

Veteran Producer/Songwriter

Hugo Peretti Dead At 68

NEW YORK — Hugo Peretti, co-producer and -writer—with his longtime partner, Luigi Creatore—of many hit records, died May 1 at Englewood Hospital in Englewood, N.J., after a long illness. He was 68.

In their heyday during the ’50s and ’60s, Hugo and Luigi, as they were known professionally, achieved wide-spread fame as record producers. They were two of the greats in the studio, both of them in the original studio, with a fame and style that was unique.

Hugo & Luigi produced smashes by groups like Sam Cooke and the Drifters, as well as the Isley Brothers, Jimmie Rodgers, the Styles, the Tones, and Georgia Gibbs, among others. As songwriters, they wrote some of the best hits included “Can’t Help Falling In Love” by Elvis Presley and “The Lion Sleeps Tonight” by the Tokens.

Hugo & Luigi handled the ad- deparments of Mercury, Roulette, and RCA Records; in the late ’60s they established Arno Records with film pro-ducer Joseph E. Levine. There, with George David Weiss, they wrote many hits for the Stylistics.

Hugo & Luigi, the trio composed the score for “Maggie Flynn,” recorded by RCA, and recently completed a new musical, “The Jackals,” based on the Pulitzer Prize-winning play “The Gin Game.”

Peretti, born in New York City, was a sometime musician, a member of the orchestra of the Metropolitan Opera. As a trumpeter and arranger, he was a member of the NBC Studio Orchestra, the NBC Studio Orchestra in addition to playing with radio and Broadway pit orchestras and in semiretirement in Florida. by RV LIGHTMAN

Boston

Michael Jackson, right, with Pepsi USA president and CEO Roger Enrico at the New York press conference announcing Jackson’s new Pepsi endorsement deal. Enrico displays one of the many awards won by the 1984 Pepsi commercials featuring Jackson and his brothers.
Kim Carnes

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WHY I RESIGNED FROM ROCK RADIO

BY LARRY BRAUER

After 10 years in radio, it just ain't as much fun as it used to be. My reason for being a DJ has always been a deep, fanatical love of rock 'n' roll.

I was having a late night, a tiny earphone plugged into a cheap transistor radio, that I first heard the famous commentary of "He's A Rebel" and I "I Want To Hold Your Hand" (two moments I remember distinctly more than 20 years later). I felt both an affirmation of my private emotions and a sense of collective celebration with all the other listeners in the dark.

While introducing "Independence Day," Bruce Springsteen once reflected, "And it seemed like the one time I had a chance to make love to the audience. So I did." He had in common that we didn't have enough information, we didn't have enough knowledge, about the things and the forces that were controlling our lives. ... Back in the '80s, people were asking a lot of questions about all those things. But the only place that I ever heard it was at night while I was listening to the radio.

Today, radio is just another broken promise. The radio business is like every other business in America: an investment to maximize profits. President Reagan's deregulation of the number of stations one company can own means a few companies will control nearly all broadcast outlets. The incredible sense of liberation inherent in the best rock has now become safely packaged for mass consumption, all sponsored by Miller Beer. As Pete Townshend admitted, there is a large group of listeners who don't have the faintest idea of what rock 'n' roll is all about.

Just as much of the public ignorantly accepts the generic mediocrity packaged and sold under the name "rock 'n' roll," it accepts radio as simply background Muzak and a marketing tool. Rock radio has become a continuous commercial, pouring records distributed by large corporate record labels into the studios of open-circuit made-consumer goods radio.

In its superficiality, radio promotes rock's worst tendencies, especially the sex-and-drugs-and-rock 'n' roll fantasy-land consumer bubble. There are artists, through the sheer power of their music and their intense dedication, who have managed to push through. But they do so in spite of radio, not because of it.

Though the few remaining independent stations have done an inadequate job of supporting new, non-mainstream artists and have succumbed to the racism that rules corporate conglomerates, they still are glossed over, and artists who don't have the faintest idea of what rock 'n' roll is all about.

There is a large group of listeners who don't have the faintest idea of what rock 'n' roll is all about. But even I, who was playing college radio in the '60s, people were asking a lot of questions about all those things. But the only place that I ever heard it was at night while I was listening to the radio.

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Computerized Airplay Tracking System Proposed As Alternative To Playlists

BY KIM FREEMAN

NEW YORK A computerized airplay monitoring system that could have a major impact on record promotion and sales strategies was introduced last week to members of the RIAA’s marketing and research committee.

Broadcast Recognition Systems (BRS) of Kansas City, Mo., says its new Music Classification System (MCS) is designed to provide client companies with accurate national airplay tracking as a substitute for published station playlists. The system also can be used to track airplay for performing rights groups, and to monitor frequency of commercial spots for advertising agencies.

The system’s computers digitize hundreds of songs as they are played on monitored stations. By he says these and other dramatic discrepancies suggest the inefficiency of relying on playlists. He stresses, however, that radio has never touted playlists as accurate reports of record exposure.

Hal Oppenheimer, the Kansas City investment banker behind BRS, says MCA doesn’t yet “have a formal business relationship” with BRS, but he says the project has had the support of Richard Palmese, the label’s executive vice president of marketing and promotion, and Glen Lajeski, vice president of marketing. “They saw the need for this two years ago,” Uhlmann says. “They’ve been very receptive to new ideas about how to manage their business.”

Palmese says accuracy is the greatest advantage of the BRS system. “You have exact information to build up your marketing campaign. You can find out exactly how many times a song is on the air, when it is on the air, and when the activity is greatest. It’s a ‘mass media promotion and marketing convention’ where the ‘moment of truth’ is when it has the dynamic ability to pinpoint airplay times and translate the data into gross impressions per record.”

The BRS system can provide continuous tracking of 385 radio outlets in 53 cities. The stations include top 40, urban, country, and album rock stations. The BRS computers are loaded with digitized, 10-second bits of 300 songs; Uhlmann reports a 95% rate of correct identification. The song base is culled from national trade and local reports, plus record titles subscribing clients want to add. Uhlmann says simple boost could stock the computer with 500 titles if necessary.

Client labels can pull airplay reports in 18 different forms. One report provides a national summary of airplay on all specified-label songs within 24 hours of the request. On a narrower level, subscribers can call a title and station to get the exact number and time of airplays. Field promotion reps can access MCS via modem.

Because BRS intends to customize the service for each client, it is difficult to estimate average costs. According to Oppenheimer, a typical price structure might run as follows: There are 60 top 40 stations (in the 385 base). A major user may want to expand this to 700 stations at roughly $6 per station. That’s $4200 a week per song.

The BRS system’s computers use digital data for managers in all areas.

By DENIS MCMANARA

NEW YORK U.S. radio consultant Jeff Pollack, continuing his expansion into foreign markets, has contracted to become one of the first Americans advising a licensed independent commercial British radio station.

Pollack has signed a one-year deal with Devonair Radio, which serves Exeter and Torbay, rural areas in southwest England. He estimates the potential listening population at half a million.

The deal furthers Pollack Consultant’s recent international expansion. The California-based consultancy works with radio stations in Australia, New Zealand, and Canada in addition to 40 major market U.S. outlets. The company also advises the ABC radio network.

Pollack says he will sign up “as soon as possible” the French client within the next two months. His European operation will be headquartered in Paris.

Devonair Radio managing director David Cousins has been aware of Pollack’s work in America for some time. He says he’s “thrilled that he has agreed to advise us on our output and marketing position.”

Pollack says he is getting into the independent British radio scene at a time when it has the dynamic (Continued on page 14)

Consultant Signs With Devonair U.K. Outlet Taps Pollack

TOP 40

The San Francisco market being the melting pot that it is,” says KRE Berkeley program director Jeff Harrison, “I see Philip Bailey’s ‘State Of The Heart’ (Columbia) going both ways.” That’s a reference to the crossover potential he sees in Bailey’s latest single, which Harrison describes as an “upbeat, well-produced record with very strong instrumentation.” The PD says Midnight Star’s “Headlines” (Elektra) represents a stylistic departure for the band. Harrison says it’s not as funky as the band’s previous hits and says that the production approach could shake the band’s “popcorn and bubble gum” image. Next up is Alexander O’Neal’s “What’s Missing” (Tabu/Epic), a Jimmy Jam & Terry Lewis production that’s doing well nationally and drawing lots of requests for KRE. Meanwhile, Whodini’s “Funky Beat” (Jive/Arista) “is just that,” says Harrison, who is surprised that he likes the track because rap is not his favorite genre. He credits a strong musical bed with pulling adults on this track.

BLACK/URBAN

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COUNTRY

Leading requests this week at KOLO Reno is Sawyer Brown’s “Shakin’ (Capitol), which PD Tony Thomas describes as “a great energy record that’s fun and full of life.” Garin Chamberlain early requests are Gary Morris’ “Anything Goes” (Warner Bros.). This song has a very timely message delivered by Morris' typically commanding vocal, says Thomas. The song is set to cross over to country radio.

The BPM/50A has set its annual convention for June 11-15 at the Loews-Anatole Hotel in Dallas. Gene Jankowski, president of the CBS Broadcast Group, will deliver the keynote address on June 12. Topics in the convention include direct mail, creating topical news promo, the use of TV advertising, and several management discussions.

LOUIS BURON JR. is appointed program director of Minnesota-based Parker Communications. He was a regional vice president of Doubleday, Broadcasting, where he oversaw operations at KDWB-AM-FM Minneapolis and WLLZ Detroit. In his Parker post BURON will direct company properties KTCJ/KTCZ Minneapolis, KXQT-FM Las Vegas, and KLZ KZ San Jose.

...newsline...

BILLY JOE

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NERVOUS NIGHT

PLATINUM

BANGLES
DIFFERENT LIGHT

GOLD

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**Radio**

**Hands Across America**

Superman Hands. United Stations Programming Network executives Ed Salamon, left, and Nick Verbitsky, right, pose with actor Christopher Reeve, one of many celebrities who taped Hands Across America PSAs for the radio industry. United Stations is acting as the project's official network and was responsible for the simulcast debut of the "Hands Across America" single, as well as many other consciousness-raisers since the effort's inception.

**Promotions**

**KFRC reaches a high broadcasting Ryder's debut from the sky**

KFRC San Francisco has the right idea when it comes to the promotion of women. For the past couple of weeks, the KFRC New morning man has been accepting requests from desperate Gotham girls faced with the prospect of a solo senior prom. The written requests explaining "why I want to go to the prom with Howard Stern" served only as preliminaries. The second step was an on-call from Stern to see if candidates fit his requirements. Qualities Stern deemed necessary are those he uses in describing himself as a teen: outcast, wallflower, unpopular. As you know, RKO owns KFRC, which has been bringing in new artists as an edge over other Top 40 outlet. The family has set its sights on new artists as an edge over WAMO. According to the state's House Commerce Committee, the station's audio processing.

**U.K. OUTLET TAPS POLLACK**

(Continued from page 10)

growth potential that U.S. FM radio had in the mid-'60s. British independent commercial radio began in October 1967 and has met with mixed success. The stations compete for ratings with non-commercial BBC national and local outlets.

Pollack is critical of fees British stations are required to pay for music played. "My recommendation is that the BBC, local BBC, and independent stations all band together and till no longer play new records until their fees are substantially reduced. Considering what British broadcasters go through to make a profit, making music takes almost a miracle. I am flabbergasted at what's happening. Because of these fees and other regulations, people can't listen to a 24-hour music station anywhere in the country," says Pollack.

He plans to advise his new English client in a variety of areas, including music selection, on-air personalities, promotion, and production techniques. On the technical side, he says there are "no major differences" in the broadcasting studios, but he intends to improve the station's audio processing.

"I believe there is a tremendous market for what we do in the U.S. all over Europe," Pollack says. "No matter if it's Belgium, Germany, or France, universal things apply but have to be subtly shifted for individual cultures."

"I can't be a know-it-all Yank," he adds. "These people are good. You just can't take what you're doing in Philadelphia and apply it."

Harrah hotel staff. And that was just part of a three-day spree. RCA treated some of its radio friends to as Alabama, Eddie Rabbit, and Milsap hit the Sacramento and Reno circuit. On hand were KLOO Reno's Tony Thomas, KFRE Fresno's Bob Mitchell, and Sacramento's Don Langford of KKKK and Chris Collins of KSPF.

**FORMER MOTOWN veteran Al Cleveland and his son Daryl have a new urban outlet up and running in the May 5 press conference of Cleveland native Rep. Marilyn Rose Oskin Cleveland has always been a leader in the music industry, particularly in the area of radio promotions. National radio promotions in Cleveland led the way in revolutionizing the FM radio format in the '60s.**

**RCA'S COUNTRY promotion team and some Reno radio reps witnessed a new twist in the baseball season when Ronnie Milsap umpired several innings of a game between his road crew and the Phillies.
Featured Programming

THE REAL RADIO COMPANY is looking to further the current influx of fusion on contemporary airwaves with "The Fusion Format," a 24-hour service mixing the jazzy offerings of contemporary pop stars with true fusion veterans. The former category includes output by Steely Dan, Whitney Houston, Sade, Sting, and the Police. Established fusion artists to be highlighted will include George Benson, Earl Klugh, and Azzymuth.

Rodger Laying, who is programming the service through his Audition firm, has locked up WNEW-FM New York. Further down the road, NBC stands for Summer's Unforgettable Hits, "su" for Summer's Unforgettable Music. A country DJ since 1951, Bell is ready to solicit a national program, "Six Pack," a three-hour study on country singles. The United Stations roster for that show is currently being tested on WNEW-FM. A three-hour study on country singles, it is ready to solicit a national program.

The United Stations Program Network's Memorial Day offerings include the three-hour "Dionne Warwick Study." Also on the United Stations roster for that weekend is the first 1986 "Country Six Pack," a three-hour study on Hank Williams Jr.

COUNTRY VETERAN Lonnie Bell is ready to solicit a national syndicator for his "Lonnie Bell's Classic Country" program, which has been testing positively on 11 stations over the years. Demos and information are in the hands of Bill Aldrich at (406) 259-1999.

Country Programming

FOR WEEK ENDING MAY 17, 1986

Radio

ALBUM ROCK TRACKS

<table>
<thead>
<tr>
<th>WEEK ENDING MAY 17</th>
<th>ARTIST (LABEL)</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>BOB SOPER &amp; SILVER BULLET BAND (LIVE)</td>
<td>LIKE A ROCK</td>
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<tr>
<td>2</td>
<td>THE MOODY BLUES (ADEM)</td>
<td>YOUR WILDEST DREAMS</td>
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<td>3</td>
<td>THE ROLLING STONES (ROLLING STONES)</td>
<td>ONE HIT TO THE BODY</td>
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<td>4</td>
<td>T.J. LLOYD (COLUMBIA)</td>
<td>BE GOOD TO YOURSELF</td>
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<td>5</td>
<td>38 SPECIAL (THE KING)</td>
<td>LIKE NO OTHER NIGHT</td>
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<td>6</td>
<td>PETER GABRIEL (EMI)</td>
<td>SLEDGEMASHER</td>
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<td>7</td>
<td>HEART (A&amp;M)</td>
<td>NOHIT AT ALL</td>
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<td>8</td>
<td>JULIAN LENNON (MCA)</td>
<td>STICK AROUND</td>
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<td>9</td>
<td>WHEN THE HEART RULES THE MIND (ATL)</td>
<td>WINNING UGLY</td>
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<td>10</td>
<td>JOHN PRICE (ABC)</td>
<td>RIGHT AND WRONG</td>
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<td>11</td>
<td>JOE JACKSON (A&amp;M)</td>
<td>RIGHT AND WRONG</td>
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<tr>
<td>12</td>
<td>LARRY GAYNOR (GAYNOR)</td>
<td>NO ONE IS TO BLAME</td>
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<tr>
<td>13</td>
<td>JOURNEY (COLUMBIA)</td>
<td>OUT OF MIND, OUT OF SPIRIT</td>
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<td>14</td>
<td>VAN HALEN (WARWICK)</td>
<td>WHY CAN'T THIS BE LOVE</td>
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<td>15</td>
<td>VAN HALEN (REPRISE)</td>
<td>DREAMS</td>
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<td>16</td>
<td>VAN HALEN (REPRISE)</td>
<td>BEST OF BOTH WORLDS</td>
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<td>17</td>
<td>JULIAN LENNON (MCA)</td>
<td>LISTEN LIKE THESE</td>
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<td>18</td>
<td>CHRIS COUGAR MELLOR (CAMP)</td>
<td>RAIN ON THE SCARECROW</td>
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<td>19</td>
<td>ROBERTS WILSON (JIMMY SWANK)</td>
<td>ROUGH BOY</td>
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<tr>
<td>20</td>
<td>MIKE &amp; THE MECHANICS (ATL)</td>
<td>IS IT LOVE</td>
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<tr>
<td>21</td>
<td>HOWARD JONES (MCA)</td>
<td>NO ONE IS TO BLAME</td>
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<td>22</td>
<td>MODELS (GEOFF)</td>
<td>OUT OF MIND, OUT OF SPIRIT</td>
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<td>23</td>
<td>HONEYMOON SUITE (WARRIOR)</td>
<td>FEEL IT AGAIN</td>
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<td>24</td>
<td>DAVE BOWIE (COLUMBIA)</td>
<td>ABSOLUTE BEGINNERS</td>
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<tr>
<td>25</td>
<td>STING &amp; JEFF BECK (RED)</td>
<td>HYPERACTIVE</td>
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<tr>
<td>26</td>
<td>ROBERT PALMER (A&amp;M)</td>
<td>BAD ATTITUDE</td>
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<tr>
<td>27</td>
<td>ROBERT PALMER (A&amp;M)</td>
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Heavenly Pop Mix Puts Station In The Pocket
Memphis Leader WRKR Crosses Over

NEW YORK - Memphis is still associated with many people's minds with the likes of Booker T. & the M.G.'s and Al Green. But the reality behind the market's unchallenged leader, WRKR, involves a heavy mix of pop artists and songs.

For a long time, Memphis was "Soul City No. 1," and WDIA-AM, one of the industry's pioneering black radio stations, reflected the city's musical direction. But times have changed.

WDIA's FM sister station WRKR reached the new peak by winning the fall Arbitron with a 15.5 over-all, 12-plus share. According to music director Jimmy Smith, the key to WRKR's rise is that as much as 25% of its playlist is composed of music by white artists. A casual listen to WRKR shows it's not unusual for the station to play Phil Collins' "Take Me Home" right after L.L. Cool J's "Rock The Bells."

"We don't play white music's records to grab white listeners," Smith says. "But to damn near hold onto young blacks. Young black kids call for Tears For Fears and Phil Collins. A record like Falco's 'Rock Me Amadeus' cuts right down the middle, appealing to blacks and whites.

"In 10 years, young black kids are not going to give a damn who cut it as long as it's in the pocket. You can't stereotype Memphis' taste."

Smith, who does a six-hour shift on Saturdays, does point out with pride that WRKR broke the soulful "Taxi!" by Blackfoot, a national hit for Memphis-based Sound Town Records.

Over the last two years, Smith has seen WRKR's musical mix create a steady increase in its ratings. As a result, he suggests, the station's success has made the local top 40 outlets "pay more attention to black music. CHR overall has benefited from black radio's making hits. They've added them to their mix. In this market, which for a long time was very segregated musically, we have responded by playing the white acts that appeal to blacks."

Smith calls it "cherry-picking" top 40 stations for songs, although he refuses to play the same versions of white hits as his pop competitors. "They can have the seven-inch. I want the 12-inch mix. If I can't get it, I'll make my own."

This method, Smith says, ensures that WRKR maintains its own identity. He cites a special "Memphis mix" of the Pet Shop Boys' "West End Girls" as one example.

FEATURED PROGRAMMING

(Continued from preceding page)

nie Shakes, Franklin Ajaye, Live From The Improv, DIR Broadcasting, one hour.
May 19-25, Laura Branigan, Pop Concert Series, Westwood One, one hour.
May 19-25, Jerry Jeff Walker, Live From Giley's, Westwood One, one hour.
May 19-25, Jeffrey Osborne, The Concert Hour, Westwood One, one hour.
May 19-25, Glenn Miller, Encore with William B. Williams. Westwood One, two hours.
May 23-25, Judas Priest, Live From St. Louis, DIR Broadcasting, one hour.
May 23-25, Supremes, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
May 23-25, Billy Eckstine, The Great Sounds, United Stations, four hours.
May 23-25, Culture Club, Countdown America with Dick Clark, United Stations, four hours.
May 23-25, Spyro Gyra, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.
May 23-25, Pet Shop Boys, Rick Dees' Weekly Top 40, United Stations, four hours.
May 23-25, Don Williams, Weekly Country Music Countdown, United Stations, three hours.
May 23-25, Various Artists, Summer of '86, NBC Radio Entertainment, four hours.
May 23-25, Jackson Browne, Hot Tracks, United Stations, 90 minutes.
May 23-25, Rush, Profile '86, NBC Radio Entertainment, 90 minutes.
May 23-25, Judas Priest, Metalshow, VH1 Broadcasting, one hour.
May 24, Fats Domino, Solid Gold Saturday Night, United Stations, five hours.
May 24-26, Byrds, Gary Owens Supertracks, Creative Radio Network, four hours.
May 25-26, Rolling Stones, King Biscuit Flower Hour, DIR Broadcasting, one hour.
May 26, Various Artists, New Faces Of Country Music/Ricky Skaggs Special, Mutual, three hours.
May 30-31, Beach Boys, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
May 30-31, Steve Allen, The Great Sounds, United Stations, four hours.
May 30-31, Julian Lennon, Countdown America with Dick Clark, United Stations, four hours.
May 30-31, Howard Jones, Rick Dees' Weekly Top 40, United Stations, four hours.
May 30-31, Eddie Rabbitt, Weekly Country Music Countdown, United Stations, three hours.
KUSA To The Rescue. Bill Coffey, operations manager at country outlet KUSA St. Louis, right, poses with the Oak Ridge Boys. The band performed a series of KUSA-sponsored concerts to help raise $5,000 to fight child abuse.

Green Earth. KRTH-FM (K-Earth) Los Angeles VP/GM Pat Norman, left, poses with participants in the city's annual St. Patrick's Day Parade, which the station covered exclusively. From left are paraders Constance Towers, Jimmy Murphy, Mrs. Pat Norman, and U.S. Ambassador to Mexico John Gavin.

Heads Of The Class. WBLS New York program director B.K. Kirkland gives an affirmative nod to Jermaine Jackson and his Arista single "I Think It's Love." Approving the decision are, from left, WBLS assistant music director Merlin Bobb, Jackson, Kirkland, Arista's Jeanne Pierre, and WBLS MD Mae James.

Lite Delights. KEFM "Lite 96" Omaha afternoon personality Sherry Kennedy gets a helping hand from "Sesame Street" character Ernie during a station-sponsored "Sesame Street Live" show.

Big State Welcome. KKBQ-AM-FM Houston program director John Lander welcomes Polydor artist Jean-Michel Jarre to the top 40 station, which sponsored a three-week promotion supporting Jarre's latest American album, "Rendez-Vous." To cap off the promotion, KKBQ simulcast Jarre's recent multimedia show, "Rendez-Vous Houston: A City In Concert." Pictured from left are City Councilman Jim Greenwood, Lander, Jarre, and the concert's co-executive producer, Michael Woolcock.

