Whitney Set The Pace For ’86 Triple-Platinum Spree

BY PAUL GREIN

LOS ANGELES The past year yielded a bounty of 10 triple-platinum albums, but only one blockbuster—Whitney Houston’s debut album on Arista, which sold 6 million copies in 1986. The album also sold 2 million in 1985. Below the triple-platinum level (sales of 3 million copies), platinum albums were flat. The Recording Industry Assn. of America (RIAA) certified 55 platinum albums last year, compared with 56 in 1985. (See related stories, page 4.) Both totals include only albums that were certified within two years of release. Therefore, the figures better reflect current sales activity and eliminate the factor of belated certification of back catalog.

The year’s triple-platinum albums covered the musical gamut, from Barbra Streisand’s “The Broadway Album” to Bon Jovi’s “Slippery When Wet.” The list also included Houston’s debut collection, Z.Z. Top’s “Afterburner,” Van Halen’s “5150,” Janet Jackson’s “Control,” Madonna’s “True Blue,” the “Top Gun” soundtrack, Lionel Richie’s “Dancing On The Ceiling,” and Barbra Streisand’s “The Broadway Album.”

MCA Expected To Buy Motown—Inside Track, p. 78

BY GEOFF MAYFIELD

NEW YORK Compact disks and a batch of strong-selling titles from established and developing acts helped many music dealers beat their projections for the crucial holiday sales period.

Like other retailers, record stores grabbed booming traffic during the week before Christmas. While that late surge proved to be a lifesaver for department stores and other merchants, it was icing on the cake for music chains.

“Compared to stores, we had 15%-20% increases, with acceleration in the last week before Christmas beyond those numbers,” says Jack Engsburger, president of the 201-store Musicland Group, which includes Sam Goody and Licorice Pizza. “We had high expectations, and it ran close to projection throughout. Christmas week, including the two days after Christmas, business was ahead of our expectations.”

Is Double-Well VCR Welcome At Winter CES?

BY STEVEN ĐUPILAR

NEW YORK Go-Video, an Arizo- na-based video franchising firm, says it will display a double-well videocassette recorder at the Winter Consumer Electronics Show (CES) Thursday-Sunday (8-11) in Las Vegas despite a voluntary ban on such devices by major manufacturers.

The founders of the 3-year-old company say they have applied for patents on their VCR-2 dubbing recorder in Japan and the U.S. They say they are bringing a working prototype to CES in an effort to seek licensing agreements with companies wishing to manufacture and distribute.

‘TWAS THE SEASON

Retailers Jolly Over Music Sales

This story prepared by Earl Paige and Chris Morris in Los Angeles and Ed Morris in Nashville.

LOS ANGELES Home video retailers say the strong self-through business that kicked in at Thanksgiving continued through Christmas. Among retailers polled by Billboard, the greatest increases over

1985’s holiday season were posted by such large specialty chains as New Jersey-based Palmer Video, national web Adventureland International, and Philadelphia-based.

RCA Revises Return Policy

BY FRED GOODMAN

NEW YORK RCA/A&M/Arista Distribution has revised its return policy for all customers to reflect the incentive-disincentive programs already adopted by several labels.

The new program, which was effective Jan. 2, provides retailers with an incentive discount of 35% and wholesalers with a discount of 1.05% on all album product purchased and assigns a disincentive charge of 5% for all returns. The break-even point for retailers remains at approximately 18%, similar to the allowance under a plan adopted.

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See us at WCES Booth D-106

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CANADA CERTIFICATIONS DOWN
Canadian gold and platinum certifications were down in 1986, according to preliminary tabulations by the Canadian Recording Industry Assn. Meanwhile, Janet Jackson, Bon Jovi, and the "Top Gun" soundtrack scored triple platinum in the U.S. in December. Page 4.

WINTER CES PREVIEW

NO VACATION FOR SOURCE-LICENSING LOBBYISTS
Source-licensing lobbyists are keeping at it despite the fact that Congress in 1986 passed two bills that would have killed the law. Both sides anticipate that source-licensing legislation will be introduced in the 100th Congress, which convenes in January. Washington bureau chief Bill Holland surveys the scene. Page 77.

ROCK'N ROLL IS HERE TO STAY—in Ohio, That Is
Preparations for the construction of the Rock 'n Roll Hall of Fame in Cleveland are well under way, says coordinators of the project, but details will most likely not be announced until the Rock 'n Roll Foundation's Second Annual Induction Ceremony, to be held Jan. 21 in New York. Page 78.

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NEW CD UNITS VCRs ON TAP AT CES
But DAT Controversy Also Looms
BY JIM MCCULLAUGH
LOS ANGELES New generations of compact disk and home video hardware will be on display at the Consumer Electronics Show Thursday-Sunday (8-11) in Las Vegas. And there will be controversy. Digital audio tape (DAT) hardware and double-well VCRs will be on display, vexing the entertainment software community. Buyers at the National Association of Music Merchants major industry focal points on the show floor, in demo rooms and hospitalities, will be heard during key seminars.

The Electronics Industry Assn. (EIA), the show's sponsor, is projecting attendance of 100,000 for the 1,400 exhibitors.

Despite a blockbuster holiday season, sales of home video will have a low profile. Only a handful of independents, such as Congress and Primm, are taking booths, a significant shift from last winter's show.