Rock Lineup. The people responsible for the success of Global Satellite Network's "Rockline" show (distributed by ABC Radio) rest after an edition featuring Elektra artist Jackson Browne. The lineup, from left, is GSN's Rachel Perkoff, Mark Felsot, and Cindy Tollin; Browne; GSN's Kris Lannin; Elektra's Karen Vincent; Global's Sharron Sanchez Ray Gmeiner and Byron Hontes of Elektra; Frontline Management's Andy Slater; Jim Steel of "Rockline" affiliate WQOT Toledo; and Elektra's Roger Smith.


Mizmi Comes To Jersey. Gloria Estefan of Epic's Miami Sound Machine pays a visit to air staffers at WAYV Atlantic City, N.J. Doing the "Conga" are, from left, Estefan, midday talent Allison Wing, and night man John Rizzo.
How to live with someone who’s living with cancer.

By Russell Shaw

The Atlanta Top 40 Outlet’s Nighttime Sound

‘Jazz Flavours’ Seasons WQXI’s Format

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San Francisco

KAT 95

P.O. Box 20488

BY BILL HOLLAND

Washington Station owners will not be saddled by an FCC requirement to maintain comprehensive public programming logs, as they were in the past. But according to a May 1 decision by the commission, they will be required to list programs that give the “most significant treatment” to community and neighborhood interests.

The FCC has established a quarterly “issues programs” list for commercial stations in response to an appeals court remand for further FCC action—following a court case over the 1981 deletion of the old IBO. At that time, the commission said it would rely on annual reports placed in the public file.

The list modification, the FCC said, is not expected to “place an undue burden” on licensees. In 1981 the FCC deleted many of its rules in an attempt to “deregulate” broadcasting.

Recently, the commission terminated its reviews of the FM technical and operational restrictions intended to remove rules which are unduly burdensome, or that “inhibit the dynamics of marketplace competition,” a phrase which recurs often in the FCC under the chairmanship of Mark Fowler.

In addition to terminating the review, the FCC also took the following actions:

• Deletion of FM stereo sound-transmission standards.
• Removal of standards “which limited development of new methods of FM stereo transmission.”
• Removal of standards dealing with main-channel signal degradation caused by a station’s subsidiary signal.
• Deletion of transmission system safety requirements.
• Removal of noncommercial educational FM rules duplicated elsewhere in FCC guidelines.

In recent weeks the commission has changed its rules regarding FM upgrades (stations can now go to higher power levels and antenna heights without the risk of other applicants competing for their channels in comparative hearings). The FCC also is working on several other proposals that could change FM allocations: allowing any class station on any commercial frequencies—replacing current definitions of FM station classes (by minimum power and height) with classification by a so-called “continuous range” of heights and powers for the station’s service contour, and determining a station’s class by its city of license rather than by its transmitter site location.
Cocker Returns To Rock
No Longer A ‘Civilized Man’

BY STEVE GETT
NEW YORK After monitoring successful cameos by Tina Turner and Heart, Capitol Records is attempting to bring veteran rocker Joe Cocker back into the public's eye.

The label’s vice president of A&R, Don Grisman, who signed Cocker two years ago, says, “You have to be very careful, though. You can’t just keep bringing back old artists—that doesn’t work. I think you truly have to believe that there is something unique involved that may have lost its focus. With Joe Cocker, it’s a case of having a great artist—one of the classic singers.”

Capitol’s efforts to revitalize Cocker’s career seem to be paying off. With his latest release, “Cocker Returns to Rock—No Longer A ‘Civilized Man’,” the title track is the first single from his upcoming album. The album, due for release in early 1987, will match the success of his 1982 hit single “You Are So Beautiful.”

The album features a reunion with his former bandmates from the late 1960s and early 1970s, including bassist Dave Pegg and drummer Chris Stainton. The group’s sound has evolved from its roots in hard rock and blues to a more soulful, roots-based style.

The album’s lead single, “You Are So Beautiful,” was released in March and has charted in the top 10 on the Billboard Hot 100. The album features collaborations with artists such as Bonnie Raitt, Bruce Springsteen, and John Prine. Cocker’s powerful vocals and unique style continue to draw fans from around the world.

The album’s release is a testament to Cocker’s enduring talent and influence. He has been a key figure in the rock music scene for over five decades, and his contributions to the genre are still felt today.

New Project Features Adams, Knopfler, Britten
Tina Turner Tops Names For Album

by Steve Gett

NEW YORK Tina Turner is breaking ground on her latest album “Belinda,” which she says is her “most personal” project yet. The album, due for release this fall, features collaborations with some of the biggest names in music.

“Belinda” is a departure from Turner’s previous albums, which have been characterized by their powerful vocals and soulful, dance-oriented sounds. Instead, the album features a more acoustic, folk-influenced style, with Turner’s vocals taking center stage.

The album’s first single, “Belinda and Charlotte,” was released earlier this year and has quickly become a fan favorite. Other tracks on the album include collaborations with artists such as Phil Collins, Dire Straits, and Sting.

ON THE BEAT

Artist news, touring, signings, videos... for those who need to know

success of its 1985 debut ... Jean-Michel Jarre’s wife, actress Charlotte Rampling, says that she and her husband are hoping to record her first singing album later this year... Billy Squier is completing an album in London with producer Jackson Browne. The album, due for release next month, is expected to be a commercial success...

The new Queen album, due for release in early 1987, will feature collaborations with artists such as Phil Collins, Sting, and Elton John...

ON TNE BEAT

BOB WENK

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Glos
My heroes have always been cowboys...

it was great fun.

"Stagecoach," Sunday, May 18 on CBS, 9:00—11 PM.
Van Halen, his recent near-sellout concert here April 25 (their previous night's show had been a sellout) was further testimony to the band's post-Roth staying power—or more accurately, to the unabated popularity of guitarist extraordinaire Eddie Van Halen. The audience welcomed Sammy Hagar as a new lead singer, but it's certain that the group's supporters would not accept any Van Halen incarnation without its superstar guitar hero. The man could triumph in speed contests with the most nimble-fingered guitarists in rock, and he also plays with incredible finesse—something so many of his contemporaries lack.

Van Halen's performance centered on material from the chart-topping 1978 album. Songs like "Summer Nights," "Why Can't This Be Love," "Loves Cups In," and the title track came off effectively in concert. Only a handful of older Van Halen hits were thrown into the mix of songs. "Jumpt," "Panic," "' Ain't Talkin' Bout Love," and "Love Songs" from the red-hot 1982 album, "5150." Hagar also sang two of his own signature songs, "Panama," "Ain't Talkin' Bout You." He also played with incredible fingerless guitarists in rock, and speed contests with the most nimble-fingered guitarists in rock, and he also plays with incredible fingers in rock. Van Halen, more than in the rap sense.

The audience was completely supportive of Hagar's vocal work - a mighty cheer, and also played with incredible finesse—something so many of his contemporaries lack.

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Simply Red's Success Hasn't Come Simply
Record Co. Collapsed After Releasing Debut LP

BY ETHLIE ANN VARE

LOS ANGELES Less than a month after Simply Red released its debut album, "Picture Book," the band's record company closed down. To make matters worse, the British soul group had received no less than six major labels from around the world eager to ink a contract with the label.

Last month, Simply Red was brought over to play six club dates in major cities, which Rashman says were intended more to introduce the band to Elektra's staff than to sell tickets.

"We signed with Simon Potts [Elektra U.K.'s A&R staffer] off gut reactions," says lead vocalist Mick "Red" Hucknall. "The other labels were offering more money, but the most important thing to them was who cares about an advance when you've got to pay it back anyway? We wanted the points. We wanted the control."

Simply Red's dilemma ended, however, when WEA International picked up worldwide distribution for the group, with Elektra's U.S. company still handling North America.

"WEA has a great deal of clout, both artistic and financial," says Simply Red's manager, Elliot Rashman. "New York was our hometown when we discovered Hucknall five years ago, is determined to break Simply Red in America."

COCKER RETURNS

ATLANTA Several prominent regional artists with national recording contracts received Atlanta Music Awards at a ceremony held at the Hyatt Regency Hotel here on May 4.

The awards were co-sponsored by Turtle's, the 45-store record/tape retailer, along with local radio station WSF-FM and the local chapter of the National Academy of Recording Arts & Sciences (NARAS). A total of 18 awards were presented: six decided by public voting at Turtle's stores, and 12 by votes from the 500-member Atlanta NARAS chapter.

Among the better-known acts honored in the various categories were A&M's Swimming Pool Q's (rock'n'roll), Elektra's Steve "Morse" (guitar), Mylon LeFevre (gospel/contemporary Christian), Peabo Bryson (compositor), and Billy Joe Royal (country).

The only multiple award winner was Tom Gross & the Varisty, a new act that records for RS Records. Gross received the male vocalist award, while he and his group took top honors in the r&b category.

18 Awards Presented

ATLANTA Industry Honors Its Own

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COCKER RETURNS

(Continued from page 20)

Despite the significant chart showing of "Cocker," which is also a title for a fine album in Italy and West Germany, the first U.S. single, "Shelter Me," which was released before the album, failed to make strong chart impact.

"The indie problem happened in the third week of its release," says Grierson. "And you know what happened to every record that wasn't crucial to radio. Joe Cocker isn't considered an automatic top 40 artist, so it wasn't crucial for them to add him. We got caught in a trap, and it was frustrating."

According to Grierson, "Joe gained heavy rotation exposure on MTV with the video for 'Shelter Me,' which has helped to give people an idea of what he's about. The album is selling, and we're getting very positive feedback on the second single, 'You Can Leave Your Hat On,' a strong contender for our first number one this year in the recent '91/2 Weeks' movie.'"

Whether Cocker will follow in the footsteps of other large records is the question. If that's the case, Hearts And Minds remains to be seen. Grierson says, however, that Capitol is "totally optimistic about the singer's chances."

"Already, people are starting to realize that Joe is an artist to contend with," he says. "And then they hear him sing and see him on video, it's resulting in a psychological snowball, where people are recognizing that something's going on. And I think that's all part of what's called artist development."
by Nelson George

Snoopy’s birthday brings out the rap world’s best

Records co-owner Russell Simmons sat with Quincy Jones.

What was the world’s best-known record producer doing at this hip-hop talkathon? The Snoopy in question isn’t a creation of Charles Schultz or an unknown rapper; it’s Quincy Jones III, who turned 17 in the company of his favorite artists. Despite the big mainstream names his father works with, rap music is Snoopy’s passion—hence the dinner party. After singing “Happy Birthday” for Jones’ son, LL Cool J led the collected rappers through an a cappella version of Run-D.M.C.’s “Together Forever.”

This gathering may turn out to have been more than a fun social event. Jones, Simmons, and the rest of the rappers spent many hours talking before the dinner and well after, exchanging views and phone numbers. Without a trace of condescension, Jones remarked several times during the evening that the rap community’s spirit reminded him of New York during the bebop era, when he was a young trumpeter/arranger. He seemed to mean it. It’s testament to Jones’ charm and curious mind that there was no generation gap between the producer—himself a great rapper—and the loquacious young New Yorkers.

Surely somewhere down the road there will be a collaboration, and it won’t necessarily be just a musical matting. Jones said that his main emphasis, starting next year, will be on filmmaking, including a move into directing. Simmons, whose story was the basis for “Krush Groove,” is seeking financing for an action-adventure film starring Run-D.M.C. called “Tougher Than Leather.” Who knows where all this will lead?

Although Terrorism Axes Bands’ Europe Plans

NEW YORK. Traditionally either Skyy or Brass Construction, bands that Randy Muller produces, tours Europe each summer. But this year both bands are staying home because of the threat of terrorism, according to Muller, Billboard, May 8.

“Last year Sky worked an Army base in Germany. This year we’re working toward nothing less than super-tight security there. Two days later the base was bombed.”

Instead of traveling overseas, Muller says, Skyy, which just signed to Capitol after a long tenure with Saloma, will remain state-side to promote its new album “From the Left Side.” Even without its acts on the road, Muller expects this to be a busy summer for the Muller Organization. The Brooklyn native signed a deal with EMI America for Nightshift, a

“(Continued on page 48)

BY STEVEN IVORY

LOS ANGELES. While the old saying “If you can’t beat ‘em, join ‘em” may not fully apply, Alonzo Miller can recall times during last year’s radio war when he and the record companies just didn’t see eye to eye.

“They’d be working one single, and I’d find something else on the album that was much better,” he says. “Other times, promotion men would ask me to play records that were so bad I’d wonder how the acts got signed in the first place.”

After eight and a half years at KACE-FM here, first as music director and later as program director, Miller is on the other side of the fence. He was recently appointed MCA’s director of black music a&r.

“It’s just as easy to sign a good act as a bad one,” he says. “Let’s see if I can do things differently.”

Miller, who signed a two-year contract with MCA in February, has “overlapping responsibilities” that include the power to sign new acts. After leaving KACE last October, Miller says, he worked quietly as a consultant to MCA at the suggestion of the label’s black music vice president, Jheri Busby.

“Busby and I had been talking about my joining MCA a couple of years ago,” he says. “But the timing just wasn’t right.”

Miller had been inching his way toward a career in the record business ever since serving as executive producer of Rick James’ multiplatinum “Street Songs” album in 1980 and co-writing that album’s mammoth single, “Super Freak.” The association began as a friendship,” Miller recalls, “with me giving Rick advice on how far he could go lyrically and otherwise. But then, I’ve always been into a&r. When I was in radio I always considered myself on picking the right single.”

Miller is mum on the circumstances surrounding his departure from radio. But says that it was influenced by his outside activities, like “Street Songs,” and by his high profile during KACE’s boycott of Warner Bros. product to protest promotional practices that the station said discriminated against black radio.

“I’ve never spoken publicly on KACE’s position regarding me, which was uncompromising and unforgiving, but if you look at recent Arbitron reports you can see that there is a problem there, and it’s not me. The station enjoyed its biggest numbers while I was there.”

Miller is far more vocal about his new employer, and about his participation in MCA’s recent signing of Gladys Knight & the Pips. “We’re looking for good songs right now. Considering Gladys’ recent exposure in both records and television, we’re working toward nothing less than a smash. Jheri has been quite successful here, and people ask about the secret. I’d say it lies in the fact that he chooses the best man for the job.”

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America's Greatest Raps and Sounds

E FRESH KIDS CREW

ST 1006

KING MC

WHAT HAVE I DONE FOR YOU LATELY?

ST 1006 (COMING SOON)

FOR WEEK ENDING MAY 17, 1986

BILLBOARD MAY

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

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FOR WEEK ENDING MAY 17, 1986

TOP BLACK ALBUMS

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**HOT SHOT DEBUT***

1. **WITH YOU ALL THE WAY**
   - TITLE: "WITH YOU ALL THE WAY"
   - ARTIST: WESTBEND (COLUMBIA)
   - LABEL & NUMBER DISTRIBUTING LABEL: COLUMBIA 38-05856/COLUMBIA
   - 2ND WEEK: 2
   - DISTRIBUTING LABEL: COLUMBIA

2. **BAD BOY**
   - TITLE: "BAD BOY"
   - ARTIST: 2PAC (ELEKTRA)
   - LABEL & NUMBER DISTRIBUTING LABEL: ELEKTRA 7-28705/WARNER BROS.
   - 2ND WEEK: 2
   - DISTRIBUTING LABEL: ELEKTRA

3. **EXPERIENCE**
   - TITLE: "EXPERIENCE"
   - ARTIST: NIN (WEA/Sony Music)</p>
Focus On Audience Growth

CMA To Hold Workshops

NASHVILLE The Country Music Association will hold one-day workshops on "Positioning Country Music For Bigger Profits In Your Market" beginning June 18 at Adam's Mark Hotel, Charlotte, N.C.

Workshops will be held on campus and in the Metronome Building in downtown Nashville. Each workshop will begin with the presentation, "The Country Music Audience: New Perspectives," by Bruce Miller of Chicago's Market Data Corp. The study was commissioned by the CMA in cooperation with the Summer Lights Foundation.

Billboard May 17, 1986

the Summer Lights success story to see how these elements work together and generate interest in country music. The meetings will run from 8:30 a.m. to 6 p.m. and will conclude with a reception for registrants and panelists. There will be roundtable discussions, and there will be opportunities for networking.

BY ANDREW ROBLIN

NASHVILLE The Everly Brothers are back on the country singles chart at a higher position than the duo enjoyed in 1958, when their hit "Till I Kissed You" reached No. 8. The Everlys' current PolyGram single, "Born Yesterday," logs its second week in the top 20 this week. This puts "Born Yesterday" well ahead of the brothers' 1958 come- back hit, "On The Wings Of A Nightingale," which peaked at No. 49 on the country charts.

In fact, "Born Yesterday" has already done better on country radio than some of the Everlys' classic singles of the late '50s and early '60s. "Born Yesterday" has overtaken the highest country position of their "Eeny Emeys" single, which peaked at No. 50 on the country charts in 1961.

This is a significant achievement for the Everlys, who have been considered the pioneers of country music and are widely regarded as one of the most influential groups in the genre. Their music has been influential to many other artists and has inspired countless others to pursue a career in country music.

The Everly Brothers have a long history in the music industry, having formed the Everly Brothers in 1955. They achieved their first major hit in 1960 with "We're Gonna Make It," and they went on to have many other successful singles throughout the 1960s and 1970s. Their music has been covered by many other artists, and they continue to be celebrated for their contributions to the genre.

The Everly Brothers have been inducted into the Country Music Hall of Fame and have received numerous awards and honors throughout their career. They are considered one of the most influential groups in the history of country music, and their influence can still be heard in the music of many contemporary artists today.

The Billboards of May 17, 1986, feature a special section in the May issue of Music Row and Country Music Television, which includes a feature on the Everly Brothers. The feature discusses their career, their influence on the genre, and their impact on the industry. The feature includes interviews with the Everly Brothers and other industry professionals, as well as a profile of the group's music and their impact on the genre.

The Everly Brothers' music has been influential to many other artists, and they continue to be celebrated for their contributions to the genre. Their legacy lives on, and their music continues to inspire new generations of country music fans.
## Top Country Albums for the Week Ending May 17, 1986

### THIS WEEK'S CHARTS

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<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
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**TOP 20 SINGLES OF THE WEEK**

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**For the Week Ending May 17, 1986**

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### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<td>Hank Williams, Jr.</td>
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### COUNTRY SINGLES BY LABEL

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<tr>
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<tr>
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<td>MCA/Magic Vision (1)</td>
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<td>POLYGRAM</td>
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NRM Chief Sees Smooth Transition
Fischer Among 75-Store Chain's New Owners

BY GEOFF MAYFIELD

The transaction, which closed April 28, shifts ownership from founders Tom Howard and Jason Shapiro to a "management buyout" group, whose major partners include Fischer, investment banker William A. Teitelbaum, the Sharpios' eight children, and NRM's profit-sharing plan. Fischer says that Teitelbaum, a former partner of the New York brokerage firm Bear Stearns & Co., "arranged the financial end of the deal." Financial terms of the buyout were not disclosed.

The deal was in the works for several months. Fischer says that little of the inventory of store leases to the new ownership accounted for most of the delay.

"We'll become more aggressive"

The actual agreement was signed in November, but the transaction wasn't finalized until April. It took a lot of work. We were able to pick up the landlords' consent for all of our locations, but that turned out to be a very time-consuming process.

According to founder Jason Shapiro remains with the Pittsburgh-based company as chairman of the board and an advisor. Fischer and Teitelbaum also sit on the board of directors, with the latter serving as secretary/treasurer. Fischer says that since conversion of leases turned into a lengthy process, they felt it would be best to wait until the deal closed before sharing the news with the rest of the employees.

The company's store total has held fairly steady the last three years, although some NRM stores have been opened during that span. Fischer says it's been a matter of reaching out to maker stores with better locations.

"Even though our number of stores has been the same the last three years, we've actually increased.

(Continued on page 35)

Grass Route

A weekly column focusing on the activities of independent labels and distributors.

BY KIM FREEMAN

The 1986 NAIRD convention may not go down in history as the most controversial meeting ever, but many of the attendees were dubbing it a prime schmooz session.

A few years past, NAIRD's trump card was the opportunity to meet members of all the levels of the indie scene in a rather relaxed setting, one that was not as formal as the cliques present at some larger conventions.

In general, the NAIRD agenda planners got even closer to their difficult goal of serving both industry newcomers and veterans.

NAIRD news and panel coverage appears on page 35, so we'll devote this space to the more informal doings.

One of the daytime highlights was Jerry Wexler's keynote address, although some attendees were insulted by the fact that he'd written his notes on an airplane "barf bag." In his war stories, the Atlantic Records founder recounted stories of producing and promoting the likes of Aretha Franklin, the Coasters, Ray Charles, Bobby Blue Bland, Wilson Pickett, Buffalo Springfield, and others. His basic point was a heartwarming one: that he had risen to success through love of music, noting that he became a businessman by default.

He lauded indies as the "fire and soul" of the business and suggested that current investigations into payola might benefit indies by "allowing us to start from scratch again."

He says it won't be long before the only record stores still in business are those located in strip centers and malls. And he warns that it's getting too expensive to put stores in malls now.

The evidence is all around. Berger says, "Look at Philadelphia—no independents left. New York—virtually none. Especially on the East Coast, the situation's grim. The big discounters, working on smaller profit margins to corner a larger part of the market, have created an image to the consumer that they can expect new hit product for $4.99 or $5.99. At the end of the day, he claims, this image will damage the industry."

"Look at any other new product—new shoes, new cars. You go out, buy them right away. Of course not. They wait."

HARDWARE MONITOR

VCR Glut To Further Disorient Pricing

by Aaron Neratin

A bi-weekly column focusing on developments in the hardware and software industries.

THE VCR PIPELINE from supplier to retailer is now carrying more than 500,000 table decks that have no ready market. This bulge is growing much faster than ever. The VCR market, industry observers point out, is something that is going to burst at the seams shortly, resulting in huge VCR dumps, particularly to the more affluent in the retailing community. These liquid mass merchandising chains will, in turn, convert the dump purchases into low-priced VCR marketplace.

One of these retailers, a member of a huge national buying group, disclosed that the group has put orders in the middle of the pipeline to get March and April delivery on hold, and is renegotiating for substantially higher quantities at substantially lower prices, with May and June delivery.

Other larger retailers are reacting similarly. Repositioning on their part should serve only to hasten the pipeline's explosion.

Fortunately, a product dump does not necessarily mean that the middle-sized independent is going to be left out in the cold. The majority of dumpable VCRs will be reserved for retailers who can afford to buy in quantities of thousands—or tens of thousands—but smaller quantities (in the thousands) will be available as suppliers struggle to make room for new product coming ashore in the third quarter. If the open-to-buy is available, it would behoove these retailers to talk to their distributors and reps in order to get at least a small piece of the dump action and give them some mildly competitive position when prices break this month and next.

There is no doubt that the Compact Disc is the most important driving force to come along in a decade in the audio industry.

The force is reaching its maturity this year as sophisticated players tied to rack systems, personal portables, and compact stereo take their place alongside stand-alone players on the retail floor.

Most suppliers say this year's audio business will run from generally flat to gains of about 5%. But they also say that any hope for turning minimum gains into maximum gains rests squarely on the shoulders of Compact Disc product.

The retailer is being urged to put all of his advertising stress on the Compact Disc hardware and software segment of his audio business—in the sale of personal portables and to use this emphasis in the process of stepping consumers up to more elaborate audio equipment.
GTR is RCK.

If the guitar is the ultimate rock instrument, GTR just may be the ultimate rock band. GTR brings legendary guitarists Steve Howe and Steve Hackett together with Max Bacon, Phil Spalding and Jonathan Mover to form an overpowering union.

GTR
The debut album featuring the first 12" and single release "WHEN THE HEART RULES THE MIND."