Two reasons cited for the attrition are timing and mixed views as to how strongly committed market counts are to year-round business.

A number of major suppliers, including CBS/Fox and Karl Lormann, plan hospitality suites for key mass merchants and rackjobbers.

"The winter CES hasn't been a big holiday for "us," says Tim Fy, president of the Congress Video Group, "but neither is VSDA now. I think the home video industry would prefer a May show. But our presence is meant to expand the story of self-then. Mass merchandisers are always there for other lines of product."

"The rackjobbers don't want [home video] to be a seasonal business," says Robert Blattner, president of RCA/Columbia Pictures Home Video, whose firm will not have a corporate presence at CES. "Inherently, there's no reason that video should be seasonal. In 1987 there will be two more generations of video, the part of mass merchandisers to make it a year-round business."

Among the expected highlights: • DAT hardware. Despite the bitter protests of the U.S. music industry, Japanese suppliers have left little doubt that they will not slow introduction of DAT for Home Video (Billboard, Dec. 27). Moreover, Japanese hardware firms have indicated that they do not have the limit technical capabilities or add anticipating circuitry to players. Thus, DAT technology is expected to be in evidence at many home video booths, with both home and car decks openly displayed.

Such blank tape suppliers as TDK, Memtek, and Fujifilm have already expressed interest in marketing blank DAT cassettes. Still unspoken, though, are questions about timetables for U.S. introduction, exact suppliers, price points, and software.

"I want to see where DAT is standing," says Mitch Perlis of the Los Angeles-based Music Plus Video. "I want to see the players. Our cassette sales are strong, and we are hearing through NARM that DAT is more imminent there than here. We would like to believe. If companies start show ing it, it becomes more of a reality that it would likely do the same as CD in another configuration? We're just get ting rid of LPs."

• Double-well VCRs. At one firm, Phoenix-based Franchisor Video, is expected to show a working prototype of a VHS-VHS dubbing machine, called the VCR-2 (see separate story, page 1). The company

Echoes Discrimination Charges Made By Jesse Jackson
NAACP Report Socks It To The Music Biz
BY NELSON GEORGE
NEW YORK The music industry is rocked by discrimination in regard to employment of blacks and efforts to promote noncrossover black acts, according to a preliminary report by the NAACP's music division. The report, under the civil rights leader, in a series of attacks on the industry.

The NAACP's report, supervised by its director of economic development, Fred Rashied, is awaiting approval by executive director Benjamin Hooks. It concludes, "Despite the fact black artists are responsible for 25%-30% of the revenues of the record industry and that black consumers represent 12% of the industry's market, blacks are not receiving a fair share of the industry's economic opportunities. The structure of the record industry allows for black artists and distributors to be black and whites. Barriers exist throughout the industry that severely limit opportunities for blacks."

The NAACP report, developed after meetings with representatives of the Capitol/EMI, MCA, and Warner Bros. labels as well as inter views with members of the music business, has been in preparation for nine months. The report organizes the black industry task force in July 1985, fol lowing attacks against the record industry by NAACP members in the Los Angeles area.

Hooks is expected to approve the report and release a full-length version early this year. As is the NAACP's usual practice following investigation of an industry, Hooks will then begin talks with top executives to encourage the creation of affirmative action programs to help increase black employment and the use of black vendors.

Most of the points made in the preliminary report parallel those made by Jackson. Unlike Jackson, however, the NAACP does not single out specific labels; Jackson attacked WEA. Nor does the NAACP take sides for or against consumer boycotts, or link its concerns about record industry hiring with South African investments, as Jackson did.

The absence of affirmative action programs, the underrepresentation of blacks in executive positions, and the banishment of blacks to low budgeted black departments were cited in the preliminary report as problems in the record industry related specifically to labels.

In addition, the NAACP task force noted that while black artists engage the services of few blacks as managers, business agents, attorneys, and technicians; that "black concert promoters are being denied opportunities by white managers and booking agents to promote concerts of major black artists"; and "that due to the structure of the distribution system and manner in which records are promoted, black-owned record companies have historically been exploited by major record companies."

IN-DEPTH
NEW YORK This first edition of Billboard for 1987 is Volume 99, No. 1. Billboard publishes 51 times a year, ending the year with a double issue and skipping one week of the new year. Hence, there is no issue No. 1. This keeps Billboard syn chronized with the U.P.C. code that appears on page 1 each week. Put the blame on prog
CBS Has Most Awards By Wide Margin

Canada Certifications Decline In '86

BY KIRK LaPOINTE

TORONTO Canadian gold and platinum singles and albums declined significantly in 1986, according to a preliminary tabulation of Canadian Recording Industry Assn. (CRIA) certifications. Multiplatinum releases also were down for the year.

Unofficial tallies compiled by Billboard also indicate that CRIA records of Canada Ltd. had twice the certifications of its nearest competitor in 1986.

Overall business for the recording industry was expected to increase 5%-6% in 1986, reports CRIA president Brian Robertson. That would result in roughly $255 million wholesale and from $550 million-$600 million retail for the industry.

But the revenue increase seems due mainly to releases that did not reach certification levels. In 1985, there were 158,364 of 351 certifications. In 1986, through November and with all but a handful of December certifications included, that number dipped to about 250. The 1984 level was 361.

The big-ticket items were diamond certifications (1 million sales) for Corey Hart's "Boy In The Box," Dire Straits' "Brothers In Arms," and Phil Collins’ "No Jacket Required." In 1985, there were only two diamond certifications.