The GTour First Leg:

June 20-Baltimore, MD
21-Albany, NY
22-Kingston, NY
24-Boston, MA
25-New York City
27-New Haven, CT
28-Philadelphia, PA
30-Washington, DC

July 2-Quebec City
3-Ottawa
4-Montreal
5-Toronto
6-Cleveland, OH
7-Pittsburgh, PA
9-Detroit, MI
10-Chicago, IL

11-Des Moines, IA
12-Minneapolis, MN
13-Omaha, NE
14-Des Moines, IA
15-Denver, CO
16-San Francisco, CA
17-Los Angeles, CA
19-TBA
21-San Diego, CA

22-Mesa, AZ
23-Austin, TX
25-Dallas, TX
26-Houston, TX
27-New Orleans, LA
28-Atlanta, GA
30-St. Petersburg, FL
31-Miami, FL

The first video "When The Heart Rules The Mind" in power rotation on MTV.


Produced by Geoffrey Downes
Retail Strategies Debated And Discussed
In Workshop At NAIRD Convention

BY MOIRA MCCORMICK

CHICAGO Independent labels need aggressive sales staff, effective display materials, attractive packaging, and a clear sense of label identity in order to compete with the majors at the retail level.

That was the message delivered during the retailers workshop at the National Assn. of Independent Rec.
distributor and Manufacturers (NAIRD) convention, held here May 1-4 at the America赚 Congress

The retail panel was moderated by Duncan Brown of Rounder Records and included Frank Lord of the Chicago-based Rose Records chain; Jim Thompson of national chain Record Bar; Val Camilletti, owner of Chicago record store Vites; Hall; Jay Whitehouse, national retail promoter for Chicago-based blues/reggae label Alligator Rec.

Alligator's Whitehouse stressed the importance to label representatives of building working relationships with retailers. "We want to know who they sell to and what they need," he said. "And they want to know if we will help them move product."

Whitehouse observed that, once established, indie label/retail relationships seem to endure. "If they buy blues and reggae, they're going to continue."

He pointed out the value of aggressive pre-marketing, as demonstrated by Alligator's upcoming Roy Buchanan album. "Try to generate interest even before the record's pressed," Whitehouse said. "If it could mean the difference between 5,000 and 50,000 in sales. [Retailers] have to hear excitement from you, that you want to sell your product—or they won't."

Whitehouse also advised indie labels to work retail stores in markets where their artists are touring.

Record Bar's Thompson noted the importance to independent labels of making sure information about artist and record gets to each store. "If you can get someone behind that front counter excited, they're gonna sell your records," he said. "Remember, you're competing, the same dollars as CBS and WEA."

Camiilletti also emphasized the importance of artist/record information and cautioned indies against relying too much on their label's image. "In 19 years, I've never had a customer come in and say, 'Can I see all your Warner Bros. records?'" she said. "Customers rarely know labels; they want the music, and if our employees talk about the music and the artist, that's what

(Continued on next page)

NEW OWNERS FOR NRM
(Continued from page 32)

proved our sales. We're placing new emphasis on markets that are working out well for us, and less emphasis on markets where the economic demographics have gone south."

Indianapolis and Columbus represent two booming markets for the chain. The number of NRM stores in both markets has risen from two to four.

In other cases, National opened new units to improve the profitability of existing stores. "In Toledo and Dayton we first opened in strip centers, even though we knew we'd eventually go into malls," says Fischer. "Now we have mall locations in both of those markets."

A new store will be built in National's backyard at Ross Park Mall in Pittsburgh, and the company will enter a new market with an opening at the Cleveland area's Great Lakes Mall. Fischer says that the chain will probably be up to 76 stores by year end.

After that, he says, "Our plans are to expand into markets that we are contiguous to right now. We usually pick a market that we think we will work well for us, and then try to cluster a number of stores in that particular market."

Beyond plans for expansion, Fischer reaffirms his company's established direction. "Our goal is for National Record Mart to become a variety store for entertainment. It's a necessity. There may be a day when we're no longer National Record Mart—we may have to change names, because 10 years from now people may not know what a record is."

Expansion of NRM's video involvement is part of that goal. Full-line video departments now offer rentals in 14 non-mall stores. Members pay an annual fee of $14.55, which entitles them to 10 free rentals; additional rentals cost $1 a night. Fischer says video departments will be added to other free-standing stores.

J.B. & J.B. At J&R. Jazz violinist and Gramavision recording artist John Blake and WBGO Newark personality James Brown, seated from left, rendezvous with J&R Music World buyer; Suzanne Berg, Gramavision national promotion director; Brad Simon, Blake's manager; and Alan Leffler, PolyGram sales representative.

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accessories. No need to carry a large
inventory of the lucrative accessory business.

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know and trust the Discwasher brand
name.

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advertised tape care system, is the tech-

nological leader in keeping tapes and
equipment in top form. Find out more by
calling your Discwasher representative or
write, Discwasher, 4309 Transworld
Road, Schiller Park, IL 60176.

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video and compact disc equipment
care products, too!

dischwasher

For good, clean profits

BY EDWARD MORRIS

A bi-weekly column spotlighting
new audio products and accesso-
ries. Vendors introducing such
products may send information
and promotional material to Ed-
ward Morris, Billboard, P.O. Box
21970, Nashville, Tenn. 37202.

Creative Point (415-659-822) is bow-
ing the Laserline series of Compact
Disc holders. The devices have easy
locking and release features and are
designed to hold eight to 24 CDs.
Suggested retail prices are $29.95
for the CD-2400; $19.95 for the CD-
1200; and $9.95 for the CD-800.
The items are made of "impact resis-
tant, high-grade plastic," according
to product literature.

From Bib (303-985-1566) comes
the Two-Shot, billed as "the world's
first disposable audiotape head
cleaner." Its push-button fluid ap-
lication system allows for two
-cleanings—and then disposal.

The company says the Two-Shot
is the only cleaner capable of clean-
ing the erase, record/playback
heads and the complete tape travel
path. To activate the cleaner, the
user presses the red button on the
cassette (for first cleaning) and
then runs it in the "play" mode for 10
seconds. For the second cleaning,
the user turns the cassette over,
presses the grey button, and re-
peats the "play" process. Suggest-
ed retail: $1.79.

Two-Shots are available in display
cases of 20. Instructions are printed
on both sides of the cassettes.

RETAIL STRATEGIES DEBATED AT NAIRD CONVENTION

(Continued from preceding page)

Label identification, according to
Camilletti, should be "the last step.
You should give your records time
to grow, and let consumers get to
know what label it's on," he said.

"The majors are very concerned
about having their displays in the
stores," he continued. "Most indepen-
dent labels need to provide more ef-
fective display materials, though
they were somewhat divided on the
extent to which they would use
those materials. Camilletti, who
said independent product accounts
for 22% of Val's Halla's sales, stat-
ed, "When I want to show pride in
independents, I don't want to just
fill my windows with CBS and
Warner Bros. We need your stuff,
and we'll use it."

Whitehouse said that the tack he
takes to persuade retailers to put up
Alligator displays involves chal-
enging them. "I'll say, 'I know you
can sell Dire Straits and Madonna—but
can you sell this?'"

On the other hand, as Nives not-
ed, "The majors are very concerned
about having their displays in the
stores."

Most independents, however, ac-
cording to Nives, avoid the issue
of display paraphernalia. "You can't
just send the material," he said.

"You have to go into the stores with
a staple gun." As for independents
providing their own self-contained display
units, such as the floor racks for
outside cassette packages manufac-
tured by Vital Body Records, panel-
ists agreed that one or two such
units per store are acceptable. "We
tend to use our own fixtures," said
Rose Records' Lord. "Otherwise,
it's an ugly hodgepodge of what
each manufacturer thinks a display
should be. More than a couple floor
stands destroy the store's unity."

Alligator's Whitehouse recom-
ends all the Billboard Information
Network (BIN) to independent la-
beIs as a valuable tool for following,
as well as getting on, the charts.
He mentioned an Alligator release
that was aids in achieving a chart posi-
tion by a favorable magazine re-
view, and noted, "If you chart, it
generates even more sales."

Record Bar's Thompson empha-
ized the importance of independent
labels knowing how to present
themselves. New labels that at-
tempt to establish a label identity
rather than the identities of their
artists might be jumping the gun.
"You don't want stores to become
so compartmentalized that people
can't find the record unless they
know what label it's on," he said.

Label identification, according to
Camilletti, should be "the last step.
You should give your records time
to grow, and let consumers get to
know them. The artists should de-
velop the label's identity."

GRASS ROUTE

(Continued from page 32)

that band leader Pat Monaco of
New York's Landmark Distributor
is handling contract bids for the
Nerd Tones.

We are happy to report that the
NAIRD hospitality suite was open
until at least 4 a.m. each day. The
life of the party was often Lili Alt-
man, who explained the merits of
giving albums away as perks to cli-
ients of her hardware store in Cali-
ifornia. Also staying up late were
newcomers from Explosive Rec-
ords, who are hoping that Tulsa will
become the next Minneapolis, Aus-
tin, or North Carolina of the music
business. According to Explosive's
Scott Hutchison, the label is
launching itself with a compilation
of Tulsa artists and will release lo-
cal acts' albums on a regular basis.

Another important newcomer
was two-year Billboard staffer Lin-
da Moleski (known in some circles
as D.J. Moleski) who will be taking
over the "Grass Route" column
starting next week. Thanks to all of
you for the support and information
you've supplied to this author since
the column's debut in September
1984. I know you will offer the same
to Linda. I will continue to contrib-
ute to "Grass Route," so please
keep in touch. And, as always, you
can find my byline in the radio de-
partment.
## ALBUMS

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

### POP/ROCK

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<th>Album Title</th>
<th>Label/Manufacturer</th>
<th>Price</th>
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<tbody>
<tr>
<td>ARMATRADING, JOAN</td>
<td>Sleight Of Hand</td>
<td>A&amp;M SP 5130/RCA</td>
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<td></td>
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<td>CA CS 5130</td>
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<td>AVIATOR</td>
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<tr>
<td>LOPEZ, PHIL</td>
<td>You've Got Some Loose Change</td>
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<td>THE MONKEES</td>
<td>The Best Of The Monkees—24 Original Classics</td>
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<td>CONWAY BROTHERS</td>
<td>Turn It Up</td>
<td>RCA NFL1 8060</td>
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<td>SHADOWFAX</td>
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### COMPACT DISC

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<td>OSBORNE, JEFFREY</td>
<td>Can't Buy A Thrill</td>
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<td>STEELY DAN</td>
<td>Countdown To Ecstasy</td>
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### NOTABLE PROMOTION

**Study the Lines** and become an Allsop expert. In an ever increasing quest for higher fidelity, Allsop's alumni have formulated a new extension course: **CLEANING 101**

All the information will be supplied from the Allsop Tech Series through your Allsop Rep. Use it to answer the questions. Don't worry, it's an "open book" test.

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### Audio Plus (Continued from page 36)

"Get More Muscle From Clarion" will be the summer promotional theme of Clarion Corp. Of America (213-386-8600). It will apply to the company’s entire line of head units, speakers, EQBs, and amps. The plan is structured to allow retailers to customize their individual sales incentive program in accordance with the needs of their own stores and marketing areas.

Under the program, Clarion will provide a complete merchandising package to each participating dealer. It will include window banners, counter cards, posters, and advertisements of which carry the "muscle" motif. Clarion officials, who will debut the promotion at the June CES, aim to have materials in the store in time for the July 4 weekend.

Audio Gains: International Jen- sen (312-676-8650) reports that it has sold 100,000 of its six- by nine-inch Triax JTX-300 and six- by nine-inch Coax JXC-700 speakers since the models were introduced. Amaray International Corp. (301-881-1000) has earned an award for its video luggage.

### Eddie Goes Crazier

NEW YORK: The 23-store Crazy Eddie chain, which boasts repeatedly in its advertising of having prices that are "insane," added to that image on May 3 with a one-day sale, offering chart-topping albums for $1.

"This is not a misprint folks," a full-page ad stated. But to prove the New York metro dealer wasn’t totally insane, there were qualifying conditions. Customers were restricted to a single sale-priced item. And quantities in the first come, first served sale were severely limited. For half of the 10 titles—Fulco, Patti LaBelle, Van Halen, Sade and Whitney Houston—there were only five $1 copies per store.

Also included in the traffic-building ad at 10, 15, or 20 LPs per store were titles by Mr. Mister, Janet Jackson, GTR, the Rolling Stones, and the S.O.S. band.

### Billboard Compact Discs

**TOP COMPACT DISCS**

Compiled from a national sample of retail sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>AMADEUS SOUNDTRACK</strong></td>
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<td><strong>BACH BUSTERS</strong></td>
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<td><strong>SWING, SWING, SWING</strong></td>
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<td><strong>TIME WARP</strong></td>
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<td>**TAICHOVSKY: 1812 OVER}</td>
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<td><strong>BERNSTEIN: WEST SIDE STORY</strong></td>
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<td><strong>BACH</strong></td>
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<tr>
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<tr>
<td><strong>STAR TRACKS</strong></td>
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<tr>
<td><strong>GERSHWIN: RHAPSODY IN BLUE</strong></td>
<td>CBS MS. 39699</td>
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<tr>
<td><strong>WEBER: REQUIEM</strong></td>
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<tr>
<td><strong>THE BEST OF WOLFGANG AMADEUS MOZART</strong></td>
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<tr>
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<td><strong>WILLIAM TELL AND OTHER FAVORITE OVERURES</strong></td>
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<td><strong>PASSIONE</strong></td>
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<tr>
<td><strong>PACHELBEL: CANON</strong></td>
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### CLASSICAL

Compiled from a national sample of retail sales reports.

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<tr>
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<td><strong>THE OUTFIELD</strong></td>
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<td><strong>OZZY OSBOURNE</strong></td>
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<td><strong>WHITE CITY</strong></td>
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<td><strong>JANET JACKSON</strong></td>
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### Billboard - May 17, 1986

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Vladimir Horowitz made front-page headlines around the world with his first concert in 6 decades in his native Soviet Union. The unprecedented CBS-TV Sunday Morning telecast brought him live into millions of homes.

Hear Horowitz at the brilliant peak of his powers on DG’s imported Compact Disc, LP and Chrome-cassette—playing many of the selections he played in Moscow on that historic day!

Coming soon on DG—Horowitz’s first studio recording in over a decade!
<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
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<td>AMOLE 68</td>
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<td>LA CASA DE LOS INNOCENTES</td>
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<td>ALVARO TORRES</td>
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<td>POR AMOR AL ARTE</td>
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<tr>
<td>25</td>
<td>LUCIA MENDEZ</td>
<td>TE QUIERO</td>
</tr>
</tbody>
</table>

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**Latin music lovers flock to Texas club**

The Miami sound, Latin pop, rock classics, merengue, top 40, and Tex-Mex in one of the most eclectic dance projects imaginable. "As long as it's hot, this public likes it," explains Klosswski, who mixes salsa with rb, Mexican ranchera, and one-stop sales reports.

---

**CLASSICAL REPERTOIRE**

**by Is Horowitz**

**BIG APPLE ACTION:** Angel Records has just recorded a Christmas album with Kathleen Battle, Leonard Slatkin conducted the St. Luke’s Ensemble furnished instrumental support in a program largely devoted to traditional holiday material. Also included are a few seasonal spirituals. The album is one of several that is being produced in New York for use with other releases.

---

**In Synch labs promises Emanuel Feuermann CD**

Emanuel Feuermann died almost 45 years ago, but is still remembered by aficionados who rate him at or near the top among this century’s cellists. Now, along comes a pair of cassettes from In Synch Laboratories that offer Feuermann performances of a half-dozen works by Dvorak, Bloch, D’Albert, and Reicha. These live performances are so full of emotion and technical skill that they make the listener feel as if he were present in the hall during each performance. The result is a highly successful disc that will be treasured by collectors and connoisseurs alike.

---

**In the future of the Supraphon catalog in this country.**

In Synch does not release LPs, but a Feuermann Compact Disc is promised. List price of the cassettes is $10.95 each.

**AS PREDICTED,** the inaugural meeting last week of a special classical committee at RIAA headquarters in New York (Keeping Score, May 10) did focus on Gramm.

---

**BRAZILIAN**

**by Esteve**

**THE BAD NEWS in the industry is parallel imports,** which are hurting some labels so much that they are being forced to make drastic cuts, including layoffs. Ironically, this economic crisis is coming at a time when sales are doing fine. It’s just that what’s selling is the wrong stuff.
At EMI Music
We think ROCIO JURADO'S Debut Album for Us is Tops and so does the rest of the World! LATIN MUSIC'S NEW #1

Look for Rocío's L.A. Debut June 1st at the Universal Amphitheatre
JAZZING UP for
A Billboard Spotlight

Jazz & Fusion

From mainstream to fusion, the mood is jazzy! We're setting the scene. Be sure your message is there.

In This Issue
- Jazz Radio
- Jazz & CD
- Major Jazz labels
- Fusion labels
- Jazz catalog & reissue
- Retail guide to marketing
- Jazz and Fusion
- Jazz videos

ISSUE DATE JUNE 28
AD DEADLINE JUNE 3

FOR AD DETAILS CONTACT
EUGENE T. SMITH
ASSOCIATE PUBLISHER (212) 764-7356
OR ANY BILLBOARD SALES OFFICE
SHIRLEY CAESAR is a five-foot powerhouse, a petite dynamo with North Sea energy to burn. She's popularly known as the "First Lady of Gospel Music," she's in charge of one of the most aggressive private anti-hunger organizations in the U.S., she's pastor of a church, and she's taking acting lessons on the side. At the moment, she's celebrating her fifth Grammy Award, enjoying strong sales for her Word Rejoice album, "Celebration," and adding dates of its tour to meet the demand for her Martin Luther King tribute song, "Martin."

Caesar has been accompanying the late civil rights leader's family to various tributes around the country, where she performed "Martin," to standing ovations. "'Martin' has been a special song for me," she says. "The voice-over dialog and additional verse is mine, but contemporary Christian composer Steve Camp originally wrote the song for his brother some years ago. I added the verses to make it more about Dr. King."

The Grammy-winning song is on the "Celebration" album and is the most contemporary cut on an otherwise traditional black gospel album.

"Celebration" is closer to my traditional roots than any of my other albums," Caesar says. "I generally think that a contemporary album and is the most contemporary cut on an otherwise traditional black gospel album.

In addition to recording and performing live, Caesar studies acting whenever she's in Los Angeles. She's also featured in the musical "Resolutions," which has enjoyed a successful run on the East Coast.

"I cut back on my dates once I got married, especially since I'm now co-pastor of my husband's church, Mount Calvary Holy Church in Winston-Salem, N.C."

"But 'Celebration' is doing so well that I'm back up to 250 dates again this year," Caesar's husband, Bishop Harold I. Williams, is the chief executive officer of all 55 Mount Calvary churches.

"In the future, I'd like to cut it back to 150 dates again so I can spend more time with my husband and my church."

THE DUKE ELLINGTON and Count Basie may no longer be with us, but their names continue to figure prominently in the jazz news.

On April 29, the 87th anniversary of his birth, Ellington was honored in grand style in New York. The main event, of course, was the issuance of a Duke Ellington commemorative 22-cent postage stamp, officially unveiled at a morning ceremony at St. Peter's Church in Manhattan. The Ellington orchestra performed under Mercer Ellington's baton. In addition, the Duke Ellington Cancer Center Screening For Performing Artists at Roosevelt Hospital was dedicated; the board of directors of ASCAP, which licensed Ellington's compositions for 50 years, held a reception for his family; and the day ended with a gala concert at the Cathedral of St. John the Divine, performed by the Jazzmobile All-Star Orchestra and four singers.

The news about Basie is that the band he built, which continues to bear his name, is temporarily without a leader. Thad Jones, the noted trumpeter/composer/arranger who spent a number of years with the Basie band, had taken the helm shortly after the maestro's death in 1984 and had breathed quite a bit of new life into the organization while maintaining its distinctive identity. But Jones' contract with the band expired earlier this year and he was unable to come to terms on a new one with Aaron Woodward, who runs Count Basie Enterprises.

Jones continued to work with the Basie band through last week, but he and the ensemble have now officially gone their separate ways. A new leader will be named shortly.
## Hot Dance/Disco

### Club Play

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### Breakouts

- **Future Brain (Remix)** by Den Harrow Ilc
- **Star Gazin** by Alijah (Reggae)
- **Ain't Nobody Ever Loved You** by Aretha Franklin (R&B)
- **Like A Tiger** by Michael Jackson (R&B)
- **Jumpman** by Fkj
- **What You Gonna Do About It (Remix)** by Total Contrast
- **Headlines Midnight Star** by Shaadda
- **Vanity Kills (Remix)** by ABC

### 12 Inch Singles Sales

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**Notes:** Titles with future chart potential, based on sales reported this week.
by Brian Chin

Two important new rap releases: the world-beating (and critic-beat- ing) duo Run-D.M.C. previews the "Bustin' Hell" album with their go-go rap "My Adidas" (Profile), and the flip, "Peter, Piper," which confirms that their style is getting faster and more showy than they were, also: great atmosphere is added to the scratch of "Peter Piper" by its worm-groove sound; and the lineup includes adding variety and listenability. For more hard-core fun, checkout "I'm a Ho" and "The Good Part." And, "Fugitive" is actually AOR-rap.

Singles: Skyy is back on Capitol, in their accustomed deep-grooving style, "Give It Back To Me"; the song is a Latin Rascals edit, well-timed throughout, and a good monologued duet, which will follow in May... Peter Gabriel's "Sledgehammer" (Geffen), already much admired in import, is a Joel-slam and groove track, provided in a straightforward extended mix and a highly processed dance mix done by John Polkner that remixes it "over the top": file with Falco, Sly Fox, and Janet Jackson... Willie Colón's self-produced English debut, "I'm Set For Me To Go" (A&M), is a loping "Latin jazzbo" cut, as the la- bor of Peter, Piper, and Janet Jackson

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British release with two alternate man records, there is already a new... In, but Princess' personality carries... self has a hidden melodic hook that... but is "Set Fire To Me" (A&M), a... sakela's "Don't Go Lose It.

Loopy "Latin jazzbo" cut, as the la- bor of Peter, Piper, and Janet Jackson... Willie Colón's self-produced English debut, "I'm Set For Me To Go" (A&M), is a loping "Latin jazzbo" cut, as the la- bor of Peter, Piper, and Janet Jackson

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RAPMasters' latest is "faster, meaner,... competitor, again, of the S.O.S. Band... Mantovani's "Bassline" (Sleeping Bag) which has been selling... on album since the turn of the year, is now a 12-track... Erasure's excellent three-cut-12 covers includes all bases with the Hi-NRG "Oh L'A- mour," the Eurobopric "March On Question" Line" and, basically, all of the non-LP Bronski-style revival of Ab- ba's "Gimme! Gimme! Gimme!"... and "Another One Bites The Dust," an eight-cut compilation... horn productions were unavailable... "Slyder's D. "I Can't Wait (To Rock The Mikie)" (Profile) is an ex- act duplicate of the Nu Shooz rec- ord, doubly ironic to those who... raps produced by unknown... "Rapper's Convention," an eight-cut... and "Another One Bites The Dust," as well as bits of Sugarhill's own recent hits.

PHOTO: Elektra is the label that... up Vintertainment's "Flee- Wee's Dance" for distribution; the... the opening act... with guitarist-songwriter Steve Baker's "Rapture" (entering the... and "Another One Bites The Dust," as well as bits of Sugarhill's own recent hits.