There were also two nine-times-platinum releases (900,000 sales): "Sports" by Huey Lewis & the News and "Whitney Houston." The only other release to top the half-million mark was "Hooked On Classics, Vol. II" by the Royal Philharmonic Orchestra.

The preliminary-year totals also reveal nine quadruple-platinum, 11 triple-platinum, and 25 double-platinum records for the year.

There were 48 platinum (100,000 sales) and 10 gold (50,000 sales) releases in the early figures. Those numbers are down slightly from 1985.

The Bruce Springsteen live box set was expected to surpass quadruple platinum in its first full month of release. It proved to be CBS biggest project of the year, but the company also reported some 70 certifications. Unofficially, next on the list of distributors were the MCA group with 36 certifications, Capitol-EMI with 35, RCA-Ariola and PolyGram with 25, and WEA with 14.

The certification figures are deceptive, however, because WEA Music of Canada Ltd. does not submit all its product for CRIA certification. WEA officials say the company had more than 100 certifiable releases in the year.

WEA of Canada president Stan Kulim says WEA grabbed about 27% of the market in the year through November, although CBS nibbled away at that share with the Springsteen sales in December.

The CRIA certifications had a number of surprises, including the "Hooked On Classics" success; quadruple platinum for "Alien Shores" by Platinum Blonde; gold album and "Brian Castron's" & Art Of Noise; and gold albums for Talk Talk, Level 42, Jane Siberry, and Baltimore.

RIAAN Names 3 Releases Triple Platinum In Dec.

BY PAUL GREIN

LOS ANGELES Triple-platinum awards for Janet Jackson, Bon Jovi, and the "Top Gun" soundtrack led the pack of Recording Industry Assn. of America (RIAA) December certifications. Both new and catalog titles contributed to the month's tally of seven multiplatinum, 11 platinum, and 17 gold certifications.

Huey Lewis & the News' "Fore!" was the month's biggest out-of-the-box hit. The group's follow-up to the 6-million-selling "Sports" was certified gold, platinum, and double platinum simultaneously.

Racing up a double-platinum mark was Billy Ocean's "Love Zone." The month's multiplatinum albums also included two catalog titles: Willie Nelson's "Greatest Hits (And Some That Will Be)," re-released in 1981, and John Cafferty & the Beaver Brown Band's "Eddie & The Cruisers" soundtrack, issued in 1983.

Comeo earned its first platinum album during December with "Word Up!," after more than nine years of chart success. And "Greendale" brought Paul Simon his first platinum solo album since 1977's "Greatest Hits, Etc."

Also scoring platinum success was Neil Young's three-record set, "Decade," released more than a year ago.

(Continued on page 17)

Antilles Takes Island In A New Direction

Label Will House Artists From Around The World

LOS ANGELES Antilles/New Directions, a new label formed by Island Records, is readying six albums for release in the first half of 1987.

The new label, helmed by Jean-Pierre Weiller, Island's director of jazz, is devoted to contemporary musicians from around the world.

Among the initial releases will be the U.S. debuts of British saxophonist Courtney Pine and U.S. saxophonist David Mann.

The Pine album, "Journey To The Urge Within," will be accompanied by a 12-inch single. The album sold more than 40,000 copies in the U.K.

Mann, a 22-year-old who has performed with jazz composers pianist George Russell, is "going to be one of the leading sax players in the coming years," says Weiller.

Also set for release are "Bush Dance" by Brazilian percussionist Nana Vasconcelos and an album by Brazilian percussionist/arranger Helio Cilton.

Weiller, a former president of Eura Records, will oversee the release of Jim Pepper's "Comin' And Goin'"; originally issued by Europa two years ago. The set features a remake of the Native American's well-known "Witchi-tai-to."

Another release will feature the music of Mexican composer Samuel Zyman, performed by violinist Dorothy Pastin and pianist Miriam Conit, both Juilliard students.

"I really want to make a point that [our lineup] should not be confused with new age music," says Weiller. "It's not at all in the same direction. New age music is for meditation and relaxing. This label will be too stimulating and challenging to be called new age."

DAVE D'AMARTINO

PolyGram Sets Oldies Unit Rockers Due For Revival

NEW YORK PolyGram Records is putting its pop catalog resources under a single roof.

According to Bob Jamieson, PolyGram executive vice president of marketing and sales, "New special markets division continues a catalog development program begun in 1985, working in tandem with the already-established special projects department.

The latter unit, which includes subsidiaries like Stax, A&M, and Chrysalis, oversees recording deals, record clubs, and sync rights for television, motion pictures, and commercials, is to create premium and cross-merchandising campaigns with major manufacturers.

The special-markets division, drawing from huge MGM/Verve and Mercury master vaults, among other logos, was created to develop new compilations and reissues of classic rock, pop, and R&B material. It also will enhance PolyGram's special-price Sound Savers line, in addition to overseeing new product logistics.

The new department also will be responsible for the marketing of (Continued on page 76)

Executive Turntable

RECORD COMPANIES. RCA Red Seal in New York appoints Don Ellis senior vice president and Jack Chudnoff vice president. Ellis was a marketing consultant for the British Phonographic Institute. He will be based in London.