PRODUCER MULLER'S FIRM IN HIGH GEAR

(Continued from page 24)

band from his home borough, as well is the case with Skyy and Brass Construction. He's also working with guitarist-songwriter Steve Horton and the English-local artist Bridgette. Muller's most ambitious undertaking is "Rapper's Convention," an eight-cut compilation of raps produced by unknown young street musicians, which he hopes will spawn hip-hop hits and give them a chance to develop young producers.

Muller says he sees his company growing into an independent entity that will no longer rely on his writing and production skills alone to create music. In addition, he is actively seeking out self-contained bands to work with. In Muller's view, "There are not enough strong live bands being signed and recorded. I'm looking for r&b bands with good vocals. I think the music is going back to bands that can play, sweat, and really enter- tain an audience." In a recent article (Billboard, May 3), producer Allen George said that America's black & me are not as in touch with young talent as their U.K. counterparts. Muller agrees, noting that "the white a&r people in the U.K. are willing to give more adventuresome music a shot... and not be tortured as a result."
Chicagom. According to Karen Bell, Management,” held April 29 at theness -seminar road show to Chicago

Chicago The Video Software

versial subject of depreciation.

Laventhol &

Kessel, a tax specialist partner with

plan and dealing with lenders. Mort

Kessel, a tax specialist partner with the Chicago branch of Laventhol & Horwath, conducted the lunch dis-

which centered on the theme of tax reform and the contro-

versial subject of depreciation.

Where noted that the proposed tax reform bill may not pass at all

this year, Kessel said some “major changes” would occur. Chief among them, he said,

would be a reduction of the maxi-

mum rates for individuals and cor-

porations, which now stand at 36% and 46% respectively. In addition, he

said, “tinkering with the deprecia-

tion system” could call into question the Investment Tax Credit (ITC), adjustment of capital gains rate, and limited deferred compensation plan.

To achieve reductions,” Kessel noted, “deductions and incentives now in place will be taken away.”

Kessel, along with Landsburg, proceeded to discuss depreciation. The absence of clear federal guide-

lines on whether video cassettes can be classified as tangible or intangi-

ble assets, he said, means “it’s al-

most open season.”

“It’s a gray area,” Kessel said. “There have been no court cases. You can choose whichever [classifi-

cation] is the most advantageous for you.”

Motion pictures and videotapes (but, Kessel and Landsburg pointed out, not necessarily video cassettes) are excluded from the mandatory method of depreciation of the Accelerated Cost Recovery System (ACRS). If video cassettes pur-

chased for rental can be classified as “other tangible personal property,” they would qualify for ACRS cost recovery and ITC.

If cassettes do qualify for ACRS, the retailer then has to determine whether to assign them a five- or

three-year depreciation life. “There’s a lot of leeway in this pro-

cess,” noted Landsburg, “but if the IRS doesn’t like your method, there’s probably another just as good.”

Other methods discussed included straight-line depreciation over estimated use of the asset, acceler-

ated straight-line depreciation (deemed more effective than regular straight-line), and the inverse method— which, according to Landsburg, is “tedious but bene-

ficial.”

Landsburg also suggested that declaring video cassettes as intangi-

ble assets, as the IRS has done “in several regions,” might be “less complicated.”

“You can amortize over the use-

ful life of the cassette,” he said, “and you don’t have to deal in sal-

vage value. You can say the useful life is 15 months, 18 months, and you don’t have to worry about recaputure [the repayment of a per-

centage of ITC if tape is sold].”

You get the tax benefit of amortization.”

Landsburg noted that this ap-

proach is not currently popular, but might be necessary if the ITC is dropped.

Landsburg and Kessel repeatedly stressed the importance of docu-

mentation and substantiation, and suggested that hiring an in-house assist w ith paperwork is well worth the cost.

In the afternoon session, Lans-

burg covered financial forecasting, financial statements, and inventory management. After defining the two major areas of financial forecasting as operations and cash flow, he noted, “The amount of detail you provide is often driven by what the

(Continued on next page)
lender wants... The most important part of the forecast is the notes and assumptions that support the numbers. The more reasonable the assumption, the more credibility the numbers have.

"To make your forecast viable," he added, "you have to provide for the seasonal fluctuations inherent in the business."

Landsburg detailed the processes for forecast operations, statements of income, balance sheets, and cash flow, as well as break-even analysis. Only a small percentage of the retailers in attendance were familiar with break-even analysis, which Landsburg defined as "a tool to see where you really are [financially]."

He set out a formula to determine the break-even figure: If 60 cents of each dollar covers variable expenses and 40 cents covers fixed expenses, then 40% of the store's total sales is break-even.

Landsburg then discussed the financial statements, which fall into three categories: compilation, review, and audit. Compilations, the least expensive of the three, simply present the financial state of the business. Reviews provide analytic procedures, in which the accountant inquires after financial information, and are more costly. Audits, which Landsburg said are usually done because “someone asks you for one,” provide “a detailed level of analysis, with detailed outside information—from your bank, insurance company, attorney, and yourself.”

Each financial statement, said Landsburg, should consist of a table of contents, financial letter, balance sheet, footnotes, and a detail of operating expenses.

In the final segment on inventory management, Landsburg set out guidelines for purchasing video-cassettes. What’s needed, he said, is "a good perspective on purchasing decisions," and an ability to "quantify that."

After asking audience members about the different methods they use to govern purchases, Landsburg proposed a formula for determining how much of a particular title to buy, pertaining in particular to "A" titles.

Using "Cocoon" as an example, he figured the dealer cost at $60. With an average rental price of $2, the cassette would have to be rented 30 times to recover cost. He then estimated that a store with 2,000 rental club members would probably rent "Cocoon" to 500 of them. Thus, he figured, the number of copies needed to satisfy demand and recover cost would be 17-500 divided by 30.

An important aspect to be taken into account, Landsburg pointed out, is the "rental window," which he defined as “the period of time a customer will wait for a certain title before going to get it somewhere else—usually four weeks.”

Landsburg noted problems arising with ordering popular new titles. Figuring that their distributor won’t be able to fill an order of 15 copies, a retailer often orders 25. "The distributor then has an inflated order, and you might end up with 25," he said.
Three D Plastics’ protector sleeve is designed to save video boxes from rental wear and tear, thus enhancing the resale value of rental product.

PLASTICS FIRM’S NEW WRAP ON PRESERVING TAPES

The sleeve fits really well.” G.G. Communications, Rotondo says, has an in-house display setup featuring a mangled cassette box alongside a sleeve-protected one to demonstrate the sleeve’s advantages to retailers. “You make something nice and shiny,” he says, “and people think it’s new and worthwhile.”

Three D Plastics’ protector sleeve is designed to save video boxes from rental wear and tear, thus enhancing the resale value of rental product.

PLASTICS FIRM’S NEW WRAP ON PRESERVING TAPES

Three D Plastics’ protector sleeve is designed to save video boxes from rental wear and tear, thus enhancing the resale value of rental product.

PLASTICS FIRM’S NEW WRAP ON PRESERVING TAPES
HE'S A KID CAUGHT IN AN ADVENTURE ONLY A MAN CAN SURVIVE!

KID COLTER

Your customers will thrill to the exploits of Justin Colter, a city boy who finds himself in an unbelievable wilderness ordeal. His only tools—the few skills of the outdoors he’s learned from his dad. And the outdoors are more than beautiful mountains: they’re devious spies, wily kidnappers, wild mountain men and dangerous animals.

Starring popular singer Jim Stafford and Jeremy Shamos as the father and son, KID COLTER is an exciting family film that will intrigue both city and country customers. He’s the one kid everybody will want to bring home.
...,newslne...

"ROCKY IV" will be the focus of a major study on pay-per-view and its impact on home video. On May 27, the Darien, Conn.-based Fairfield Group will conduct a survey on the relative popularity of the Sylvester Stallone film on pay-per-view and on videocassette. That's the day the title goes into simultaneous release in both media. Fairfield will survey consumer demand in both media, as well as the impact on video rentals of the CBS/Fox Video title. A national survey of video specialty outlets will also be done to establish a "norm" for the movie.

THE PAY-PER-VIEW/HOME VIDEO controversy itself will be the subject of PK Services Corp.'s "Home Video Round Table," produced by cable data maven Paul Kagan, slated for May 21 and 22. On the first day, the subject will be "The VCR Future;" the next day's session will deal with "The Pay-Per-View Future." Among the home video executives speaking will be Paul Culberg, president of New World Video; Brian Woods, vice president of Ingram Video; Stuart Karl, president of Karl/Lomar Home Video; Allan Caplan, president of Appliance Video; and Troy Cooper, president of National Video. Registration fee is $550 for both seminars, or $325 each. Fees should be sent to PK Services Corp., 126 Clock Tower Place, Carmel, Calif. 90923.

VIDEO SILDES UNITE! is the theme of Prism Entertainment's latest promotion. Titled "The Prism Video Dating Connection," the distributor-targeted promotion requires entrants to complete a form and send it, along with a photograph (either color or black-and-white), to the company's office by May 23. About two weeks later, Prism will send a videocassette of all the entrants to all those who have signed up. The contest runs from coast to coast, with outlets ranging from Source Video in Anchorage, Alaska, to Commtron's branches in Las Vegas, Fla. For more information, contact Prism Entertainment, 1875 Century Park East, Suite 1010, Los Angeles 90067.

"CREATIVE MOVEMENT" is what "Kids In Motion," a title due from CBS/Fox Video, hopes to teach. Using the talents of dance educator Julie Weissman and starring Scott Baio, the program—produced by George Page of George Page Associates and Weissman, thanks to a deal between Moon Productions—will feature interactive music, poetry, and movement. Carly Simon will sing the title song for the program, for which 12 "movement-oriented" songs will be produced. A soundtrack album will also be marketed.

THE MINNESOTA TWINS have teamed up with 3M to create "Then And Now—The Minnesota Twins Silver Anniversary," a program that features highlights of the baseball team's first 25 years. The "Twins" cassette is the first in a series of tapes which will both spotlight sports and promote 3M products, according to executives from the tape manufacturer. It will list for $9.98 and be sold at all souvenir stands during Twins games, as well as at B. Dalton Booksellers and similar outlets. The title, narrated by Herb Carneal, includes a discussion session with Harmon Killebrew, Bob Allison, Tony Oliva, Kent Hrbek, Tom Brunansky, and Kirby Puckett.

EMBASSY HOME ENTERTAINMENT has cut an output deal with Alive Films that will see Alive, an outgrowth of Island Alive, producing two to three movies a year and picking up three to six more, utilizing capital provided by Embassy. Among the movies created by Alive Films are the critically acclaimed "Kumari" ("Life Of Christ") and "The Hill." "A Private Function," "Stop Making Sense," "Kiss Of The Spider Woman," and "Choose Me.

ESQUIRE VIDEO has linked with The Cook's magazine to produce a series of videocassettes titled "The Cook's Video Cooking Library." The first three volumes, retailing for $29.95 each, will cover "Garnishes," "Cake Decorating," and "Chocolate." The agreement between the two companies gives Esquire responsibility for sales of the titles, and The Cook's control over direct response venues.

"THE TALES OF BEATRIX POTTER" is the first program out from Coffee Table Video's "Show Me A Story" series. "Tales," to be distributed in the U.S. via Vestron Video's Children's Video Library, runs for 45 minutes and lists for $29.95.

RELIGIOUS LABEL Vanguard Video is launching a catalog promotion titled "Get In Touch." The promotion offers a 10% discount to dealers who preorder a set of 24 titles, as well as a free spinner rack. National release date for "Get In Touch" will be June 4; pre-order deadline day is May 20. Among the programs being offered are "The Cross And The Flag," "The Bible," "The Old Testament," "The Ark Of Noah," "The Jills," "The Ark Of Noah," "In Search of Historic Jesus."
"The Prince And Princess Of Wales—Talking Personally," Vestron Video, 45 Minutes, $29.95.

"The Prince And Princess Of Wales" is an interview with Charles and Diana conducted by Sir Alastair Burnet and produced by British Independent TV News. Except for brief shots of the royal couple's children, William and Harry, at play and snippets of Charles and Diana on various goodwill missions, the entire 45-minute program is footage of the prince and princess seated on a sofa answering questions.

Unfortunately, the lack of activity in the video is not its only dull point. The few intriguing answers Charles and Diana give were widely publicized at the time of the interview, including in a segment last fall of the ABC news magazine "20/20." Worse, some of the subjects discussed—particularly the controversy surrounding the architecture of the National Gallery—are lost on American viewers.

Although the piece does include a few entertaining moments, only royal-family fanatics and historians will find it necessary to own "Talking Personally." The upcoming marriage of Prince Andrew and Sarah Ferguson may spur sales among the near-fanatic, too.

"The Pointer Sisters So Excited," RCA/Columbia, 30 minutes, $19.95.

Singles by the Pointer Sisters usually wrap a stimulating lyric concept with rich production coloring and joyful energy. The group, using the same elements, has been successfully translated into a visual act. Videoclips of the glittery "I'm So Excited," the effervescent "Jump (For My Love)," and the puckish "Dare Me" have gained widespread TV and club exposure. These are assembled with four others here to create a delightful package for viewing, listening, and partying.

Deep beneath the waters of the Seven Seas, there lies a magical place of enchantment called The Coral Kingdom. It's the home of Tomy Corporation's newest toy sensation, SWEET SEA. She has been an outstanding success in every product category from greeting cards to a full line of toiletries for girls from AVON. And now she's on home video with her first fully-animated adventure, SWEET SEA—at a special sale price!

Sweet Sea is a production of TMX Entertainment, Inc.

NATIONAL RELEASE DATE: June 11, 1986
VHS: CA1413; Beta: CB1413; 30 Minutes.
GLENN CLOSE stars as both the subdued, well-mannered wife and the flaming flapper who inhabits her.
SALES WITH THIS MADCAP COMEDY!

Glenn Close is terrific!
Thorn EMI/HBO Video is pleased to announce the videocassette release of the comedy film, "Maxie." Glenn Close is wildly funny as both Jan and Maxie, two completely opposite women who share the same body. And the same man.
"...fantastic fun with Close..." Judith Crist
"...a welcome showcase for Glenn Close's heretofore unrevealed talents..." Glamour Magazine
"...a daffy and beguiling romantic comedy..." Playboy Magazine
When she was Jan, she was very very good, but when she was bad she was... "Maxie." Order lots and lots of "Maxie" on videocassette and keep your customers coming back for more.

ANOTHER THORN EMI/HBO HIT VIDEOCASSETTE.

Aurora Presents A Carter De Haven Production in Association with Elsboy Entertainment
"Maxie" Glenn Close Mandy Patinkin
Ruth Gordon Barnard Hughes Valerie Curtin
Music by Georges Delerue Director of Photography Fred Schuler
Executive Producer Rich Irvine
Based upon Marion's Wall by Jack Finney
Produced by James L. Stewart
Screenplay by Patricia Resnick
Directed by Carter De Haven
©1985 Orion Pictures Corp All Rights Reserved. Color by DeLuxe®
Manufacturers, Dealers Blast Premium Glut

BY TONY SEIDEMAN

NEW YORK — The flow of distributor premiums has become a wasteful flood, according to some home video executives. But there is a wide range of opinions on what segment of the business is responsible for a trend said to be wasting valuable advertising dollars and burning out an important sales tool.

"The premium, as far as video-cassettes go, has gotten a little out of hand," says RCA/Columbia vice president Gary Khamar. "It becomes a premium war. You have to wonder what's gotten into the business when retailers and distributors remember the premium item more than they remember the title that's going along with it."

Some distributors agree. Andy Kairey, vice president of advertising for VTR Movie Distributors, poses a question to the video industry: "Are we in the entertainment business or the premium business? I think it's time we started thinking about movies, and started selling on the movie and not the hype of the calculator that goes with the movie."

Executives say that providing inexpensive items is no problem, but they decry what they see as a premium race, in which companies use increasingly costly items to lure retailers into making multiple purchases. What disturbs some manufacturers most about this trend is that the distributors are often taking unused co-op funds and applying them toward the cost of the items.

Distributors say the opposite is true: Manufacturers are forcing them to create promotions that are often ineffective. "We get pressure from the studios to do premiums," says Bill Perault, director of advertising for Artec. "The studios don't understand these things don't work. We find that premiums do not help sell a release, and we try to shy away from them."

The cost, Perault says, comes to "thousands of dollars, and it's taking money away from the retailers to sell this product to the consumers."

Retailers are split as to the importance and impact of the distributor/manufacturer promotions. "I want a better price. I don't want premiums," says Su Bertan, head of video for Drucker's Entertainment Warehouse. "I want to know that I'm getting a good deal. I don't want to know that with 'X' pieces I'm getting a clock radio."

Bertan maintains that the premium programs do nothing to encourage consumers to purchase. "All [distributors] are doing with it is trying to get better orders."

(Continued on next page)
YOU'VE NEVER
A short course in recorded history.
When the home video industry was young, most consumers were hardware buffs who made a second career out of home taping.
Those days are long gone. More and more, VCR owners are relying on prerecorded software. So where are they looking for information on new releases?
Not to the specialty magazines. The fact is, the 3 top video enthusiast publications combined reach less than 5% of software consumers.

Sure, you can try the mass circulation magazines. But then you’re paying budget-busting bucks to reach the nearly 9% of U.S. households that don’t even own a VCR.

How to make a million—guaranteed.
Starting in August, a million copies of Videopreview will be distributed each month—right in the software departments of America's top video and consumer electronics chains. Given away free to each store's most active buyers and renters.

Each issue has informative summaries of the month's new software releases, conveniently grouped by genre. Plus a celebrity interview, insider's column, and lots of other video-oriented editorial.

Your ad in Videopreview will make a million impressions on people seeking new programming. Even better, it'll be taken home and seen repeatedly as families refer to back issues. And given the turnover in retail store customers, running a schedule in Videopreview is by far the most efficient way to increase reach among the people who spend the most on software.

Bag a million—for peanuts.
Videopreview's $17.50 cost per thousand (4-color) is less than half that of any major video enthusiast magazine. And our special charter rate of $12.00 per thousand simply walks away from the field.

Consider: 21 1/2 x the circulation—for the same dollars.

An audience that's 100% software-involved. An editorial environment that's designed to help sell prerecorded programming. No X-rated or mail order clutter. And a unique distribution method through America's leading video retailers.

It's a video marketer's dream!
The boat sails June 10. Be on it!
Our premiere issue closes June 10. If you miss it, you'll miss out on a rare opportunity to increase your audience by a million—without increasing your ad expenditures.

Call Bill Slapin or Marvin Fisch now. They've got all the details on the most exciting new video marketing opportunity yet.
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The studios don't understand these things don't work

The home video industry runs the risk of "artificially inflating numbers by offering such massive and expensive premium items," he warns.
Overkill will also end up negating the value of premiums in new product to retailers, Kaplan says. "Now there's just so much, and so many suppliers are doing it, that I just wonder if we're killing a golden opportunity to help sell product. It's getting to be the rule as opposed to the occasional promotion."

At CBS/Fox Video, Len White, president of U.S. operations, says that he isn't worried about the number of promotions, and that his company is keeping tight control on the number of campaigns. "If our distributors give us a plan, we'll be glad to spend our dollars," White says. At the same time, he says, "A manufacturer has a right to unilaterally set as he sees fit how his co-op dollars are spent. If he doesn't give approval, then he shouldn't pay."

Kaplan disagrees. "If they've earned that co-op money, they then have the right to spend it in the way they feel they can best market it," he says of distributors. "The manufacturers are making so much money they better not complain."

"Why aren't the manufacturers upset that the distributors are killing themselves with price wars?" Kaplan asks. He says the promotions have little impact on his buying decisions: "I'm not going to buy a movie because I'm getting a Sony Walkman, because when I buy a movie we get 200-300 Sony Walkmans."
Experts View
A Muddled Global Picture
BY JIM BESSMAN
NEW YORK Overseas markets are fragmented and uneven, and sales in many areas are stalled or declining. That was the view expressed by panelists at the April 18 "Marketing Your Home Video Properties Worldwide" session of the New York International Home Video Market.

However, the panelists noted that the potential exists for overseas business to attain the same healthy state as the more developed U.S. market.

Pointing out that home video is "Each market is in a constant state of flux" emerging from a slump in many territories, moderator Seth Willenson, head of Seth Willenson Inc., predicted that international business would improve. He characterized the overseas market in general as driven by feature film rentals and dominated by U.S. motion picture studios, which have as much as a 50% share of many foreign markets.

Even so, he said, the overseas marketplace is full of "new entry entities," primarily publishers and large companies developing product and entering the business with sufficient resources to purchase new source material.

Describing the international market as "basically soft," Harry Rubin, RCA Corp.'s vice president for strategic planning and video coordination, contrasted that with the U.S. landscape. Here, he said, the last few years have brought growth and a "healthy experience" in retail and software expenditures, which has led to a growing market for non-theatrical product and a reliance on independent distribution.

Overseas, however, retailers are serviced directly by the majors, with product consisting "almost exclusively" of new films and "very little reorders."

Rubin divided the international market into several key areas. In the U.K. and Australia, he said, high VCR penetration is offset by a contracting outlet base and declining software expenditures. The Germany/France/Belgium region, he said, is also showing contraction in trade base and software expenditures, with less sell-through than England and limited development of specialty categories. He described Spain and Italy as mostly under the control of the majors. And Japan, he said, is very different from the rest of the world, with strong hardware penetration, lagging software sales, and strong local distribution resistant to the multinationals.

Rubin said international marketing requires establishing relationships with worldwide companies because of the "critical" need for their expertise and capability to reach all (Continued on next page)
areas with sublicense and distribution deals. He suggested that entrants into the global network forgo advances against royalties and instead make marketing and distribution deals that "incentivize" majors to promote product.

Todd Leavitt, senior vice president of programming and business affairs at CBS/Fox Video, stressed that the international market is not an entity, but consists of distinct national segments.

Each country's market, he said, is itself in a "constant state of flux," influenced by many local factors. Foremost among these is a "lack of acceptable [video] entertainment" in territories where home product offers an alternative to sparse broadcast programming.

In England, Leavitt noted, television exposure affects shelf life. After its broadcast on TV, he said, a film is yanked from dealers' racks in the largely rental-oriented market. This emphasis also hinders development of a low-priced, nontheatrical video business in England.

He further noted that government regulations in France stipulate a 12-month window for home video release of a feature film, and Australia taxes 30% of royalties to third parties, and has an additional 30% manufacturing tax, making it "difficult to operate."

Leavitt added that Germany's so-called "youth protection act" prohibits R- and G-rated movies from being merchandised at the same store, while England's "obscene publications act" requires separate ratings for home video and theatrical releases.

A study of Germany by attorney Benton Levy disclosed that even though 70% of VCR usage there is for time-shifting purposes, the "significant factor" in the market's "downturn" is censorship, largely because video is an offshoot of the pornography industry there.

Robert Straight, vice president of Vestron Inc., mentioned several nonfilm categories and titles that have proven successful in specific territories. Among those singled out were the "Erotica" nude exercise tape in Germany, made-for-comedies in Australia, and Japan's "video wallpaper," consisting of "pretty pictures and nice music."

Larry Adler, head of Video Marketing, a rights licensing company, said that prospective marketers should think in terms of genre product with international appeal. He cited auto racing cassettes, an art series, and a "library" of music titles—including gospel, opera, blues, soul, and reggae—as communicating in "all languages."

Licensing companies with "staying power" should be sought, continued Adler, and packaging for the overseas market is also important. "They don't have the same space," he said, "but they're getting better with face cover displays."
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MOovie, TV & THEATRICAL SOUNdTRACKS

Big and getting bigger!