Virgin Records U.S. makes the following appointments: Nancy Jeffries as vice president of a&r; Michael Plen, vice president of field promotion; Mark Williams, director of artist development; and Jonathan Lieberman, artist development, East Coast. Jeffries was East Coast director of a&r for A&M. Plen was vice president of promotion for I.R.S. Williams was director of A&M special projects. Lieberman was with RCA.

Capitol Records Group Services in Los Angeles names Nikki Vallot divisional vice president of alternative marketing and administration. She was upped from director of administration.

Alberta Rhodes is promoted to senior publicist/director of media information for black music marketing at Warner Bros. Records in New York.

PolyGram Records names Del Williams local promotion manager for the Denver/Rocky Mountain region. He was program director of KCGL-FM Salt Lake City. Gloria Feliciano is named vice president of human resources for the label, based in New York. She was director of personnel.

Steve Scherer becomes director of royalties for Chrysalis Records in New York. He joins from Laments & Horwath.

HOME VIDEO. Karl Lorimar Home Video in Irvine, Calif., appoints Steve Bornstein senior vice president of programming and Jason Zein vice president of acquisitions. Bornstein was upped from vice president of feature acquisitions. Zein was with Feldman-Meeker Co.

Pram Entertainment in Los Angeles names David Cattlin to the newly created post of general manager for the Consumer Products Division. He was with Jeito Concepts.

PRO AUDIO/VIDEO. James M. Frischke is appointed executive vice president of Digital Audio Disc Corp. in Terre Haute, Ind.

RELATED FIELD. Jeffrey Rowe is named vice president of VH-1/Video Hit One in New York. He was vice president and general manager of WKTI Milwaukee.

Ellen Zoe Goldman is promoted to vice president of the Howard Bloom Organization Ltd. in New York. She was a senior account executive. In addition, Robyn Riggs and Leah Grammatica are upped from account executives to senior account executives.

Hit Video USA in Houston names Scott Evan Assya vice president of business/finance and Julie Strong affiliate relations coordinator, Southern region.
BILLBOARD'S SPOTLIGHT ISSUE

MUSIC: THE BEAT GOES ON AND BILLBOARD LEADS THE WAY!

BILLBOARD'S SPOTLIGHT ISSUE: FEBRUARY 21

SETTING NEW SIGHTS FOR THE '90's!

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Or contact any Billboard Sales Office Worldwide.
The biggest surprise on the ballot is a nomination for Culture Club as favorite pop/rock video group. The nomination may be interpreted as a show of support for former Culture Club leader Boy George, who has been plagued with personal problems in recent months.

Here is the complete list of nominations:

**Pop/Rock**
- Album: Whitney Houston, "Whitney Houston; Janet Jackson, "Control"; Van Halen, "5150"; "Top Gun" (Continued on page 70)

**Chart Beat**

Top Records On Hold

Jan. Albums: Slim Pickings

by Paul Grein

**The Bangles** "Walk Like An Egyptian" tops the Hot 100 for a fourth straight week, becoming one of the four longest-running No. 1 hits by a group in the rock era. The Chiffons' "He's So Fine" (1963) and the Supremes' "Baby Love" (1964) also logged four weeks at No. 1; the Emotions' "Best Of My Love" topped the chart for five weeks in 1977.

Four other group hits work longer: three weeks: No. 1; the Shirrelites' "Soldier Boy" (1962), the Angels' "My Boyfriend's Back" (1963), the Doobie Brothers' "Black Water" (1974), and Silver Convention's "Fly Robin Fly" (1975).

With the success of "Egyptian," the group's "Different Light" album finally cracks the top 10 in its 56th week on the Pop Albums chart.

That makes it one of the three slowest-climbing top 10 albums of the past five years. The champion sleeper is "(I'm)Still in Love With You" by Johnnie Taylor tricky week (1975) which topped the top 10 in its 56th week in April 1982. (Next in line after "Different Light" is the Pointer Sisters' "Slow But Sure," which went top 10 in its 49th week in August 1984.)

Also on the Bingle beat, K.H. of Allentown, Pa., notes that "Walk Like An Egyptian" is the first No. 1 hit to mention a country in its title. Note K.H.: "In the rock era, many a tune, particularly during the '60s, has been titled, a song title. There have been cities (Miami Vice Theme), states (Hotel California), islands (Lsbon Antiqua), sexes (Caribbean Queen), planets (Venus') and celestial bodies (Heaven). But it's taken over 30 years to come up with a No. 1 hit that mentions a country. There have been No. 2 songs (R.O.C.K. In The U.S.A.); there have even been No. 1 albums (Born In The U.S.A.); and there have even been No. 1 groups (America). But never a No. 1 single until now.

**BILLY VERA** finally lands his first top 10 single this week—a mere 19 years and one month after he first cracked the Hot 100 with "Storybook Children," a duet with Judy Clay. Vera accomplishes the feat with "At This Moment," which leaps six notches to No. 9. Under the billing Billy & the Beasters, Vera took "At This Moment" to No. 79 on the Hot 100 in 1981. The hit thus joins the short roster of songs that flopped on their first release, only to come back later and hit the top 10.

**Bangles hit is No. 1 for fourth straight week**

The list includes Derek & the Dominos' "Layla" (No. 51 in 1971, No. 10 in 1972); Aerosmith's "Dream On" (No. 59 in 1973, No. 6 in 1980); Charlie Pride's "When I Tell You That I Love You"; "I've Been To Me" (No. 97 in 1977, No. 3 in 1982); and the Pointer Sisters' "I'm So Excited" (No. 30 in 1982, No. 9 in 1984).