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☆ **RECORD COMPANIES** . . . label-by-label survey of current successes, new product, videos.

☆ **COMING FILMS** . . . breakdown by month of films to be released May-September.

☆ **THE SOUNDTRACK SPECIALIST** . . . the experts, the dealmakers, the top studios.

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**JUNE 21**

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Dealers ‘Reach For Stars’ Distrib Sets Lottery Campaign

NEW YORK Star Video Entertainment Inc. is bringing the lottery concept to video distribution. The distributorship’s “Reach For The Stars” contest will offer retailers a monthly chance to win cash prizes of $500, $1,000, or $5,000. There will also be “instant” awards of videocassettes list priced from $19.95 to $79.95.

“It’s going to be mostly ‘A’ titles, but there can be promotion for ‘B’ titles if the studios suggest we do it,” says Artie Bach, who co-owns Star with Bernie Herman. “We’re spending over $100,000 on this, because it’s planned as a six-month-long campaign,” Herman says. “We feel we’ll be able to generate tremendous results by doing it.” The New York marketplace is one of the most competitive distribution areas in the country, he notes, with at least five firms battling for market share.

Bach says he hopes retailers will be enthusiastic enough about the contest to “buy from us even if others offer a small discount.” “Reach For The Stars” will feature monthly drawings from May through October. Retailers will receive one free game card with each videocassette they buy.

“We’re spending over $100,000 on this, because it’s planned as a six-month-long campaign,” says Bach.

“Reach For The Stars” will feature monthly drawings from May through October. Retailers will receive one free game card with each videocassette they buy.

“When a customer phones in an order, the tickets are mailed out the next day, and he gets them the following day,” says Bach.

Cards can also be obtained by writing Reach For The Stars Game Card Requesta, P.O. Box 4584, Blair, Neb. 68009. One entry ticket will be given for each envelope sent.

Organizer for the game is the D.L. Blair Corp., which put together the highly publicized “Wingo” game for the New York Post. “They’re auditing all the tickets,” says Bach.

To play the game, retailers have to scratch three stars off their playing cards. They win if they uncover the phrase “Star Video” all three times. The player’s prize is determined by scratching the card’s “prize circle.”

To be eligible for a cash prize, the card’s perforated stub has to be mailed to Star Video Reach For The Stars Sweepstakes Drawing, P.O. Box 4372, Blair, Neb. 68009. Winning videocassettes that are unclaimed after the contest ends will be awarded through a “Second Chance” drawing in November.

Selection of winners will take place about the 10th of each month.

TONY SEIDEMAN

---

You’d Better Give Him The Raise. Actor Robert Englund of “Nightmare On Elm Street” slips into his “Freddy Kruger” character during a discussion with some Media Home Entertainment executives. Standing, from left, are vice president Jack Bernstein, Englund/Freddy, chairman John Turner, and Media’s Carol Lee.
Sony Mines Precious Metal With "Hear'N'Aid" Cassette

BY ETHLIE ANN VARE

LOS ANGELES--Sony Software says that advanced orders for "Hear'N'Aid: The Sessions," a 30-minute video EP portraying the recording of an heavy metal charity single, "Stars," will make it the company's second videocassette to ship gold this year.

"Hear'N'Aid" is the second music videocassette to be released prior to its companion album, following Sony's "John Lennon Live in New York City," which was the first Sony title this year to ship gold.

The proceeds from "Hear'N'Aid: The Sessions," which retails for $16.95, will be donated to the USA For Africa fund.

Still, explains Sony Software director of marketing Andrew Schofer, "Retailers will make the same margin on this that they would on any Video 45. We're not asking them to sacrifice any of their normal monies. The charity aspect is in our part." The artists involved in the Hear'N'Aid project, originally recorded last May, have also donated their services.

Sony picked up this project last fall, says Schofer, "but we wanted to time the release with the release of the polygram. Polygram is distributing the "Stars" single, and a compilation album is scheduled for release later this month.

"We're working jointly with Polygram on promotion," says Sony Software merchandising manager Michael Rudich. "There will be joint advertising and radio promotion."

The out-of-box success of "Hear'N'Aid: The Sessions," which was directed by Wendy Charles for Taeco and co-produced by Charles and Marie Cantin, is no surprise to Sony's Schofer. "We didn't have to sell [dealers on it]," he claims. "You don't have to tell a music retailer that heavy metal sells."

Sony's Schofer. "We didn't have to sell [dealers] on it," he claims. "You don't have to tell a music retailer that heavy metal sells." He added that Sony's "John Lennon Live in New York City," that heavy metal sells."

"Stars," will make it the company's second videocassette to ship gold this year. Sony title this year to ship gold. Sony's "John Lennon Live In New York, N.Y. 10036."

HOME VIDEO

Symbols for formats are A=Beta, \( \vee \)=VHS, \( \oplus \)=CED and \( \triangle \)=LV.

Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rentals" is indicated.

FILMS

THE ABC'S OF LOVE & SEX, AUSTRALIA STYLE, Brigitta Almsrom, Bettina Borer, Ian Broadhead. A Academy Home Entertainment 1044/\$59.95.

HANS CHRISTIAN ANDERSEN. A VidAmerica 7099/Lightning Video/\$39.95.


BROTHERS GRIMM. A VidAmerica 7097/Lightning Video/\$39.95.

DEADMEN LIMITER. Joe James, Irene Inescott. A Academy Home Entertainment 1044/\$59.95.

FOR WEEK ENDING MAY 17, 1986

Compiled from a national sample of retail store sales reports.
CBS Ups Production Of Home Tapes

Priet, Ozzy, Dylan Programs Planned

BY STEVEN DUPLER

NEW YORK Although the CBS Records Groups' $18.99 a year, it is cutting back on its promotional clip output, the division's Music Video Enterprises arm says production of both long- and short-form videos for home sale is on the rise.

"We're putting out a lot more product, and it's doing very well on the charts," says Jerry Durkin, CBS Records' vice president of business affairs for the East Coast. "We've been averaging three to four videos per week on the charts, and we've expanded our programming considerably over 1985," says Durkin, who is in charge of Music Video Enterprises, which oversees production and distribution of the company's music videos.

So far this year, says Durkin, CBS has released seven music programs for home sale, more than were produced in all of last year. This year's plans call for production of 20 programs, split equally between long- and short-form.

The productions are budgeted at anywhere from $10,000 to more than $250,000. (The latter figure is for last year's "Weird Al" Yankovich program, "The Complete A!").

"Tapes have to be repeatable to sell".

In addition to its production and licensed video business, the division, the Music Video Enterprises arm oversees administration of the record label's traditional CD and single record sales.

"Tapes make the right kind of long-form production, the industry needs to make the genre more attractive to consumers—but only if you could put it together for real dollars, and if the home video market was bigger."

At the moment, Durkin says, CBS Music Video Enterprises—like many other labels' home video music divisions—relies on the sale of television rights to defray its production costs. "We do want to do more than just concerts and clip compilations. As the home video marketplace and TV interest expand, the opportunities for bigger-scale productions will increase also."

In addition to its production and licensed video business, the division, the Music Video Enterprises arm oversees administration of the record label's traditional CD and single record sales.

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Company: ____________________________ □ a Retailer

Address: ____________________________ □ a Wholesaler

City, State, Zip ____________________________ □ a Manufacturer

Please return to VSDA, 1008-F Astoria Blvd., Cherry Hill, NJ 08003
**New Video Clips**

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

<table>
<thead>
<tr>
<th>Artist/Producer</th>
<th>Video Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>B.B. King</td>
<td>&quot;The Thrill Is Gone&quot;</td>
<td>Arista</td>
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<tr>
<td>The B-52's</td>
<td>&quot;Love Shack&quot;</td>
<td>Columbia</td>
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<tr>
<td>Bruce Springsteen</td>
<td>&quot;Born To Run&quot;</td>
<td>Columbia</td>
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**T-Birds Are Cookin'**

Fabulous Thunderbirds Jimmie Vaughan and Kim Wilson from the group's "Brutal" album, Eric Kulberg produced. The song is entitled "A Little More Love." The video was directed by director Storm Thorgerson. The project was lensed in England. "A Little More Love." The video is available for promotion.

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**VIDEO TRACK**

(Continued from page 60)

**NEW VIDEOS ADDED THIS WEEK**

<table>
<thead>
<tr>
<th>Artist/Producer</th>
<th>Video Title</th>
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<tr>
<td>Fabulous Thunderbirds</td>
<td>&quot;Tuff E Nuff&quot;</td>
<td>Arista</td>
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<td>The Hit Makers</td>
<td>&quot;Living In A Boy's World&quot;</td>
<td>Chrysalis</td>
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<td>The House Of Pain</td>
<td>&quot;Jump Around&quot;</td>
<td>Elektra</td>
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<td>The Isley Brothers</td>
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**STILL CONSIDERING/NEW**

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<tr>
<td>The Isley Brothers</td>
<td>&quot;Wearin' The Love&quot;</td>
<td>Island</td>
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**Video Music As of May 7, 1986**

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<td>The Who</td>
<td>&quot;I Can Only Say&quot;</td>
<td>Warner Bros.</td>
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MAY 17, 1986

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- Feature an open stock of all music types - Rock, Dance, Oldies, Jazz, Country, Contemporary and Country?* ...

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Disk Cutter Focuses On CD Mastering
Waring Finishes Major Redesign of FDS System

BY SAM SUTHERLAND

LOS ANGELES Audio engineer and inventor Hank Waring is focusing on Compact Disc mastering needs via his newly redesigned FDS mastering system, now operating as a digital signal processing chain. A veteran disk cutter who’s worked primarily from Quad Teck Studios here in recent years, Waring had developed his original FDS (for Full Dimensional Stereo) system on a computer-based design, with a one-of-a-kind processing chain. But Waring now says he experiences in processing masters for CD submasters, prompted a major redesign, completed late last year. He estimates additional research, including newly engineered components, has added an estimated $3.1 million. 

Waring claims that his new 1610 mastering system employs 57 separate microprocessors, using his own chip design, to analyze different elements in each program and compare them to reference samples of the same instrument. He says the system thus processes signals to restore missing harmonics and restore the time consonance of phase information.

The system, which Waring says can be used with analog or digital masters, has a sampling rate of 640 kHz, as compared to the present digital audio standards of 44.1 kHz.

"I hit on something by accident" 

48kHz, and, for prototype Digital Audio Tape (DAT) consumer machines, 50 kHz. Thus far, he’s tested the system with projects for Laser Video, Art Labo’s Original Sound oldies line, the reactivated Dunhill label (now a CD-only operation), and other custom editions. He’s also taking on other CD-only specialists interested in upgrading old masters for transfer to digital disk, as well as cassette mastering.

"Most people have the same problem with digital recording: its steril- ity," says Waring. "So I programmed in samples of what real instruments sound like." More important than that comparative aspect of the design, adds the engineer, is FDS’s ability to correct phase problems.

"Most signal processors use phase subtractions to achieve the desired effect," says Waring. "FDS doesn’t use subtractions at all." He also claims that typical phase cancellations posed by speaker systems are avoided because of the overall effect of the process on phase information.

Like the earlier FDS system, Waring contends that the new digital incarnation precludes further signal processing. Waring remains secretive about more specific circuit concepts embedded in the FDS system. With both generations of the system, he candidly says he’s “hit on something by accident, and it works.”

Right now, Waring continues to offer FDS through Quad-Teck, although he had previously opened the door to possible licensing arrangements for the technology. In recent months, he’s used the system for analog disk and cassette as well as CD mastering, but he’s placing much of his current emphasis on the third of these areas.

On the boards is a second CD mastering room, which he expects to complete by late spring at an estimated additional cost of $500,000. The facility’s original Sony 1610 digital processor has been succeeded by the newer 1630 system, with digital-time analysis gear added. Rates for the system are $2,500 per album, including digital sub-mastering and full FDS processing.

Z-STUDIO, a newly-opened 24-track facility in Brooklyn, reports a number of recent projects: Mark Berry was in producing Robjey for Silver Blue Records; Stephan Gerble produced French artist Robert Farel for Barclay Records; and Ray Arlen produced three new tunes for artist Krystle Davis.

Atlantic artist Shannon is working on several tunes for her next album at Arnold/Dysinger Productions, with Greg Arnold programming drums and keyboards, and Richard Dysinger at the board. Synthesist Arnold toured with the singer during 1985.

At Power Play, producer Tony Arfi was working with artist Tony Rome on the latter’s new 12-inch, “Rock This Way.” Matt Buccheri co-produced and engineered. Mixing was handled by Buccheri and Marty Mari. Also there, Bruce Herzfeld was in working on several remixes, including the next singles record for the Plateau label. Julian Herzfeld engineered.

The production team of Morales & Munizabi (M&M) has been working at Quadrasonic Studios with Polydor/UK act Style Council. Run-B.M.C. recently wrapped its new album at Secret Society. Also there, Chris Spedding is working with Jill Wisoff.

Los Angeles Audio engineer Greg Fulginiti recently mastered records for .38 Special, produced by Keith Olsen for A&M; Krokus, produced by Tom Werman for Arista; two Jimi Hendrix albums, produced by Alan Douglas for Capitol; and Vanity, produced by Skip Drinkwater for Motown.

PolyGram act Con Funk Shun was in at Galaxy Sound Studios mixing its new project with producer Leon Ware and engineer Reggie Dozier. Also, Motown’s Rockwell was in producing, mixing, and doing background vocals for his album project with co-producer Kenny Ashby Gurdy.

Jeffrey Osborne was at The Complex, producing an album on Johnny Gill. Tommy Vicari engineered the sessions, with Ken Fowler assisting. Also, Jackson Browne was in to produce singles for his new album. Greg Ladanyi was at the board with Duane Seykora and Murray Dvorin assisting.

Songwriter Randy Skaggs has been recording a single at Skip Saylor Recording. Tom McCauley is at the board, assisted by Joe Shay. Also there, John Dexter was producing a single for A&M’s Almo Irving Publishing. Skip Saylor at the console, assisted by Shay.

Composer/lyricist Robert Kraft
(Continued on next page)
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AUDIO TRACK
(Continued from preceding page)

has been at Image Recorders in Hollywood, working with engineer Chris Desmond on the theme song and episodic music for a new CBS-TV series, “Blood Brothers.”

NASHVILLE

LOUISE MANDRELL was recording recently at Treasure Isle with producer R.C. Bannon and engineer Bob Bullock. Also there, Paul Worley and Marshall Morgan were producing the Nitty Gritty Dirt Band, with Morgan engineering, assisted by Tom Harding. Worley was also mixing a Marie Osmond album for Capitol, with Ed Seay engineering. Assisting were Harding and Tom Der.

Mick Lloyd was in at A.M.I., tracking with Tony Heuterly and Bobbi Lee Wills of Southern Crescent. At the board was Bernie Vaughan.

Comstock Records producer Patty Parker was in at Chelsea Studio, working with artist Doug Peters on two new singles.

Mastering engineer John Eberle recently completed the following projects at Nashville Record Production: Johnny Burke’s single for Acclaim Records, “Gold In His Mind,” and DeDe Higgins’ single for 16th Avenue Records, “Baby I Would/Is It Love Yet.”

Reunion’s Billy Sprague was at Hummingbird Studio cutting tracks, overdubs, and vocals for his new album. Reed Arvin produced, Mike Pianos engineered. Also, gospel artist/writer/producer Alan Robertson recently wrapped his second album, engineered by Lynn Fuston.

OTHER CITIES

SCOTTISH ARTIST Jesse Rae (co-writer of John Waite’s “Missing You”) is recording his new WEA album at Troutman Recording Studios in Dayton, Ohio. The record, set for an early fall release, is being engineered by Roger Troutman.

At Songbird Studios in Atlanta, Ga., ex-Silver Bullet Band member Bill Mueller has been working on an album with engineers Roger Wright and Richard Head.

Cheap Trick was in at PolyMusic Recording in Homewood, Ala. The group was tracking guitar, keyboard, vocals, and Synclavier for several tracks on its next album. Andy Bray was at the desk. Also, N.Y.-based jazz-rocker Randy Hunter was there recording his upcoming album on Pandem Records, with Bray again at the board.

Bassist extraordinaire Tony Levin (Explorers, King Crimson, Peter Gabriel) was at Dreamland Recording in Woodstock, N.Y., producing tracks for an album on Pamela Golden for Park Avenue Productions. Mark Mandelbaum was engineering, assisted by Dave Cook.

At Studio A in Dearborn Heights, Mich., producer Roger Probert has been working with High Society, a four-piece rock outfit from Ohio. Eric Morgeson at the board, assisted by Eric Livengood.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.
Some Like It Solo. Power Station vocalist Michael Des Barres, center, meets with Famous Music executives in New York to sign an exclusive long-term worldwide songwriting and co-publishing agreement. Des Barres' forthcoming debut solo album will be released by MCA/Gold Mountain Records. Shown with the artist are, from left, creative director Wally Schuster, president Marvin Cane, senior creative director Alan Melina, and Gold Spaceship Management's Anita Camarata.

Industry Salute. Barry Manilow, second left, joins other top songwriters who were honored at a recent SRO "Singers' Salute To The Songwriter" in Los Angeles to benefit the Betty Clooney Foundation For The Brain Injured. With Manilow are, from left, Alan and Marilyn Bergman, Sammy Cahn, Jule Styne, and Cy Coleman.

Sturdy Talent. Sutra Records chief Art Kass, seated, poses with members of Bricks Mortar after signing the group to his label in New York. Standing are, from left, drummer Charles Collins, manager Chuck Dembrak, Sutra's national promotion director Joanne Cordera, bassist Vladimir Sevcenko, guitarist John Bushnell, keyboardist Glen McClelland, and singer Ricky Collins.

Creative Music. CBS Songs' president Michael Stewart, left, and vice president of marketing John Velasco, right, present Bozel, Jacobs, Kenyon & Eckhardt staffer Ron Devito with this year's CBS Catalog Partnership SYNC (Song of the Year in a National Commercial) Award in New York. The Los Angeles-based advertising firm received the honor for its featured use of "Over There" in the TV commercials created for Chrysler's GTS.

Los Angeles' Angel. Composer/conductor Bill Conti, right, is honored with a Resolution by the Los Angeles City Council "in recognition of his outstanding musical contributions." Councilman John Ferraro presented the award.

Label Bash. Rhino Records chefs Richard Foos and Harold Bronson celebrate the release of Kip Addotta's new Capitol/EMI-distributed album "Life In The Slaw Lane" in Los Angeles. Gathered are, from left, Bronson, Capitol's Joe McFadden, Addotta, Foos, Capitol's Michael Roden, and Addotta's manager Marty Richardson.

White House Jam. MCA's Jets perform tracks from their new self-titled release at the White House in Washington during the annual Easter egg roll there. Shown from left are Elizabeth, Moana, Leroy, Rudy, and Kathy Wolfgramm.
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Matsushita Expands CD Player Output

TOKYO Matsushita Electric is about to become Japan's biggest manufacturer of Compact Disc players, with output set to rise by about 50% in the fiscal year 1987, according to company spokesmen.

The company's production line is centered at its Mooka and Moriga-ku facilities in Fukuoka for assembly. Cause major components, including CD players. No large investment is expected between the BCNZ and PPL.

Des Monaghan, BCNZ controller, went on national TV to state that, "We are in the process of bringing this videoclip matter is part of the copyright protection aspects of copyright protection." The BCNZ point to a growing intolerance of this practice among the British public.

The biggest independent company was CNR, with a 5.2% share.

Strong CD Action Paces Dutch Industry's Upturn

BY WILLEM HOOS

AMSTERDAM The Dutch record industry saw its turnover increase 11.5% in 1985, to $211.7 million (746 million guilders), mainly because of impressive sales action in the Compact Disc market. The extraordinary figures come from NVPI, the national IFPI branch.

There had been a consistent increase annually, a total of $11.7 million since the Compact Disc reached boom status in the Dutch marketplace last year. Total retail value was $4.29 million, compared with $2.59 million in 1984, an increase of 68%.

The long-running controversy over the Phonogram Performance. Ltd. payments U.K. broadcasters must make for the right to play records on the air cropped up, as expected. Leading U.S. radio consultant Jeff Pollack described the current plan the Fukushima factory, centered at its Mooka and Moriga-ku facilities in Fukuoka for assembly. Cause major components, including CD players. No large investment is expected between the BCNZ and PPL.

Meanwhile, the main complaint aired at the second U.K. Music Radio Conference in London, held April 25, was the dominance of singles and compilation reissues on British radio. Two managing directors of major record companies, Rob Dickens of WE A.U.K. and Peter Jamieson of EMI, referred to radio's "obsession" with singles and oldies. Said Dick Cockerill: "The increasing air play of oldies is frustrating to those of us trying to break new acts and music." And Jamieson added: "We want people today to relate to the music of our time. We need more albums that aren't just collectables, and we want more airtime for them. We're too hooked on 45s and transient fads."

But Roger Day, Invicta Radio Programme controller, sees a different opinion on the subject of more on-air album coverage: "It's just dross now and that's why albums were sold in the Netherlands (16.5 million) in 1984. A slight retail price increase in this sector accounted for the increase in this sector accounted for 68% of total recorded music turnover in the Netherlands.

Last year also saw an upturn in cassette sales, which rose 20% to $53.2 million. Turnover of LPs and singles (including 12-inch product) was much the same last year as in 1984: $119.6 million for albums and $1.97 million for singles. Another hopeful sign is that the decline in LP sales, which started in 1978 when the turnover was $184.3 million, has been stopped.

In unit terms, 1.4 million CDs were sold in Holland last year, compared with 500,000 in 1984. Sales of cassettes were 5.5 million, compared with five million in 1984, and sales of disks (LPs, singles, and 12-inch singles) were 27.9 million, compared to 29 million in 1984.

In 1985, a total of 15.7 million LPs were sold in the Netherlands (5.6 million) in 1984. A slight retail price increase in this sector accounted for the increase in this sector accounted for 68% of total recorded music turnover in the Netherlands.

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True North Chief Finkelstein Decides To Take A Rest

TORONTO Bernie Finkelstein, the president of True North Records, who has been known to say he’s “cutting back, not cutting out.”

...But there is little doubt the enterprise had been waning in recent years. Friends say work took an immense toll on him, even though he had launched the label and nurtured it as a dutiful parent nurtures a gifted child.

"For me, the thrill is gone in running a full-line independent record company," he says. "I no longer feel the joy." He stresses that he’s proud of his accomplishments.

"I feel badly for the people I had to let go, and I realize there will be one less place for people to go to." But there is little doubt the entertainment world hasn’t seen the last of Finkelstein. "I have a personal agenda," he says, "but I’m not ready to divulge it yet.

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Trade Groups Call For Copyright Revisions

BY KIRK LAPONTE

OTTAWA The Canadian music industry’s seven major trade organizations, in a rare display of unanimity, have written the federal government a letter that says “it’s time for change.”

Their nine-page policy statement is a mixture of endorsements of recently stated government positions on copyright reform, requests for clarifications of some of the positions, and last-ditch attempts to change the approaches of federal policymakers before a new act is introduced later this year.

The Canadian Recording Industry Assn. (CRIA); the Canadian Independent Record Production Assn. (CIRPA); the Canadian Music Publishers Assn. (CMPP); and the Canadian Musical Reproduction Rights Agency Ltd. (CMRA) have made their plea to Communications Minister Marcel Masse and Consumer and Corporate Affairs Minister Michel Cote for Copyright Act revisions.