"At This Moment" became popular after being featured in an episode of NBC-TV's smash sitcom "Family Ties." Several other songs in recent years broke as a result of television play, but the shows have mostly been afternoon soaps. Just a few months ago, Gloria Loring & Carl Anderson's "Friends And Lovers" sprang to life after being featured regularly on "Days Of Our Lives."

Finally, "At This Moment" is the first top 10 pop hit for the Los Angeles-based independent Rhino Records.

**BRUCE SPRINGSTEEN's five-record boxed set holds at No. 1 on the Top Pop Albums chart for the seventh straight week. It thus already ties the No. 1 longevity of his last release, "Born In The U.S.A.""] which topped the chart for four weeks in July 1984 and returned to the top for three more weeks in January 1985.

And John Garrick of Los Angeles notes that "War" is Springsteen's second straight single to feature a Christmas song on the B side. "War," which holds at No. 8 this week, is backed by a cover of Chuck Berry's "Christmas Day"; "My Hometown," which peaked at No. 6 in February, was backed by Springsteen's famed rendition of "Santa Claus Is Comin' To Town."

**WE GET LETTERS:** Tony Sundholm of Sudbury, Ontario, notes that Lionel Richie achieved Hot Shot Debut honors on all four of Billboard's singles charts in the space of less than five months in 1986. His "Dancing On The Ceiling" was the highest debuting single on the Hot 100 on July 19; "Love Will Conquer All" had the highest debut on the Hot Black Singles chart on Oct. 4; "Deep River Woman" had the top debut on the Hot Country Singles chart on Dec. 6; and "Ballermann Girl" had the highest debut on the Hot Adult Contemporary Singles chart on Dec. 13. Richie has been so hot for so long that it's easy to take him for granted, but this is a commanding show of crossover strength.

And we noted a few weeks ago that Daryl Hall & John Oates and Billy Joel are tied for the most top 40 hits so far in the '80s. Each act has amassed 19. Well, the very industrious Alphonso Mason of Mobile, Ala., sent us a list of the runner-ups. They are Kool & the Gang, Elton John, Rick Springfield, and Journey, with 15 top 40 hits in the '80s; Pat Benatar, with 14; Prince, John Cougar Mellencamp, and Kenny Rogers, with 13; and Lionel Richie, Michael Jackson, Madonna, and Dianna Ross, with 12.
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Save The Trust Funds!

BARGAINING AWAY A VALUABLE RESOURCE

BY MARTIN A. PAULSON

Negotiations are now going on between the recording industry and the American Federation of Musicians about a 1% royalty. Industry demand is the elimination of the Music Performance Trust Funds (MPTF), the public service organization created by law in 1948. Three years ago, during similar negotiations, the industry reduced its contribution to MPTF by nearly 50%.

Under terms of the trust agreement, signatory companies pay a small royalty on the sale of recorded albums and tapes to a fund administered, and a little misleading. Nothing in the article indicates that Copyright Management actually performs audits or should give the record companies the right to determine how much money the company’s services reduce the need for an audit.

Copyright Management administers and licenses for various publishing companies. It ensures that royalties are paid when due and handles any disputes that may occur. However, the company is not in charge of ensuring that the royalty payments are made directly to the copyright owners, publishers, and performers. The company does not guarantee that the royalties are paid in a timely manner.

In giving to IN PERSON

I was totally disgusted to read that Billboard Records kowtowed to the PMRC (Performers Music Resource Center) and agreed to print the lyric sheets for their songs on their future albums (Billboard, Dec. 20).

Come on, guys, what’s next? Maybe they should invite the PMRC to monitor the recording sessions of all Elektra artists. That way they could make sure that only PMRC-approved lyrics get on the records. A lot of people, including myself, have been working hard to keep these people from getting a solid foothold. But how can we succeed if the record companies keep selling our rights down the river?

THANKS TO PMRC

I just want to thank the wonderful people of the PMRC. It’s so refreshing to have people like this to look to.

However, I have one only problem. The PMRC recently put out a list of albums it finds offensive. I only have a few that I have to go out and buy the other five. Robert P. Koen Northport, N.Y.

LASERDISK SHORTAGES BLAMED

In a recent Past Forward article (Billboard, Dec. 6), Ken Joy says that the price of laserdisk players has affected sales. I tend to discount this statement; it has been my experience that Pioneer has had promotional pricing all most from the start, especially in regard to product blowouts.

The format is seen by consumers as a medium for the collection of classic films, one of the great frustrations of laserdisk collecting must be the lack of inven-

tory of such catalog items as “Game With The Wind,” “Alien,” etc. This is the reason for its determination to see laserdisk through to maturity, I know I speak for dealers and consumers when I point out that Pioneer’s lack of understanding about software continues to be a major drawback for this format. Jack Frost, Top Ten Video Burnaby, British Columbia
**MJ Has Grammy Awards Shows**

**Programs Aimed At 5 Separate Markets**

**BY KIM FREEMAN**

NEW YORK MJI Broadcasting here is again serving as producer and distributor of a series of Grammy Awards radio programs. It is the second year that MJI and Goodphone Communications president Mike Harrison have joined hands with the National Academy of Recording Arts and Sciences (NARAS) to give radio a strong vehicle to participate in and promote the awards event.