The toughest language in their brief is directed at two areas—exceptions under the act that would allow for moral rights of usage and a measure that would limit the term of licenses and the assignment of rights.

"The music industry views the freedom to contract as a fundamental right flowing from copyright ownership," the brief says. "We view the government’s proposal to incorporate provisions in the new act that would limit the term of licences and of the assignment of rights as unnecessary and potentially harmful government interference and recommend strongly that no such provisions be included in the new act."

As for the moral rights issue, the industry asserts that, when taken in conjunction with the government’s proposal to grant broadcasters ephemeral rights of recording, the moral rights provision would "permit the making of radio and television commercials without having to obtain authorization from the composer and author." The recommendation against instilling such a move was made “in the strongest terms.”

"The freedom to contract is a fundamental right”

Furthermore, the industry voices strong support of the federal government’s stance on the Copyright Act revisions.

The industry also proposes an option under civil remedies for infringement that would allow plaintiffs to claim statutory damages for acts of direct and indirect infringement as an alternative to claiming actual damages and an accounting for profits.

And the business wants a “right of display” under revisions concerning computers. The industry’s brief says that such a right has “important, direct, and clearly foreseeable consequences with respect to the electronic publishing of musical works.”

On many points, the industry voices strong support of the federal position. It likes the idea of a maximum $1 million penalty for infringement, although it proposes a two-tiered system of punishment that would allow Crown prosecutors leeway in determining which offenses might be pursued as summary convictions and indictable cases.

It agrees that the role of the Copyright Appeal Board should be limited to rate setting and that it should have no power to organize or administer collectives. But the industry wants the government to proceed with substantive reforms, even though the actual board powers may take longer to articulate.

Similarly, the business is pushing for action on the issue of rental rights—it wants them established and administered. But the government is considering a study of the establishment of a mechanism of collection before making a decision. And the industry is concerned that the government appears to want to study how it might implement a system to compensate for home copying.

“Royalties collected can be distributed based on availability”

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Billboard May 17, 1986
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(Courtesy The Record) As of 5/1/86

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<th>WEEK</th>
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<th>ARTIST</th>
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<td>&quot;DON'T FORGET ME&quot;</td>
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<td>PHIL COLLINS</td>
<td>PARLOPHONE</td>
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<td>&quot;GIVE IT TO ME&quot;</td>
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### AUSTRALIA

(Courtesy Kent Music Lab) As of 5/1/86

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<td>GEORGE MICHAEL</td>
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### ITALY

(Courtesy Germano Rusconi) As of 4/30/86

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Are American consumers being mauled by malls? One person who worries about what he calls the “over mailing” of the U.S. is Jack Eugster. He ought to know. Eugster is president, Musicland, Minneapolis, operator of almost 500 stores, 80% in malls.

Not only are there too many malls, but it is becoming increasingly expensive to locate home entertainment software stores in them. “We pass on some deals,” Eugster says. Moreover, Musicland and other mall-oriented chains are looking eagerly at other configurations, from free standing to strip center sites.

BASIC DEFINITIONS: Forbes’ columnist Steven Bergsman classifies a “mall” as requiring at least two major department store anchors plus shop space. A “community shopping center” is considered to comprise 125,000-200,000 square feet with usually an anchoring supermarket or drugstore. Then there is the “neighborhood center” with 40,000-70,000 square feet built around a supermarket, differing yet from the “strip center.” Bergsman defines the off-street grouping of stores as a strip center with usually 15,000-25,000 square feet in space, and there are still more categories. Developers are now segmenting strip centers into smaller “convenience centers,” often anchored by a 7-Eleven or other convenience mart.

NEW ANCHORS: One effect of the “over mailing” Eugster speaks of is that malls have run out of department stores as anchors. One answer—the dramatic expansion of home entertainment stores into superstore size, as seen with Wharehouse on the West Coast and Tower in Greenwich Village. Federated Group, the West Coast chain featuring software (Compact Disc and video) is an example. Federated’s giant 26,000-31,000 square foot behemoths can serve as anchors, as in Houston at the new Deauville Fashion malls.

MEGA MALL: If there is seeming no end in sight for malls, (though some retailers like Eugster are forecasting fewer and fewer), there is no end to their size, according to Architecture Record author Margaret Gaskie. Sizes up to 2 million square feet are cited with the trend toward malls that resemble city-center offices, hotels, commercial buildings, recreational and educational facilities and housing as well. The mall as “city” is attracting serious architects who until recently often looked askance at designing shopping complexes.

ENCLOSED/EXPOSED: Still another trend is the not totally enclosed mall, as exemplified by Horton Plaza in San Diego, also seen by its developers as a museum. Eugster notes Horton is unique “because San Diego is the largest city in America without major department stores downtown. Horton attracted them.”

RENAISSANCE MALL: Still another trend in malls is the conversion of structurally sound and hopefully picturesque old center-city building into malls, breweries, warehouses, lofts, as Gaskie notes. Merchants obviously welcome the revitalization provided in urban center sites.

FACTORY OUTLET MALL: One of the hottest trends, according to Business Week, is the factory-direct mall with bargains as much as 50% list. In 1986, it’s expected 370 will open compared to just 60 six years ago, with firms such as Memphis-based Belz Enterprises operating five such outlets in four states. A big attraction is lower rents, as much as 50% that of the usual mall because factory outlet mall are generally located in remote areas.

ONLY GAME IN TOWN: Reflecting still another trend of the past decade is the drift of malls to smaller 10,000-50,000 population communities. Chains moving beyond records/tapes to full-line video benefit enormously when nearly a whole community patronizes a mall as with Camlott Enterprises’ unit in Hattiesburg, Miss. The usual caveat of video rental in malls—too inconvenient for the “dry cleaner” frequent activity of returning movies—is a moot point in community dominant malls, says Terry Woodward, president, Disc Jockey, Owensboro, Ky., another chain scoring successes with video rental in malls.

RENTAL TRENDS: With the diverse activity in shopping centers, the action seems currently aimed at smaller convenience centers and strip

(Continued on page M-4)
MALL DEVELOPERS MAINTAIN SELLING MUSIC'S A MUST

By ELISABETH STAGG

A music store is an integral part of our business," says Keith MacRae, manager of Beverly Center, a Beverly Hills, Calif. mall whose 183 stores include a Musicland.

"It's important to any mall, but to us especially because so many of our customers are involved in the music business."

Whether the mall is on the West Coast, East Coast or smack in middle America, mall developers agree with MacRae—selling music is a must.

"We always try to include one record and tape store in every mall," says Lonnie Underhill, a leasing representative with General Growth Companies of Des Moines, Iowa. "We try to appeal to a mass market and a record/tape store rounds out our tenant mix."

While many developers include records and tapes under home entertainment, General Growth prefers a separate "music and records" category for its malls, 29 of which are dotted across the country and on both coasts. One is in San Juan, Puerto Rico. Their tenants include Record Bar, Disc Jockey, Camelot, Hastings, Musicland, and Wherehouse.

Music and records, which includes keyboard and organ stores, account for about 5% of the GLP, or gross leasable area of General Growth's malls, excluding its department stores. With those stores figured in, the space drops to 2.5% of the mall's total square footage.

Just as important as including a record and tape store is choosing the right retail chain, say developers. While a record and tape store is "one of the tenants we always have blocked in," says Ken Herman of the Charlotte, N.C. based Faison Associates, "we seek out people we know put in a good thing."

Generally they use a mall's total square footage to determine the number of record and tape outlets. General Growth of Des Moines, Iowa, adds a second record store once the mall exceeds 500,000 square feet, but a spokesman says, "If there's a lot of youth in the market it's possible to have two in a smaller mall." They stop short of a third, however, even in their largest malls, which reach a million square feet.

Price Development of Salt Lake City, Utah, adds a second outlet when a mall reaches the 700,000 to 800,000 square feet range, and acknowledges concern about the effect of competition from other tenants within the mall.

"We can't limit the amount of records and tapes sold by department stores, but we do restrict those sales by other specialty tenants," says vice president Steve Bogden. "We won't let them diminish the market for our primary dealers."

(Continued on page M-4)
SPEC'S SIEGER ON AWARD-WINNING ARCHITECTURE: ‘WE CONSIDERED HOW EXCITING THE MUSIC IS NOW’

If one were to inquire of architects’ roles in designing mall stores it might be difficult to find a better source than Charles Sieger Architects, Miami. Indeed, a decade ago the firm was taking architectural awards for its Spec’s Music Dadeland Mall unit. Now the firm has a wall full of awards. In this interview, Charles Sieger talks about successes with Spec’s stores.

BB: Dadeland Mall manager was Martin Spector and the family, Ann Lief [president] and everyone. It’s continued over the years. Now, we do mainly high-rise buildings. We don’t care about doing tacky dress shops. We would consider stores if we can exercise our own creativity.

BB: What was your approach in 1983 when you did what Spec’s calls its Gazebo store in the Mall At 163rd? Your firm won an award from the Society of Illuminating Engineers for lighting and a Florida Chapter award from the American Institute of Architects for overall design.

CS: Again, it was the music at that time. There was so much vibrancy, so much change. We considered neon in bands that ascend. Curiously, it was an idea that grew from the style of ’50s steakhouses. We used bright blue and red neon because they clash interestingly. Otherwise, the entire store is black, very radical.

BB: Indeed, speaking of radical, it has this cash wrap cubicle or gazebo that gives the store its name and it has no ceiling. You painted the AC ducts black and unless you look carefully, it does appear as a black ceiling.

CS: We were able to convince Martin and Ann that all black can be as effective as all white. There’s red neon around the perimeter of the ceiling.

BB: Martin says the mall management was so pleased it wanted Spec’s to open this second outlet on the ground level. Did you finally out-do yourself with Spec’s Metro—a store designed as a New York subway station complete with a constantly opening and closing front entrance?

CS: The idea was as if patrons entering the store were getting off a subway car. The (Continued on page M-4)

MALL RETAIL

MUSICLAND’S RETAIL INVENTORY MANAGEMENT (RIM) KEEPS MALL STORES FROM COOKIE-CUTTER SAMENESS

all stores may suffer from a bum rap in that they are often described as “cookie cutter” copies of one another. This criticism is something executives are acutely aware of at the largest mall-oriented record/tape chain in the world—Musicland.

According to Arnie Bernstein, senior vice president/operations at the chain’s headquarters in Minneapolis, Musicland is busily redesigning its mall sites in terms of any ambience or cookie-cutter sameness, but that’s just one part of the story. To get away from the sameness of look around the country in its mall sites, Musicland, says Bernstein, “has realized we might be a little too much white bread, a little too much vanilla. That’s why we’ve added light boxes and so forth.”

But the big factor in stores not being Xerox copies of one another is in the bottom line—inventory.

Through development of RIM (Retail Inventory Management), a project Musicland president Jack Eugster made his priority after coming aboard in 1980 to head the chain, all 458 stores can be differentiated through 235 subgroups of SKUs.

Proprietary considerations prevent Bernstein from completely spelling out how finite RIM is, but he will say that in a category such as rock “there are many subgroupings, heavy metal, new wave, soft rock and so on.” Such nearly infinite subcategorization extends beyond precorded music to everything in the stores except singles and certain specialized genres that are bought locally.

“Because of the size of our mall stores, we can’t carry everything so we more or less (Continued on page M-4)
EN years and 26 stores—all in strip centers—after its beginning, Kemp Mill Records & Tapes is opening its first two mall-oriented locations by early summer.

Marketing vice president Howard Applebaum attributes the delayed mall penetration by the Washington D.C.-based discount chain simply to lack of early summer.

“Rents are higher. The landlord takes a bigger cut. We couldn’t afford it up to now. In addition, finding available suitable space is not easy,” Applebaum says.

The 3,500 square foot store in Potomac Mills in suburban northern Virginia was an easier lease than Iverson Mall in Prince George County, Md., Applebaum says. Potomac Mills is an outlet mall, one featuring discount outlets exclusively.

Kemp Mill has built its chain on a philosophy of low prices encouraging more volume thereby maintaining essential profit levels.

Though the 2,400 square foot store in Virginia opens earlier, sometime in late May, the planning board on the Potomac Mills’ store is further ahead. That store competes with a Waxie Maxie’s and a Record World outlet already established there, while Kemp Mill will be sole record store in the other mall.

Both mall projects outdistance the average 1,500 square feet in the strip center stores. “We require the greater space in order to stock a larger spread of LP, cassette and CD titles. We’ll carry around 4,500 cassette titles in new customized open-display wall racks. We always bought used fixtures before, LP titles will be dropped from 5,000 to a year ago to perhaps 4,000,” Applebaum says.

“One of the compromises is that the chain’s based,” says Steve Bogden, leasing vice president in charge of leasing.

“We’re generally the dominant small, and the musical taste might be very different in other cities where the chain’s based,” says Bogden, who’s been pleased with the Record Bar, Hasting’s (including full-el’s) and Record Shop chains. “The manager’s got to know what’s moving locally and have the autonomy to get it.”

“When we get a good chain, they appeal to all ages,” says Howard “Sonny” Hall, vice president in charge of leasing for David Hocker & Assoc. “Chains like Disc Jockey, Record Bar and Camelot attract the bands and middle-aged crazies like myself.”

Based in Owensboro, Ken., Hocker & Assoc. owns 10 regional malls, most of them in the Southeast. Unlike most developers, who restrict record store noise levels in their lease, Hocker & Assoc. has never done so.

“The chains we have dealt with have stores that are professionally run,” says Hall. “We never had any problem with noise.”

Other than the potential for noise complaints, none of the developers cited any drawbacks to record and tape stores. They view large crowds of autograph-seekers fans at artist in-stores as a plus, not a negative.

“You can’t take solace that the design was as ahead of its time as the merchandising concept. Joe Andrules [vice president/general manager] hoped to stock no black vinyl, just Compact Discs, prereduced audio cassettes and video. But because customers have LPs and singles upstairs they expect them downstairs, too.”

The chain idea is that an architect is to sell merchandise. Architecture can either compete with that objective or enhance the product.

BB: You’ve won the most awards with the free standing Spec’s flagship store on Dixie Highway, the concept of clouds, a Lighting Design award, a National Interior Design award and another Florida Chapter award. Will mall stores present more challenge? Do you feel constrained?

CS: No. We do what we feel like it,” says Bogden of Price Development, whose sister company, Price Broadcasting, owns Salt Lake City, Utah.

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**Financial Analysis**

**VOGEL FOR MODULS: “Entertainment Industry Economics: A Guide For Financial Analysis” will be an excellent addition to the entertainment investment bookshelf. Written by Harold L. Vogel, vice president and senior entertainment industry analyst for Merrill Lynch, the Cambridge University Press title includes detailed chapters on the music, broadcast, cable, and movie businesses. Vogel’s conclusions cover that the music business’ future manage to strike both a sweet note and a sour one: He sees revenue growth limited by home taping, “ossified and constrained radio station formats,” and adverse changes in demographics, but says technological advances in home entertainment, such as CDs and video, have created potential that has “never been greater” for the use and enjoyment of music.

**Schwartz Bros., Inc.**, the Lanham, Md.-based record and video distributor, reports record highs for the fiscal year ended Jan. 31. Income for the year nearly quadrupled earnings in the previous year, rising to $706,857 or 95 cents per share, compared with $185,591 or 24 cents the preceding year. Revenues increased $22, from $42.4 million to $64.5 million. The surge in sales of prerecorded videocassettes and expansion into new geographic markets are also a comparatively small customer for the kind of visibility Records Corp. in Olyphant, Pa., Frank Adams says the company has seen no effect on prices from the new law. “We don’t wish to guess that the manufacturers are selling to a captive audience,” he says, adding that record companies are now going to have a limited number of high-income years. One result of all this is that they frequently have complex income tax situations.

Choosing a financial advisor may be the most important business decision you’ll ever make. Here are a few things to consider for—and a few to look out for—when you talk to people who want to manage your dollars.

- They are selling something other than their professional services! A financial planner who tells you that you need substantial life insurance and then attempts to sell you that insurance, certainly can’t be objective in helping you make the right decision. All too often, financial planners put their clients into real estate syndication, oil and gas deals, equipment leasing deals, and similar investments, and receive a commission (finder’s fee) from the deal-maker. If the plan isn’t truly in your interest, the fees should be returned directly to the client.
- Are they both licensed and qualified by experience to be your advisors? Many “financial planners” or “business managers” are not. Look for a CPA or attorney who specializes in this work and is licensed to practice in your state. Ask for references—people like you—in your industry.
- Do they have professional liability insurance? Too many musicians and other entertainers have discovered that the people to whom their money was entrusted went south with the cash, leaving no way to recover. And a small business manager may not be dishonest—just inept or negligent. Professional liability insurance is designed to cover that negligence. If your financial advisor doesn’t have this insurance it’s worth finding another.
- Ask to see sample financial statements, personal budgets, cash flow projections, income tax plans. Find out what reports they provide to their clients; at a minimum you should receive a complete financial statement twice each year. For many people, tax and accounting data are difficult (Continued on page 89)

**MARKET ACTING**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

**BY FRED GOODMAN**

**NEW YORK** If you had the opportunity to buy an established major record company, would it cost you?

That question was recently raised by speculation that two majors, RCA and CBS, were up for grabs. General Electric’s pending acquisition of RCA Corp. has prompted questions as to whether the company has any real interest in being in the record business. Label officials say the company has continued to talk of plans to sell off the division (Billboard, May 10), and executives at GE have called questions about the division’s fate “premature.” And up the ladder, United Artists and CBS, were up for grabs.

The financial analysts who watch the entertainment industry say that they have had no indications that GE wants to get into that particular market.

At Merrill Lynch, vice president of research for Dean Witter, Fred Anschel, a vice president of the entertainment industry says that they have had no indication that CBS, were up for grabs.

**NEW YORK** If you had the opportunity to buy an established major record company, what would it cost you? Financial analysts who watch the market say that the ceiling price for a record company, what would it cost them?

The general feeling is that they could go for seven to eight times cash flow, says Fred Anschel, a vice president of research for Dean Witter.

Even CBS and Warner Bros. have had their ups and downs. Noting that he expects CBS Records to achieve operating profits of more than $125 million this year, Mark Reilly of F. Eberstadt & Co. also estimates a CBS price tag of $1 billion. But he adds that the price could be impacted by a limited number of potential buyers. “We haven’t had any record company transactions,” he says. “You have to ask who wants to get that into such market.”

At Merrill Lynch, vice president of research Harold Vogel also predicts that the price will be influenced by “a limited number of buyers,” and what he terms “a lack of familiarity. The record industry is very much like the casino and gaming business,” he says. “People on the inside understand it and don’t know why people on the outside don’t.”

While observers agree that Warren Bros. and CBS would be expected to set the dollar ceiling price for a record company purchase, the other majors could conceivably fetch greater proportional prices based on operating earning multiples.

Eberstadt’s Reilly notes that RCA does not break out its record division’s performance in corporate financial reports. He notes that last year’s combined operating profits for the division were in the neighborhood of $30 million. “Will those kind of figures get you more than $500 million if you want to sell the division?” he asks. “Probably, yes.”

In allocations to the prices these record operations could command, they are split as whether it is a spin-off of a record company division or a feasible move for either company at the moment, and attach different degrees of importance to the rumors.

James Pringle, ahx president of research for Dean Witter, says Anschel traces the genesis of a CBS spin-off scenario back to Ted Turner’s unsuccessful takeover bid, noting that Turner had pledged to sell off the record and publishing divisions to help pay the cost of his CBS buy-out. “If you look at it historically, there’s no real tie between broadcasting and records, says Anschel.

But Reilly sees it differently. “It’s hard to believe CBS would sell off their record group,” he says. “Records were always close to the heart of CBS founder William Paley. Plus, the present management seems happy with the growth of their home video business and there’s obvious synergy there for the future. I can see how someone dreams up a plan like this,” he adds. “They look at the group’s current strength and say ‘ Gee, wouldn’t it look nice if...’ And Tisch may contemplate it. But that’s a long way from saying he’s proposed it or that his board would seriously consider it.”

The question is, what would it take to get CBS to seriously consider it.

And Tisch may contemplate it. But at the group’s current strength and position, it seems unlikely that CBS would sell off the record and publishing divisions.” He says Anschel.

Although Warner Bros. and CBS have created potential that has “never been greater” for the use and enjoyment of music.

It is quite insignificant. He felt much, if any, drop. April could feel some kind of reduced price effect. All too often, financial planners put their clients into real estate syndication, oil and gas deals, equipment leasing deals, and similar investments, and receive a commission (finder’s fee) from the deal-maker. If the plan isn’t truly in your interest, the fees should be returned directly to the client.

- Are they both licensed and qualified by experience to be your advisors? Many “financial planners” or “business managers” are not. Look for a CPA or attorney who specializes in this work and is licensed to practice in your state. Ask for references—people like you—in your industry.
- Do they have professional liability insurance? Too many musicians and other entertainers have discovered that the people to whom their money was entrusted went south with the cash, leaving no way to recover. And a small business manager may not be dishonest—just inept or negligent. Professional liability insurance is designed to cover that negligence. If your financial advisor doesn’t have this insurance it’s worth finding another.
- Ask to see sample financial statements, personal budgets, cash flow projections, income tax plans. Find out what reports they provide to their clients; at a minimum you should receive a complete financial statement twice each year. For many people, tax and accounting data are difficult (Continued on page 89)
HOT 100

FOR WEEK ENDING MAY 17, 1986

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

ARTIST

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Artists

1. Whitney Houston (Greatest Love of All)
2. Pet Shop Boys (West End Girls)
3. Janet Jackson (What Have You Done for Me Lately)
4. Madonna (Living in a Material World)
5. Nile Rodgers (I Can't Help Myself)
6. MIKE & THE MECHANICS (All I Need Is a Miracle)
7. Prince (Purple Rain)
8. Prince & The Revolution (Purple Rain)
9. Culture Club (Kissing to Be Clever)
10. Bobby Bland (I Can't Wait)
11. I Want You (Bryan Ferry & Roxy Music)
12. Gary Numan (S华北)
13. Madonna (Like a Virgin)
14. Michael Jackson (Thriller)
15. Patti Labelle & Michael McDonald (If You Don't Know Me By Now)
16. OTIS REDDING (Respect)
17. The Rolling Stones (Brown Sugar)
18. Phil Collins (Easy Lover)
19. Pet Shop Boys (Go West)
20. Bruce Springsteen (Born to Run)
21. Prince (Purple Rain)
22. Fleetwood Mac (Rhiannon)
23. Elton John (Bennie and the Jets)
24. Prince (Purple Rain)
25. Van Halen (Jump)
26. Heart (Crazy Love)
27. Dire Straits (錢)
28. A&M Records (I Can't Help Myself)
29. Aretha Franklin (Respect)
30. George Harrison & Bob Dylan (Something in the Way She Moves)
31. Elton John (Your Song)
32. Phil Collins (Easy Lover)
33. Muddy Waters (Hoochie Coochie Man)
34. The Hollies (He Ain't Heavy, He's My Brother)
35. The Beatles (Yesterday)
36. Van Halen (Jump)
37. Mariah Carey (Vision of Love)
38. Phil Collins (Easy Lover)
39. ABBA (Cherish)
40. The Rolling Stones (Brown Sugar)
41. Prince (Purple Rain)
42. Bruce Springsteen (Born to Run)
43. Elton John ( Bennie and the Jets)
44. The Beatles (Yesterday)
45. Phil Collins (Easy Lover)
46. Van Halen (Jump)
47. Queen (Bohemian Rhapsody)
48. Phil Collins (Easy Lover)
49. Prince (Purple Rain)
50. Whitney Houston (Greatest Love of All)

Latest Addition

1. Kool & The Gang (Celebration)
2. ZZ Top (La Grange)
3. MC Hammer (U Can't Touch This)
4. Van Halen (Jump)
5. Bruce Springsteen (Born to Run)
6. Phil Collins (Easy Lover)
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27. The Beatles (Yesterday)
28. Phil Collins (Easy Lover)
29. Van Halen (Jump)
30. The Rolling Stones (Brown Sugar)

About the Hot Shots Debuts

1. Wham! (Last Christmas)
2. Soft Cell (Tainted Love)
3. Culture Club (Kissing to Be Clever)
4. D.A.R.E. (Kerry spa)
5. John Mellencamp (Rain on the Scarecrow)
6. Gary Numan (S华北)
7. Elton John (Bennie and the Jets)
8. Bruce Springsteen (Born to Run)
9. Stevie Wonder (Sir Duke)
10. Van Halen (Jump)
11. The Beatles (Yesterday)
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13. Van Halen (Jump)
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48. Van Halen (Jump)
49. The Rolling Stones (Brown Sugar)
50. Bruce Springsteen (Born to Run)
pet shop boys

west end girls #1 from the gold album 'please' opportunities the second single shipping this week

produced by stephen hague
ANNOUNCING
THE RELEASE OF THE NEW
GENESIS
SINGLE
"INVISIBLE TOUCH"

GENESIS is TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
Produced by Genesis & Hugh Padgham

ON ATLANTIC RECORDS

HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON climbs to the top of the singles chart for the third time as "Greatest Love Of All" (Arista) nudges out Pet Shop Boys. Houston's large margin in radio points overcame the Boys' small lead in sales. There were only four bullets in the top 10. Van Halen's "Why Can't This Be Love" (Warner Bros.) and Janet Jackson's "What Have You Done For Me Lately" (A&M) each moved up a position without bullets. The next contender for the No. 1 slot—but still far behind Houston—appears to be Madonna's "Live To Tell" (Sire), which made huge gains in sales and airplay to jump from No. 11 to No. 5.

A NEW TABULATION shows that 92% of all the Hot Movers since the feature was introduced last year have gone top 10, and no Hot Mover has peaked lower than No. 14. A Billboard Hot Mover, even if it is in the 30s or lower, is thus as close to a guaranteed future top 10 hit as you can get. "A Different Corner" by George Michael (Columbia) explodes in sales this week to become Hot Mover/Sales after being Hot Mover/Airplay last week. It's No. 26 nationally, but already top of the panel at B5-Q in Houston, I-95 in Miami, and Z-100 in Portland, Ore. Last week's Hot Mover/Sales, "Crush On You" by the Jets (MCA), is this week's Hot Mover/Airplay, fueled by top 10 reports from stations in Buffalo, Mobile, San Antonio, El Paso, Sacramento, and elsewhere.

THERE ARE SEVERAL other records with outstanding gains in radio. "Danger Zone" by Kenny Loggins (Columbia) and "When The Heart Rules The Mind" by GTR (Arista) each picked up another one-fourth of the panel to jump 25 and 21 places, respectively. The runner-up for Hot Mover/Sales, Heart's "Nothin' At All" (Capitol), is also hot at radio, including a jump from 15 to 10 at WKDD Akron, and top 15 reports from stations in Atlanta, Norfolk, Charlotte, and Seattle.

THE HOT SHOT Debut, "One Hit (To The Body)" by the Rolling Stones (Rolling Stones), comes in at No. 71 with more than one-quarter of the panel already on the record. Janet Jackson's "Nasty" (A&M) jumped on the chart at No. 74. With the first single from her current album still moving up, "Nasty" hits the top 20 in several West Coast markets.

HERE'S AN UPDATE on some hot new artists: The Models (Geffen) from Australia, up 11 places to No. 54 with a bullet, making nice moves at RI-104 Providence and WLRD in Louisville. Simply Red (Elektra) from England, bulleted at No. 32, already top 10 at five stations in California. The Blow Monkeys (RCA), also from the U.K., up 17 places to No. 64 with a bullet. It's No. 14 at WNKS Columbus, Ga., after PD David Lee Michaels had a Blow Monkeys Weekend and gave out inflatable monkeys along with the LP. New European artist Trans-X (Atco) is already No. 1 in Phoenix at KZZP, up to No. 79 with a bullet nationally. El DeBarge of DeBarge (Gordy) hits the top 40 for the first time as a solo artist with "Who's Johnny," assisted by an early top 15 report from Y-100 Miami.

FOR WEEK ENDING MAY 17, 1986

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stop reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Retail Breakouts

Radio Most Added

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<td>KENNY LOGGINS</td>
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<td>GTR</td>
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<td>SIMPLY RED</td>
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<tr>
<td>STEVIE NICKS</td>
<td>38</td>
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Stevie Nicks' "Has Anyone Ever Written..."

Billboard MAY 17, 1986

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### HOT 100 SINGLES & AIRPLAY

**For Week Ending May 17, 1986**

**SALES**

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<td>MCA/HL</td>
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<tr>
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<td>WHAT HAVE YOU DONE FOR ME LATELY</td>
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<td>RIVA, ASCAP</td>
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**AIRPLAY**

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<td>14</td>
<td>BAD BOY</td>
<td>MIAMI SOUND MACHINE</td>
<td>CHAPPELL/CHAPA/HL</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>I NEED A MIRACLE</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>GOOD TO YOURSELF</td>
<td>JOURNEY</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>17</td>
<td>MOVE AWAY</td>
<td>CULTURE CLUB</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td>HARLEY SHUFFLE</td>
<td>THE ROLLING STONES</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>AMERICAN STORM</td>
<td>BOB DEGG &amp; THE SILVER BULLET BAND</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>20</td>
<td>IS IT LOVE</td>
<td>MR. MISTER</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>21</td>
<td>SOMETHING ABOUT YOU</td>
<td>LEVEL 42</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>22</td>
<td>KISS</td>
<td>PRINCE &amp; THE REVOLUTION</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>NEVER AS GOOD AS THE FIRST TIME</td>
<td>SADIE</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>24</td>
<td>THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</td>
<td>BILLY OCEAN</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>NO ONE IS TO BLAME</td>
<td>MARY JAY</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>BE GOOD TO YOURSELF</td>
<td>FOREIGN IMPORTED</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td>BAD BOY</td>
<td>WHITNEY HOUSTON</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>28</td>
<td>ALL THE THINGS SHE SAID</td>
<td>MARY JAY</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>29</td>
<td>ADDICTED TO LOVE</td>
<td>ROBERT PALMER</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
<tr>
<td>30</td>
<td>YOUR LOVE</td>
<td>THE OUTFIELD</td>
<td>MCA/HL</td>
<td>5</td>
</tr>
</tbody>
</table>
**ALBUMS**

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

**NEW & NOTeworthy**
Highlights and new developments worth noting

**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.

**Send albums for review to:**
Billboard, 360 Madison Ave., New York, N.Y. 10017

Country albums should be sent to: Ed Morris, Billboard
14 Music Circle East
Nashville, Tenn. 37203

**BLueGRASS**

**SpOTLIGHT**

**BILLY OCEAN**

*Love Zone*

**RECOMMENDED**

**MIDNIGHT STAR**

**Headlines**

**JOHNNY CRIT**

**Midnight Star**

**PRODUCERS:** Various

**N.Y.**

**PRODUCERS**

**BLACK**

**L.A.**

**RECOMMENDED**

**RED MATH**

**The Boys In The Morning**

**PRODUCERS**

**FLOYD UP**

**UPX 60003**

**RECOMMENDED**

**BILLY OCEAN**

*Love Zone*

**PRODUCERS**: Barry J. Eastmond & Wayne Wilkins

**Get A Grip On Yourself**

**RECOMMENDED**

**BILLY OCEAN**

*Love Zone*

**PRODUCERS**: Barry J. Eastmond & Wayne Wilkins

**Get A Grip On Yourself**

**RECOMMENDED**

**ANNABELLA**

*Fever*

**RECOMMENDED**

**COUNTRY**

**THE GIRLS NEXT DOOR**

**PRODUCER**

**Twistin' West**

**WHY NOT**

**NICK SEGER**

**PRODUCERS**

**Exot Rhythm-_vs Cassiope* Ruppers/Tricks REC 1: 936-B**

**JAZZ/FUSION**

**CROSSING POINT**

**Listener Friendly**

**PRODUCER**

**Richard Foster**

**City Pagan** TP-1397

**MILLIONAIRE**

**Richard Reiter leads a fine fusion quintet out of New Jersey, with results that compare favorably with any band in the style. Definitely worth a tumble for an established label. Contact: (201) 857-3285.**

**Gospel**

**RECOMMENDED**

**VARIOUS ARTISTS**

**Gospel Gold**

**PRODUCER:** James Perry

**Savio SG. 7091**

**This double album, consisting of live recordings of a number of popular gospel choirs, serves as both a sampler and "Greatest hits" package for Savoy, which shows off its finest. The album provides a spectrum of the black choir's directness, which rank with some of their best live recordings.**

**CLASSICAL**

**RECOMMENDED**

**BEETHOVEN**

**Symphony No. 3**

**ECOM Vagri**

**Krpan**

**Deutsche Grammophon 415 506**

**A superlative performance, with the orchestra responding to every karajan cue with absolute discipline and discipline. Sound is impressively clear, if marginally cold. With a companion recording of the Eighth, this comprises the conductor's latest (and now digital) cyclic of the symphonies. Must merchandise.**

**MOZART**

**Haffen**

**Serenade**

**Academy of St. Martin-in-the-Fields, Marvin**

**Philips 414 156**

**Beautifully played and supported by state of the art engineering. Brown is sweetly persuasive in the internal violin "concerto," and one of the most electrifying Bach marches serves as an appropriate work-on. A winner.**
NEW AND NOTEWORTHY

BELINDA CARLISLE
Mad About You (3:37)
PRODUCER: Michael Cimino
WRITERS: Michael Cimino, M. Evans
PUBLISHER: not listed
~L. S. M. 821225 (3:37 inch version also available, ~L. S. M. 823929)
Out of the Go-Go’s and into... the Roxette? Danceable megaproduct adaption and updates the timeless Spector sound.

JEAN BEAUDOU
Feel The Heat (4:30)
PRODUCER: Jean Beaudou
WRITERS: Alain Dauge, Berthe
PUBLISHER: Stereolux, Paris
~L. S. M. 913367 (3:12 inch version also available, Columbia 44-95387)
Former Plasmation bassist abandons nihilism in favor of slightly dissonant dance rock; song will be featured in the new Stallone vehicle, “Cobra.”

DANCE

ERASURE
Oh L’Amour (5:55)
PRODUCER: Fixed
WRITERS: Clark, Bell
PUBLISHER: PolyGram
~E. R. P 81114 (7-inch single)
Latest Vince Clarke deliciy; synthetic tinkling and sparkly fresh-poured Perrier.

BARRY MANILO
I’m In Love With A Movie Star (3:10)
PRODUCER: House Rice, Barry Markow
WRITERS: Barry Manilow, Home Rice, Alan Rich
PUBLISHER: Townes, Atlanta
~RCA 10-14330 (1:12 inch single)
Club remix’s pronounced backbeat puts a diodic edge on a light rock entry from his “Manilow” album.

GEORGE CLINTON
Do Fries Go With That Shake (4:10)
PRODUCER: George Clinton
WRITERS: S. Washington, S. Washington, G. Clinton
PUBLISHER: not listed
Capitol 9-33125 (1:12 inch single; French reissue May 23)
Reputation preceded debut of U.K. quintet acclaimed more for its production than its marketing; so its music, high taste, high tech, plenty rhythm.

PETER GABRIEL
Under The Sun (3:33)
PRODUCER: Peter Gabriel
WRITERS: Colin, Michael
PUBLISHER: clotho/Hidden Run, BM
Coffin 9-48546 (c. Warner Bros.) 1:12 inch single; 7-inch reviewed May 10)
Stellar vocalizing saves this series of rhetorical questions from sinking into monotony.

BLACK

RIEK JAKIES
I’ve Got A New Heartfelt (2:57)
PRODUCER: Rick Shaw
WRITERS: Eddy Cowan, Eddy Cowan
PUBLISHER: Arista/Artybreed
Rolling Stone 38-05988 (1:12 inch single)
Ray Price’s top this to the top in 1986, and Skaggs may do even better; walking bass, fiddle, and steel dominate the pure traditional production.

EODY RAVEN
Sometimes A Lady (3:19)
PRODUCER: Paul Morton, Eddy Cowan
WRITERS: Eddy Cowan, Francis Myers
PUBLISHER: Bubba/Blue, BM
Michael H. Goldin/Corinth Court, ASCAP
RCN PI 143 (5:37)
To a racing, boundary-breaking, Raven relates the mixed blessings of maintaining a relationship with the lady of the title.

JON MURPHY
Runnin’ Nowhere (2:54)
PRODUCER: Jim Ed Norman
WRITERS: Michael Martin Murphy
PUBLISHER: Tobermory, BM
Warner Bros. 7-26964
There’s a western swing flavor to this song about the joys of vagabond life; big dance beat and nifty backing vocals.

WHITE

Lene Lovich
Love Will Wait (2:45)
PRODUCER: Larry Butter, Jimmy Bowen
WRITERS: Lene Lovich, Mark Michael, Max D. Sanders, Skip Spalding
PUBLISHER: Alabama Band/Mid-Summer/Am, ASCAP
MCA Club 52829
All that’s left of the familiar Whites bluesgression sound here is the harmonies; instrumentation is modern, paring frenzied, theme picturesque.

VERN GOSDIN
Was I Just The One (3:02)
PRODUCER: Vern Gosdin, Robert John Jones
WRITERS: Vern Gosdin, Bobby Cannon
PUBLISHER: Heatwave/Starlito, BM
Columbia 30-89084
Stelar vocalizing saves this series of rhetorical questions from sinking into monotony.

JESSIE BOSCOFF
You Should Be Mine (The Woo Woo Song) (4:11)
PRODUCER: Richard Perry
PUBLISHERS: Nonpareil, ASCAP/Broozertoones, BMI
You Should Be Mine (The Woo Woo Song) (4:11)
Two followup.

RICK JAMES
Welcome return of an r&b baritone whose Very “woo woo woo’s” carry punk/funk “Let’s Go All The Way,” after the year-long rise of the CapitoI 8-5581
PUBLISHERS: Lifo, BMI
PRODUCER: Ted Currier

ROLLING STONES
Rollin’ Nowhere (2:54)
PRODUCER: David Foster, Humberto Gatica
WRITERS: David Foster, Jeremy Lubbock, Richard Marx
PUBLISHER: Ar. Bear/Naopsol/Holydays, BM
Richard Marx Music
Atlantic 7-89425 (12-inch single)
(5:37)

SPOOKY DOOK
Don’t Waste My Time (2:48)
PRODUCER: Paul Hardcastle
WRITER: H. Hardcastle
PUBLISHERS: Heatwave/Naopsol, BM
EPIC 34-05898 (4:11 single)
Stylish and humorous musical track supports softspoken rap. Label based in New York.

JUSTICE
Pot That Record Back On (5:39)
PRODUCER: Makaronix
WRITERS: M. Cowan, M. Cowan, M. Cowan, M. Cowan
PUBLISHER: Sack House, ASCAP
From FIRE-001 (1:12 inch single)
Mantronik mix bursts into hip hop thrust; single also includes the gossipy “Lattor.” Label based in New York.

MANTRONIX
Ladies (3:42)
PRODUCER: Makaronix, M. Cowan, M. Cowan
WRITERS: M. Cowan, M. Cowan
PUBLISHER: Sack House, ASCAP
Sleeping Bag 7-71066 (1:12 inch single)
NYC mixmasters supremely tinny, car-radio sound with a Confederate crest and somehow, it just works. Label based in New York.

MIQUEL BROWN
I Can’t Wait (To Rock The Mike) (6:20)
PRODUCER: Eric Matthew
WRITERS: John R. Xcight, Matthew
PUBLISHER: Veil/Palace, BM
Power Pro 17953 (1:12 inch single)
Makin’ the Nine single; Soul ballad, Latin rhythms.

DESHAWN
Get A Real Job (3:15)
PRODUCER: broccoli
WRITER: Deshawn
PUBLISHER: Canadian Train, BMI
A&M SP-12181 (12-inch single)
Soul ballad, Latin rhythms.

MIKE TOLSON
No Bad Dreams (3:58)
PRODUCER: John R. Xcight
WRITER: Mike Tolson
PUBLISHER: Canadian Train, BMI
A&M SP-12181 (12-inch single)
Soul ballad, Latin rhythms.

MURPHEY
Rollin’ Nowhere (2:54)
PRODUCER: Ricky Skaggs
WRITERS: Mark D. Sanders, Lisa Pales, Will Robinson
PUBLISHERS: Alabama Band/Mid-Summer/Ben,RBM
MCA/Curb 52825
Rollin’ Nowhere (2:54)
民政局
"I heard you singin’ / rollin’ down the road / Rollin’ down the road / Rollin’ down the road...

LINDA WILLIAMS
Texas (And Boys From Tennessee) (2:46)
PRODUCER: Buzz Cason
WRITERS: B. Cason, M. Morton, J. Jones, D. Brown
PUBLISHER: Buzz Cason/Let There Be Music, ASCAP
Texas 45-104
Another tribute to Texas, launched by a stattering guitar and erudiated in sweet memories. Contact: (615) 383-8962.

MICHAEL TOLSON
No Bad Dreams (3:58)
PRODUCER: John R. Xcight
WRITER: Mike Tolson
PUBLISHER: Canadian Train, BMI
A&M SP-12181 (12-inch single)
Soul ballad, Latin rhythms.

JUDEN
Flying For Me (5:37)
PRODUCER: Roger Nichols
WRITER: John Denon
PUBLISHER: Cherry Mountain, ASCAP
RCN PA-14366
Graceful, tasteful tribute to the Challenger crew.

MICKY BROWN
One Hundred Percent (6:34)
PRODUCER: Jim Lennon, Faccia Trench
WRITERS: Jim Lennon, Faccia Trench
PUBLISHER: Chrysalis
Record Shack HS 6955 (12 inch single)

JUDEN
Flying For Me (5:37)
PRODUCER: Roger Nichols
WRITER: John Denon
PUBLISHER: Cherry Mountain, ASCAP
RCN PA-14366
Graceful, tasteful tribute to the Challenger crew.

JUDEN
Flying For Me (5:37)
PRODUCER: Roger Nichols
WRITER: John Denon
PUBLISHER: Cherry Mountain, ASCAP
RCN PA-14366
Graceful, tasteful tribute to the Challenger crew.
FOR WEEK ENDING MAY 17, 1986

TOP POP ALBUMS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHITNEY HOUSTON</td>
<td>MAKE LOVE SENSEFUL (CD)</td>
</tr>
<tr>
<td>PRINCE</td>
<td>LET'S MAKE LOVE (CD)</td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>LIKE A ROCK (CD)</td>
</tr>
<tr>
<td>JANET JACKSON</td>
<td>CONTROL (CD)</td>
</tr>
<tr>
<td>ROBERT PALMER</td>
<td>RAISED ON RADIO (CD)</td>
</tr>
<tr>
<td>BILL BLOOD</td>
<td>THE COMING OF THE ROCKIES (CD)</td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>WHATCHA THINKIN' ABOUT (CD)</td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>RIVER OF DEATH (CD)</td>
</tr>
<tr>
<td>CARDINALS</td>
<td>COME TOGETHER (CD)</td>
</tr>
<tr>
<td>JOE COCKER</td>
<td>THE ELEPHANT MAN (CD)</td>
</tr>
<tr>
<td>HOWARD JONES</td>
<td>NIGHT &amp; DAY (CD)</td>
</tr>
<tr>
<td>AMERICA</td>
<td>JOURNEY TO THE CENTER OF THE EARTH (CD)</td>
</tr>
<tr>
<td>JOURNEY</td>
<td>DON'T STOP (CD)</td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>I'M YOUR BABY (CD)</td>
</tr>
<tr>
<td>AUDREY H EPSTEIN</td>
<td>THE PRICE OF FREEDOM (CD)</td>
</tr>
<tr>
<td>JUDAS PRIEST</td>
<td>DON'T TALK TO ME ABOUT LOVE (CD)</td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td>THE Way We Were (CD)</td>
</tr>
<tr>
<td>JANET JACKSON</td>
<td>SIMPLE THINGS (CD)</td>
</tr>
</tbody>
</table>

(Compilation from a national sample of retail store, one-stop and rack sales reports.)
Breakout And Beyond

Starpoint

Elektra

Restless. Over 600,000 sold worldwide.
TIMMER HAILS POLYGRAM’S ‘TURNAROUND’

(Continued from page 1)

reorganization, rationalization, and divestment of unprofitable businesses,” he said. “And it includes, of course, the rewards for the early recognition of the enormous potential of the Compact Disc.”

Timmer emphasized that no company could live and prosper by technology alone, and he stressed that the continuing development of a broad roster of high-quality artists was the ultimate key to success. “You need to be directed toward the establishment of capital-intensive manufacturing plants for CD. This means additional funding is now available for repertoire investments,” he said.

Timmer outlined a policy of aggressive marketing, into which substantial financial and manpower resources will be directed in order to reinforce the company’s reputation as a major force in the record industry. “The bulk of the effort will be directed toward the establishment of capital-intensive manufacturing plants for CD, and other existing carriers will receive adequate attention,” he said.

Timmer is convinced that the optical disk will become the preferred carrier of the future and sees the Compact Disc and the concept of software that combine the highest quality of sound and vision as the natural course of future expansion. “This also holds true for the so-called ‘interactive’ application of the Compact Disc,” Timmer said. “The recently created CD interactive workgroup will open up entirely new software possibilities on a scale hitherto unknown and will significantly widen PolyGram’s base as an entertainment company.”

Woodwind Productions, a video production company, formed by Pamela T. Dedrick. Company produces entertainment programs for television and cable, produces entertainment programs for the home viewing market. 201 W. Burnsville Pkwy., Suite 130, Burnsville, Minn. 55337; (612) 894-3008.

M&E Advertising & Promotions, an agency, formed by Mike Thompson and Earl “The Pearl” Trojan. Specialized in advertising of South Georgia concerts and other entertainment events. P.O. Box 193, Vidalia, Ga. 30474; (912) 526-8122.

The Law Office of Graham Carlton, formed by Graham Carlton. A full-service entertainment law firm offering contract counseling, tax planning, personal and financial management, and other legal services. 1320 Sherman, Evanston, Ill. 60204; (312) 328-0400.

PATTI LA BELLE & LOU RAWLS will be honored by the music and performing arts unit of B’nai B’rith at its 22nd annual awards dinner, June 25, at the Sheraton Centre in New York. La Bella will receive the unit’s “Creative Achievement Award,” while Rawls earns the “Humanitarian Award” particularly for his efforts on behalf of The United Negro College Fund. Dinner chairman is Norby Walters.

NATIONAL MARCH? Some folks hope that a lot of folks will think that John Philip Sousa’s “The Stars and Stripes Forever” ought to be designated by Congress as the nation’s official national march. A petition drive has been organized by a group calling itself the “The Tribute To Sousa Committee,” located in Carlsbad, Calif. Special promotional kits are available at $10, as is a concert videotape at $25. The phone number is (619) 438-8001.

A CRISIS SONG: Songwriter/producer Joseph Nicoletti of Newport Beach, Calif., has penned “Freedom (The Anti-Terrorist Song).” It’s being released on California International Records this Saturday (17) to coincide with Armed Forces Day. The artist is H.R. Wren.