MJI pre-Grammy offerings include five separate programs for top 40, adult contemporary, album rock, country, and urban outlets.

**There is a great audience for this show**

On the night of the awards, MJI will be offering a one-hour, live satellite broadcast from backstage at the awards.

The advance programs will be offered on a market- and format-exclusive basis. The backstage show is strictly market-exclusive and is tailored for top 40 and AC stations. With both shows, MJI’s existing affiliate lineup will get first option on the coverage. Non-MJI affiliates should file the requisite form for the show now, if interested. The Grammy shows are offered on a premium basis, with heuseler-Busch as national sponsor.

Harrison will host the backstage show, and MJI is now in the process of lining up name hosts for the pre-Grammy programs.

Last year’s Grammy series, says Harrison, “was one of the most successful, individual syndication projects of all time for several reasons. One, it was aired on between 900-1,000 outlets. Two, it covered such a wide variety of formats. Three, it included such a wide variety of stars—both as hosts and guests.”

The live broadcast, says Harrison, “really put radio into the thick of something that for so long had been dominated by television. Last year, we had every star—from Barbra Streisand to Sting—passed by our microphone. "It really gave the Grammy back to radio, allowing them to capitalise on something they monopolize all year—music," says Feigenbaum.

Feigenbaum says MJI is now working on a wide range of promotions for affiliate stations. Artist-voiced teasers and IDs and advertising slicks are part of that package, and a national trip to the ceremonies contest may be involved, he says. Of course, participating stations can line up their own promotional tie-ins and giveaways.

“One of the things we learned last year is that the Grammys are the most important music award given,” says Feigenbaum. “Re-sponsiveness of stations and their listeners told us that there is a great audience for this show.”

**Radio**

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### Country Radio Seminar Set Discussions Will Examine Market

NASHVILLE Virtually all aspects of country radio broadcasting—from audience research to management strategies—will be examined in a series of panels and seminars at the 18th annual Country Radio Seminar, Feb. 19-21. The event will be held at the Opryland Hotel here.

Moderators, panelists, and speakers are still being confirmed, according to Prank Mulli, executive director of the Country Radio Broadcasters, sponsor of the seminar. The agenda includes the following:

- **Feb. 18—Registration (11 a.m.-1 p.m.):** “The Country Music Audience—New Perspectives” (1 p.m.); “Radio and Retail—The Profitable Synergy” (2 p.m.); artist radio tapping session (4 p.m.); newcomers welcome reception (7 p.m.).

- **Feb. 19—Welcoming remarks (8:15 a.m.); keynote address (8:30 a.m.); “Management: How To Avoid ‘Boxed In Thinking’” and “Radio And Records: ‘And In This Corner’” (9 a.m.); “Research: Avoiding Paralysis By Analysis” (10:30 a.m.); luncheon and presentation (noon-2 p.m.); “Self-Help: How To Improve Yourself So That You’re Better Qualified To Progress” (2 p.m.); “Winners” (2 p.m.); “Programming: Evaluating Your Radio Station Air Product From The Ground Up” (3:30 p.m.).

- **Feb. 20—Announcements (8:15 a.m.); keynote address (8:30 a.m.); “Programming: How To Get There From Here—Mapping The Future Of Country Radio” (9 a.m.); “Ratings: Living With And Without Them” (9 a.m.); “Promotions That Pay Off” (10:30 a.m.); luncheon and presentation (noon-2 p.m.); roundtable discussion (2 p.m.); “How To Be A Broadcaster’s Bride/Groom” (2 p.m.); “Reel Un-Fortunate,” a presentation by Warner Bros. recording artists Pinkard & Bowden (3:30 p.m.); closing address (4:15 p.m.); cocktail party (6:30 p.m.); banquet and “New Faces Show” (8 p.m.).

### Who do you have to do to join ASCAP?

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- **Publishers:** Any person, firm, corporation or partnership actively engaged in the music publishing business who has published at least one musical composition which has been used or distributed on a commercial scale, and who assumes the financial risk involved in the marketing of musical works.

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**Development of the Rock’N’Roll Hall Of Fame in Cleveland is on schedule... see page 13.**
Lee Michaels heads west for a new challenge: program director of KMEK San Francisco. Michaels leaves WGCI-AM-FM Chicago, which he turned around to the point that it has consistently been on top of the ratings pile. Before that he was at former market leader WBXML Chicago. “I guess just made him suffer he couldn’t refuse,” says KMEK general manager Paulie Williams. “LUB someone I’ve had my eye on for a long time. He’s terrific with people, with research, marketing. We couldn’t ask for a bettersummer.”

At last check, KMEK was following a very upbeat, dance-oriented texture and style that is a caricature of the summer Arbitron. Williams says Michaels’ urban background “will be a real positive in the market” and that KMEK’s programming will follow its current course. One would guess that Michaels will be challenged most by constant San Francisco music leader KSOL, the urban outlet under Marvin Robinson’s direction. Michaels arrives Monday (5).

Trivia keepers take note: Michaels leaves Gannett-owned WGCI to replace Steve Rivers, who left KMEK to join Gannett at KISS-AM-FM Los Angeles.