GOODWILL MUSIC: The Goodwill, the international sports contemplate, is to be held in Moscow July 5-20, now has original music. Penned and orchestrated by Michel Camilo, the theme will serve as a logo for television promotions of the event. The Goodwill Games is organized by the Turner Broadcasting System, the U.S.S.R. State Committee for Television & Radio, and the U.S.S.R. State Committee for Physical Culture and Sport. Variations of the theme are being sent to U.S. adult contemporary, classical, and jazz stations, as well as to syndicated radio programs.

CAJUN MUSIC: “South To Louisiana: The Music of the Cajun Bayous,” by John Brown, has been published by Pelican Publishing Co. of Gretna, La. The book, at $19.95, includes a roster of bands, a list of popular singles and albums, and a number of photos. Brown is an authority on Cajun music who regularly contributes to Blues Unlimited and to a new publication, Juke Blues. Both are published in his native England.

EXECUTIVE TURNTABLE

(Continued from page 4)

and marketing for the Playback Video Co.

PUBLISHING: Victoria Clare is appointed creative director of ATV Music, CBS Songs in Los Angeles. She joins from Chrysalis Music, where she was West Coast professional manager. Seline Armbeck is promoted to West creative manager for CBS Songs. She was creative coordinator.

John Thayer Yaremcsz is replaces as vice president of public relations and advertising at BMI in New York. She will continue to act as a consultant to the licensing organization.

PRO AUDIO/VIDEO: Michael Wuehnler is named product specialist for Nakamichi USA Corp.’s professional audio division in Torrance, Calif. He was an audio engineer at Hollywood Sound Recorders.

BASP Corp. Information Systems in Bedford, Mass., makes the following appointments: John Schatten as national account manager for superstores and buying groups; George Dzan, national accounts manager for mass merchants, catalog showrooms, and drug chains; David Rosato, Eastern regional manager, Don Sebusch, Southern regional manager; and Stephen Pegz, Midwestern regional manager.

Sheldon Brown joins Grace & Wild Studios in Farmington Hills, Mich., as technical operations supervisor. He was videotape editor for WDIV-TV. Clarion Corp. of America appoints Michael Cresci product manager in Lawndale, Calif. He was technical applications engineer for Sony Corp.’s Autosound Division.

RELATED FIELDS: MTV Networks in New York makes the following appointments: Steve Seidmon as vice president of research for MTVN; Judith McClaude, vice president of law, MTVN; Jock McLean, director of acquisitions, MTV; Jim De Balzo, director of talent relations, MTV; Jessica Falco, director of talent relations, VH-1; and Jeffrey Mannoff, national sales manager for advertising sales, MTVN.

Randall Davis is named president of the Creative Service Co., a public relations firm in La Crescenta, Calif. He was technical operations supervisor. He was videotape editor for WDIV-TV. Clarion Corp. of America appoints Michael Cresci product manager in Lawndale, Calif. He was technical applications engineer for Sony Corp.’s Autosound Division.

...newsline...

New Companies

Wet Records, an independent label, formed by Don V. Poole and Don G. Poole. II. First release is the album “Nasty Weekend” by L.A. Ray & the Shades. P.O. Box 22023, Englewood, Colo. 80150; (303) 771-1362.

Z-Zone Records, an independent label, formed by George Peck. First signing is Bambi Salzberg & Band. The single “Attractive Nuisance,” distributed by Kiderian Records. P.O. Box 1403, Chicago, Ill. 60625; (312) 764-1144.

Woodwind Productions, a video production company, formed by Pamela T. Dedrick. Company produces entertainment programs for television and cable, produces entertainment programs for the home viewing market. 201 W. Burnsville Pkwy., Suite 130, Burnsville, Minn. 55337; (612) 894-3008.

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The Law Office of Graham Carlton, formed by Graham Carlton. A full-service entertainment law firm offering contract counseling, tax planning, personal and financial management, and other legal services. 1320 Sherman, Evanston, Ill. 60204; (312) 328-0400.

Stars Productions Inc., an independent record production company, formed by Mark Willeumier and Peter Granet. P.O. Box 2228, Los Angeles, Calif. 90061; (213) 258-3472.

Donald S. Gordon & Associates, a sales training company, formed by Donald S. Gordon. Company will conduct in-station training as well as on-site training of radio salespeople. 845 Via de la Paz, Suite A423, Pacific Palisades, Calif. 90232; (413) 471-3444.

Allegiance Entertainment, formed by Tony Donahue. Company will specialize in talent management, record production, and publishing. First release is the single “Nasty To Yo,” featuring Dale Sanders and Starr Burgess. P.O. Box 207006, Atlanta, Ga. 30307; (404) 373-7000.

New York Video Distributors, formed by Louis DiMagnus, Bob La Ferriere, and Ceil Quattrocchi to handle distribution of major video entertainment programs for movieland. Company will be managed by Bob Saillie, Stu Tarra- gano, and Steve Feldman, all formerly of Win Records & Video. 212 New Utrecht Ave., Brooklyn, N.Y. 11228; (718) 556-2400.

JBJ Records, formed by James Bajor and Wolf Tytchchowski. Label will record new age and acoustic music. P.O. Box 9227, Warren, Mich. 48092; (313) 832-7625.
### Top Pop Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>111</td>
<td>Big Plans for Everybody</td>
<td>L.T. &amp; his Active Is:</td>
</tr>
<tr>
<td>112</td>
<td>Like a Virgin</td>
<td>Madonna ft. Sheik</td>
</tr>
<tr>
<td>113</td>
<td>The Straight</td>
<td>Scandal</td>
</tr>
<tr>
<td>114</td>
<td>The Big Heat</td>
<td>Pat Benatar</td>
</tr>
<tr>
<td>115</td>
<td>Born Yesterday</td>
<td>Eliza Doolittle</td>
</tr>
<tr>
<td>116</td>
<td>Another Place</td>
<td>Ray Charles</td>
</tr>
<tr>
<td>117</td>
<td>Strange Behavior</td>
<td>The Pointer Sisters</td>
</tr>
<tr>
<td>118</td>
<td>Innocent Eyes</td>
<td>Delbert McClinton</td>
</tr>
<tr>
<td>119</td>
<td>Never Had a Real Love</td>
<td>Al Green</td>
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<td>Nazareth</td>
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<td>The Allman Brothers Band</td>
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<td>128</td>
<td>Songs from the Film</td>
<td>John Denver</td>
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### Billboard May 17, 1986

**Top Pop Albums A-Z (Listed by Artists)**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>111</td>
<td>Let's Active Is:</td>
<td>L.T. &amp; his Active Is:</td>
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<tr>
<td>112</td>
<td>Like a Virgin</td>
<td>Madonna ft. Sheik</td>
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<td>113</td>
<td>The Straight</td>
<td>Scandal</td>
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<tr>
<td>114</td>
<td>The Big Heat</td>
<td>Pat Benatar</td>
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<tr>
<td>115</td>
<td>Born Yesterday</td>
<td>Eliza Doolittle</td>
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<td>116</td>
<td>Another Place</td>
<td>Ray Charles</td>
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<td>117</td>
<td>Strange Behavior</td>
<td>The Pointer Sisters</td>
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<tr>
<td>118</td>
<td>Innocent Eyes</td>
<td>Delbert McClinton</td>
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IM&M%C LOOKS AT HOME ENTERTAINMENT
(Continued from page 1)
nels, representing some 1,000 pro-
gram hours per day. The problem is
clearly going to be supplying enough
suitable material for the in-
creasing demand.
Delegates were told that the me-
dia and the methods of delivery and
integration of program material are
expanding, particularly in Eu-
rope, at a rate that is already out-
stripping the ability of the programs
or the program makers to supply the
software.
The dilemma was looked at from
all angles during IM&M&C, which
was produced by Music & Media
and Billboard in conjunction with
the Montreux Golden Rose Festival.
Another estimate made at the con-
ference was that 50,000 feature
films have been produced since
sound motion pictures began, of
which only 15,000 are available.
Bear in mind the escalating de-
mand, that supply could soon run
out.
Also discussed was the problem
of the ultimate overkill of music vid-
eos and the possible consumer backlash
to them.
IM&M&C opened with a keynote
address by Les Garland, senior vice
president of MTV Networks Inc.
A plenary session on the topic "Who's
Selling When?" was used to explore
the relationship between the broadcast
media and the music industry.
Another panel, on "Strategic con-
troversy" was Tony Haley, head of
music for London's Capital Radio,
and Charles Levison, chief execu-
tive of the U.K.'s Music Channel
Ltd.
Other debates centered on "Are
Clips Killing Music?" and "The Pros
& Cons of Format Radio." There
was also an in-depth session on pi-
rate stations. Among the panelists
were Jack Cochrane, assistant man-
aging director of SATV, the operat-
ing company of Sky Channel;
Do-
reem Davies, head of BBC Radio
One; Bud Prager, president of ESP
Management, U.S.; and Geoff Ken-
pin, managing director of Picture
Music International.
The first day included a special
presentation, "TV 2000," dealing
with the impact of new technology
on entertainment. Marcus Bucknell,
commercial director of Société Eu-
ropeenne des Satellites (SES), served
as moderator.
Second-day IM&M&C action oc-
tioned an exec of the Canadian pri-
mary production committee of the
buffalo Broadcasting
...case.
Although the original agree-
ment called for payment of retro-
active fees by Jan. 31, 1986, about
20% of the stations have failed to
complete these payments. In all,
the monies due the licensing orga-
nization are estimated to total
more than $25 million. The 22
stations that have not yet paid,
BMI has so far refrained from
making a special distribution of
revenue royalties due its writer
and publisher affiliates for the affec-
ted period. This will be done as
soon as most of the funds have
been received from the TV sta-
tions within 10 days BMI president
Ed
Cramer.
The "pay-up" order issued by Judge Lee F. Gagliardi May 6 re-
demanded that the requisite bal-
ance be submitted the necessary billing
data to BMI to do so within 30 days or
that the stations be required to pay
for amounts due. They must pay
up 10 days after receiving their in-
vokes.
All stations that did not clear
their accounts with BMI by the
Jan. 31 deadline will be subject to
a 5% per annum interest penalty.
Conference conclusions centered on
"Are There Life On TV?", "Who's
Having Fun?" and "The Role Of Music
In The Rock's "Feet Something
Drawing Me On." Historical: Rou-
er for Roy Aber Capital's "Steamboat Whistle Blues."
Jazz: Kaleidoscope for Darol
Anger's "Jazz Violin Celebration."
Rock: Kaleidoscope for Zasu
Pittas Memorial Orchestra's "The
Pit Bar Down."
Soundtrack: GNP for "Star
Trek—Original TV Soundtrack.
String Music: Flying Fish for
Doc & Merle Watson's "Pickin' The
Blue."
Women's Music: Flying Fish for
Sweet, Honey In The Rock's "The
Other Side."
World/Ethnic: GNP for Queen
Illi's "Caught In The Act."

Links With Mitsubishi For U.S. Deal
ElectroSound Into CDs

NEW TRADE BILL
In Congress
WASHINGTON Sen. Pete Wilson (R-Calif.), who has spearheaded
Congressional efforts to underline
concern over the violation of intel-
lectual property rights, is planning
to announce the introduction of a
new trade bill at a press conference
here Monday (12).
Wilson's plan follows the declara-
tion by the major industrial democ-
racies at last week's economic and
trade conference in Tokyo that they
will address the problems of intel-
lectual property.
The bill is expected to include pro-
cisions dealing with protection of in-
tellectual property—specifically,
identifying the most rampant of-
fenders in the piracy of sound rec-
orderings, prerecorded tapes, and
movies. It will also put forward
broader retaliatory powers, including
embargoes and stiff tariffs, if reme-
s.

NEW RELEASE
SCORCHER MUSIC

DAVID GILLESPIE
New R & B Soul Singer, "Songwriter, Song Writer"
A: Darling, I Love You
B: When I Live My Life For You

Seeks licensing deals & distribution.
For information about the act call or write SCORCHER MUSIC
540 S. Crenshaw Blvd. Suite 256
Los Angeles, CA 90005
(213) 294-0054

NAIRD MEET DRAWS NEWCOMERS AND VETERANS
(Continued from page 3)
returns will be astronomical in the
next year or two," said Pasternak,
citing the growing popularity of the
CD. He expects sales to hit $5 billion
on some catalog product. Stores are
starting to be more selective.
Other panels covered specific is-
sues, including artist development,
promotion, music publishing, public-
ity, and the making of a record.
Convention highlights included the
NAIRD members' trade show and
the indie awards banquet, which fea-
tured jazz pianist Art Hodes. During
the awards ceremo-
ny, Richman Bros. Records chair-
man and NAIRD board of trustees
member Jerry Richman honored
ElectroSound president John Sippel
for his "dedication to the organiza-
tion and independent labels."
Linn Brecher, music director for
Chicago radio station WXRT, acted
as the dinner's master of ceremo-
nies. The winners, who were deter-
mined by NAIRD members, includ-
ed the following:

- Album Design: Sugar Hill for
Hill's "Traditional Ties," jacket-
design by Willie Matthews.
- Bluegrass: Sugar Hill for Jon-
athan Edwards & The Sealed Scene's
"Blue Ridge."
- Blues: Hightone for Robert
Cray's "False Accusations."
- Celtic/British Isles: Green Lin-
et for Relativity's "Sweat." The
"Sweat" is True's "Sidewalks."

- Country: Rounnder for Skeeter
Davis & NBQ's "She Sings, They
Pig.""
- Folk: Redwood for Harp's (Ho-
ly, Arlo, Ronnie, Pete) "Harp."
- Gospel: Flying Fish for Sweet
Honey In The Rock's "Feel Some-
thing Drawing Me On."
- Historical: Rounder for Roy
Aber Capital's "Steamboat Whistle
Blues."
- Jazz: Kaleidoscope for Darol
Anger's "Jazz Violin Celebration."
- Rock: Kaleidoscope for Zasu
Pittas Memorial Orchestra's "The
Pit Bar Down."
- Soundtrack: GNP for "Star
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Other Side."
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Illi's "Caught In The Act."

NEW YORK The ElectroSound
Group, a major independent record
company, is planning a tape-to-disk
complex, is joining with Mitsubishi
of Japan to build a Compact Disc
pressing operation in the U.S.
The joint venture, which awaits
approval of the boards of both
companies, is expected to be lo-
cated in the Southwest. Target
date for initial production is mid-1987,
with early output projected at the
rate of 12 million a year. Provision
for expansion will be made, says
Ronald Hoffman, ElectroSound's
vice president of finance.
News of the proposed CD facility
comes in the middle of reports that
suggest ElectroSound is cutting
back or eliminating record
promotion at its offices in California.
ElectroSound executives would nei-
er confirm nor deny the report,
but it's known that the company, in
spite of any performing
agreement, has shifting priorities under the
impact of reduced consumption of LPs.

ElectroSound's Hauppauge, N.Y., plant concentrates on cassette
duplication. If the California report
is true, only the company's Shelby-
ville, Ind., plant would continue to
press LPs and singles.
Structure of the joint CD venture
seems to be that of a new subco-
pany—its plans for output, negoti-
ation, with approval deemed ad-
sured. Investment is thought to be
in the $20 million range. Mitsubishi,
which operates a CD plant in Japan,
will provide the technical expertise;
ElectroSound will provide the mar-
ket-and fulfillment know-how.

MCA BUYS AZOFF-RELATED OPERATIONS
(Continued from page 1)
competing record companies.
Re-
taining the top slot as president is
Howard Kaufman, who is slated to
enter into his own long-term con-
tract with Frank Lane's new owners.
A possible conflict of interest in
MCA's new management wing is
reputedly screened through pre-
purchase discussions with the anti-
trust wing of the Justice Depart-
ment. An apparent green light thus
reverses the 1962 consent decree
that compelled MCA to abandon the
talent agency business on which it
was founded.
MCA legal counsel argues that
present trade practice of contract
negotiations via separate attorneys
protects the public.
The pact makes MCA the latest
major to branch directly into mer-
chanticise, but attempts to pass source
licensing bills in Congress are the
result of local television stations
hanging the threat of "exclusivity" and
deciding to come through an-
other part of the house."

Although aware of the need to
make a "reallocation this past, Geld
says he's "never done just one thing"
and is likely both to compose and con-
duct while in office. He may even
write a song or two with Hal David.
Geld, who is held by his closest
Morgan, as board secre-
tary, refers to himself as "the virgin presi-
dent" in light of the fact that
the minute the board's unanimous
vote was in, he assumed the presi-
dency. "Friends kept reminding me,
righted, not to forget to invite them
to the induction ceremony. They
didn't realize that once the se-
cret ballot was counted showing
that I was a new president, that's what I
was."
of similar actions from other industries. Defendant labels charged in the action include MCA Records, RCA Records, Aristar Records, Warner Bros. Records, Atlantic Records, Elektra Records, Motown Records, PolyGram Records, A&M Records, Chrysalis Records, and Geffen Records. The suit lists Isgro personally, Isgro Enterprises, and his wholly owned Quick Cross Promotions Inc. as plaintiffs. The only major label not listed as a defendant is CBS Records. Isgro reportedly does not see CBS as contributing to the alleged antitrust violations. The suit accuses the RIAA and defendant member labels with conspiring to restrain and monopolize indie promotion trade, starting at least as early as 1985. The labels' subsequent February boycott of independent promoters is characterized in the suit as the "collective refusal" spurred by the defendants' intention to eliminate competition for indie promotion services and the spiraling fees that competition produced. In so doing, it's alleged, record companies conspired to stop services for promotion, limiting freedom of choice among labels in determining their own means of promotion. The federal scope of the complaint is justified by the plaintiffs through the industry's interstate and international commercial transactions. Those allegations are cited in the complaint as comprising violations of sections 1 and 2 of the Sherman Antitrust Act, and sections 4 and 16 of the Clayton Antitrust Act. In re patents, Kragen says recreational-vehicle and motorcycle clubs will be stretching across many of the difficult-to-fill locations.
Radio station KLUC Lincoln, Neb., and WCZY Detroit is running a promotion that will send listeners to four radio stations. Hands staffs audiolap radio for its involvement so far, but Kragen says there's more aimed at the charity's theme song, "Hands Across America." Only 41 Hot 100 radio reporters out of 230 panel stations were recording the report last week.
Kragen says stations are playing but not reporting the song, predict that "you're going to see tons of airplay on it in the next two weeks." Ken Benson of EMI-America, the label that has released and is voluntarily promoting the single, says the company is not asking stations to play the song. But he says the record is "still No. 1 priority for us. If we can't promote them on it, we're going to go for the guilt," he says. "We know they're playing it because the single is showing up consistently in our sales reports." Proceeds from single sales will be donated to Hands. EMI's promotion representatives are taking the Hands video along on their radio rounds. Benson says there was some initial resistance from programmers, who said they would deal with the song as the date approached. "We won't be happy with it until we bring it up to being the most-played record on the radio on the 25th," Benson says.
To programmers who might argue that "Hands Across America doesn't fit their format, Kragen says, "I don't care if it fits your format or not. Hunger doesn't fit America's format."
New York Promoters Rally To Save Beacon Theatre

BY LINDA MOLESKI

NEW YORK Two top area concert promoters are joining forces with a community organization to help fight plans to convert Manhattan's Beacon Theatre into a disco/restaurant.

Ron DeSlsener of Ron DeSelsner Enterprises and Stuart Singer of the Lower East Side Tenants League, and the Save The Beacon Theatre Committee have hired an attorney to advise them in their last-ditch effort to block the Beacon's conversion to a night club. The Beacon is located at the corner of 10th Avenue and 25th Street in New York's Upper West Side, venue that is slated to close its doors to live talent on June 30. The committee has been leading community protests against the proposed Beacon conversion for several months.

The city's landmark Preservation Commission is expected to rule on the conversion plans Tuesday.

DeSlsener, who handles some 40 shows per year at the Beacon, says the theater "represents 30% of my business. If it goes away, he says, it closes he'll lose roughly $100,000 this year. To deal with that loss, he says, "I may have to cut salaries." He says he's already cut the weekly schedule by eight to 40 shows per year at the venue.

The 2,700-seat Beacon was completed in 1929 as one of New York's last surviving movie palaces. Designated a city landmark in 1979, it has in recent years been Manhattan's only mid-sized pop and rock concert venue.

Among New York's other pop concert venues, Town Hall, the Apollo and the Ritz each has a capacity of 1,500, but little seating; Radio City Music Hall seats 6,000; and Madison Square Garden seats 20,000. The Palladium offered similar seating to the Beacon, but was closed in 1990. The Palladium offered similar seating to the Beacon, but was closed in 1990.

DeSelsner says that although the Town Hall, the Apollo and the Ritz each has a capacity of 1,500, but little seating; Radio City Music Hall seats 6,000; and Madison Square Garden seats 20,000. The Palladium offered similar seating to the Beacon, but was closed in 1990.

One of New York's last movie palaces is a rock haven

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One of New York's last movie palaces is a rock haven

They'll Be Rockin' in Cleveland

NEW YORK After several months of lobbying for the designation, Cleveland has been selected as the home for the Rock and Roll Hall of Fame.

"We're confident that we have made the best possible selection," says Ahmet Ertegun, chairman of Atlantic Records and of the Hall of Fame foundation. (Cleveland was left off the short list a year ago. See Vox Jox, page 14.)

Ertegun says the foundation believes Cleveland was "fairly unanimously" the best choice. Other cities considered include Chicago and Philadelphia.

"We've looked at the rock 'n' roll record sales here, and out of any other cities in the development of this music," says Ertegun.

The selection of Cleveland reflects the foundation's position that it would not select the home of rock until an acceptable site is found. Commitments to cover construction costs and an endowment for the Hall of Fame must be secured.

Ertegun says the foundation has set aside $30 million to $40 million in the next few months. Discussions with city officials and the Cleveland Indians are expected to be accelerated. Ertegun says that time is needed to find a site within six months of the May 29 launch.

They're Rockin' in Cleveland

Hall Of Fame Selects Site

BY LINDA MOLESKI

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It isn't easy to follow up a double-platinum Grammy-winning album that had four chart-topping singles, but Billy Ocean surpasses the achievement of Suddenly with Love Zone.

It features the #1 hit "When The Going Gets Tough, The Tough Get Going," the fast-rising new single "There'll be Sad Songs (To Make You Cry)," and more songs that are destined to enter the "hit zone."

When an album has all that going for it, who can predict how high it'll soar?

Producers: Barry J. Levenson and Wayne Bebe
Executive Producer: Robert John "Mutt" Lange
Engineered and Mixed: Steve Power, Nigel Green, and Bryan "Chuck" New
Management: Laurie Jay
"WHO WANTS TO...?" I wasn't really listening but put up my hand anyways

"...WRITE THESE SONGS?" I looked up, everyone else had gone home...

MORE SKY TOUR '86
May 26 • Baltimore, MD
May 27 • Washington, DC
May 28 • Philadelphia, PA
May 29 • Boston, MA
May 31 • New York City, NY
June 2/3 • Toronto, ONTARIO
June 5 • Buffalo, NY
June 6 • Detroit, MI
June 7 • Chicago, IL
June 8 • Minneapolis, MN
June 9 • Denver, CO
June 12 • Vancouver, BC
June 13 • Seattle, WA
June 14 • Portland, OR
June 16 • Cotati, CA
June 17 • San Francisco, CA
June 20 • Los Angeles, CA
June 21 • San Diego, CA

MANAGEMENT: BOB BLUMER MANAGEMENT