Tim Kelly leaves Cap Cities/ABC rocker KLOS Los Angeles to return to the Windy City where he has accepted the PD post at Cox rocker WCKG. Kelly has his work cut out for him there. The station registered a 2 share in the summer book, compared to the 5.6 Kelly’s former stomping ground, WLUP, is riding pretty with. And that’s not even mentioning progressive rocker WRXT’s respectable 2.9 share. But then, Kelly has a lot of energy and experience in the market, having left a strong track record at both WCKG and WLS-AM before moving to KLOS.

WCKG VP/GM Marc Morgan says Kelly will be charged with “finally putting us over the hump.” The station positions itself as a classic rocker on the air, but its past two moves play more currents than that label would imply. The station’s direction will stay the same, says Morgan. As for Kelly’s new concept, the newly appointed PD plans to take on some consulting clients, Morgan says, “I certainly won’t prohibit him from doing anything like that, but we both understand that his initial task is to get this thing moving.”

Kelly’s replacement at KLOS is VP/GM Bill Sommers says there’s no news yet, except that his former home, WABC New York PD Charlie Kendall, which was a hot piece of holiday goss. Meanwhile, KLOS’ ever-able assistant PD, Kurt Kelly, is holding down the fort.

KZEW Dallas PD Rob Barnett is out, the decision of the rockers’ leader GM. Gene Boivin. The development came shortly after KZEW was sold to Belo to Anchor Media, but sources close to the station are incidents are unrelated. Also let go were morning sidekick Mike Rhynie and traffic reporter Pam Nolan, in a move described as “streamlining the station staff.” Meanwhile, KZEW morning man John Rody is said to be a little jumpy about his status because the new owners have not approached him about his contract renewal.

Rick Allen, in a move described as “streamlining the station staff.” Meanwhile, KZEW morning man John Rody is said to be a little jumpy about his status because the new owners have not approached him about his contract renewal.

BFM “Hot 100” New York apportions two new staffers. Bill Lee rounds out the outlet’s on-air lineup as evening man. Most recently Lee was on-air at WKRC不但, and he earlier put four years in at KFRC San Francisco. And Rick Allen arrives from WIBC Indianapolis.

Lea Rody is said to be a little jumpy about his status because the new owners have not approached him about his contract renewal.

Longtime WAXY Miami morning man Greg Budell quit the gig in December. Oldies outlet XTRA-AM San Diego assembles a new but unfamiliar, morning team with the hiring of Paul Bloom and Irv Harriggan. Bloom was a news anchorman for a local TV station, and Harriggan was a producer for the Charlie Harrigan team, which was well-known at the outlet in the ‘70s...

BARRY JAMES is upped to program director at Belo’s KOA “Q-103” Denver, a promotion from the assistant PD slot... KNBQ Seattle gives Sandy Louie the full-time-midday slot, which adds to her duties as music director and programming assistant at the top 40... Ken Matthews moves from evenings to afternoons at KZEW-FM “RI-104” Providence, R.I. That shifts Mike Olson from late nights to evenings and Barber V. into middays from afternoons... And KAOS Eagles Nest, Idaho, reclaims Jim Maxwell as PD for the young top 40.

WHEN Otis Redding’s plane crashed on Dec. 10, 1967, it was on route to a concert engagement in Madison, Wis. Twenty years later, Madison is erecting a monument to Redding in a city park near Lake Monona, where the fatal crash occurred. The Otis Redding Memorial Fund is raising the money for the monument via a series of benefits, sponsored by Madison top 40 WZEE-FM “Z-104.”

According to PD Jonathan Little, the leader of the Sand and Rhythm committee, Redding’s backing groups, the Otis Redding Band and the Pinetoppers, reunited for the first time since 1967 for a benefit Dec. 16 at the Madison club Headliners, raising a reported $1,400. (An earlier benefit featuring local bands netted more than $1,100.)

Both bands, says Little, joined with Wisconsin Gov. Tony Earl that afternoon for an impromptu rendition of Redding’s hit “Dock of the Bay.”" which was broadcast over Z-104. Earl had earlier proclaimed Dec. 16 Otis Redding Day and Pinetoppers Day. Z-104 has been doing Redding-related teasers and promotions throughout the fall.

EDDIE MONEY “For the Last Time” 7th AVENUE

RICK O’RULL is this week’s Power Track... **FLASHMAKER** is back this week...
Good Medicine. WNY New York joins the Marines to help pediatricians in the fight against the holiday blues. The mission was to get toys to as many children's hospital beds as possible this Christmas. Pictured with a happy toy recipient are, from left, Master Sgt. Raphael Hernandez, Commercial Trust Co. executive vice president J. Terrance McCarthy, Sgt. Maj. Anthony J. Viera, and WNY VP/GM John Irwin.

Hoosier Hoopster Hopper. WFMS Indianapolis nets a few free throws as actor Dennis Hopper, right, stops by for an on-air visit with morning man J.D. Cannon. Hopper was in town for a preview of his new film, "Hoosiers," which is about a high-school basketball team and was shot entirely in Indiana.

Two-Bird Garage. A lucky WBAB Long Island, N.Y., listener is flying high as the station staff hands him the keys to two Firebirds. The grand-prize winner of the WBAB Rock N' Roll Timeslide contest won both a new 1987 Pontiac Firebird and a classic 1967 version.

Stevie Gives Straight Talk. Stevie Wonder teams with WWDM Sumter, N.C., to deliver some hard facts about drug abuse. Wonder was on hand before his area concert to help in the station-supported effort. WWDM PD Tony Dean, right, presents Wonder with a "Big DM" jacket as they lead the rally on the steps of the North Carolina Statehouse.

Making Christmas Bearable. WVOS Liberty, N.Y., gives its listeners a "consumer report" on how their holiday giveaways bear up under use. Morning man Mike Sakell holds news director Mike Frezon's 8-month-old daughter, Katie, up to the microphone for her report on the giant teddy bears.

Sound Investment. Country Radio Broadcasters Inc. adds to its investment in the future with four college scholarships. The scholarships go to students majoring in broadcasting. Standing, from left, are scholarship recipient Robert Haigh, WBOS Boston VP/GM Bob Abernethy, and Emerson College's Kevin McCluskey and John W. Carpenter. Seated, from left, are recipients Suzanne Horms and Deborah Klein.
Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

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

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HOLIDAY DRIVING
KIIS Los Angeles knows that nobody walks in the city and that commuting there is truly a bitch. At least one of the top 40's listeners, however, is commuting in bliss these days. She correctly identified the "Twelve Songs of KIIS-MASS" and now drives to her grocery-store clerking job in a $50,000 Jaguar XJS. The winner is 18 years old; she says she's been trying to get through on KIIS' contest line for five years.

Another correct hit-tracker in KIIS' "auto loto" was a 38-year-old mother, who got to choose among a Cherokee Carrera, a Mercedes 560SL, and a BMW 635. She went for the Mercedes.

At presstime, the contest was still going strong, and one winner was in the midst of the difficult task of choosing among a Rolls-Royce Silver Spirit, a Lamborghini Countach, and a Ferrari Testarossa.

Meanwhile, another top 40 legend, WMMR Cleveland, chose Christmas Eve to unload its holiday highlight: a 1987 Silver Bullet Corvette, which was displayed at various malls during the height of the holiday season.

HOLIDAY WRAPPINGS
WLIR Hempstead, N.Y., dares to start the new year off on an old note by letting its listeners pick the "screamer of the year," the culmination of the progressive rock outlet's weekly Screamer competition. In the past five years, screamers have included the Talking Heads' "Fascination Street," "Life's Paradise (In The Name Of Love)," and the Clash's "Rock The Casbah."

Rocker WRIF Detroit closed out the year hosting—with RCA's help—Operation Can Do. Highlighted by a performance from RCA's Toby Redd, the WRIF-sponsored concert saw listeners bring cans of food for the needy as their admission tickets.

In Dallas, KZEW had hoped to raise five tons of food for its needy but ended up raising 15 million by season's end. Much of it was gathered while morning man John Rody broadcast live food drives from shopping malls during December.

It was an especially happy holiday for WNIC Detroit's John Williams, who hosts the AC outlet's popular "Pillowtalk" evening program. Williams now has a day—June 25—in his honor, compliments of the Detroit Mayor and Michael A. Guido. The mayor made the proclamation in recognition of Williams' community contributions over the year and, in particular, for his attempts to prevent suicide.

As did many stations, WRDJ Raleigh, N.C., successfully employed the "Twelve Days Of Christmas" theme, building suspense by giving away prizes for 12 days. The freebies ranged from a dinner for two to a $5,000 shopping spree.

Finally, those in the know knew about it when WHZT "Z-100" New York hosted a rather private affair at the Bottom Line Dec. 21. Special guests: Bon Jovi. KIM FREEMAN

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. You Make Me Feel Like Dancing, Leo Sayer, Warner Bros.
2. I Wish, Steve Wonder, Tamla
3. Car Wash, Rose Royce, MCA
4. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr., Epic
5. Dazz, Brick, Bang
6. Tonight's The Night (Gonna Be Alright), Rod Stewart, Warner Bros.
7. Sorry Seems To Be The Hardest Word, Elton John, MCA
8. Hot Line, Sylvester, Capitol
9. After The Love, Engelbert Humperdinck, Epic
10. Stand Tall, Burton Cummings, Fantasy

POP SINGLES—20 Years Ago
1. I'm A Believer, Monkees, Colgems
2. Snoopy Vs. The Red Baron, Royal Guardsmen, La Vue
3. I Like It, Aaron Neville, Polydor
4. Winchester Cathedral, New Vaudeville Band, Fontana
5. Sugar Town, Nancy Sinatra, Reprise
6. That's Life, Frank Sinatra, Reprise
7. Good Thing, Paul Revere & The Raiders, Columbia
8. Words Of Love, Mamas & The Papas, Dunhill
9. Standing In The Shadows Of Love, Four Tops, Motown
10. Mellow Yellow, Donovan, Epic

TOP ALBUMS—10 Years Ago
1. Hotel California, Eagles, Asylum
2. Songs In The Key Of Life, Stevie Wonder, Tamla
3. Wings Over America, Capitol
4. Boston, Epic
5. A New World Record, Electric Light Orchestra, United Artists
6. The Best Of The Doobies, Warner Bros.
7. Frampton Comes Alive, Peter Frampton, A&M
8. Greatest Hits, Linda Ronstadt, Asylum
9. Like An Eagle, Steve Miller Band, Capitol
10. A Night On The Town, Rod Stewart, Warner Bros.

TOP ALBUMS—20 Years Ago
1. The Monkees, Colgems
2. S.R.O., Herb Alpert & the Tijuana Brass, A&M
3. Dr. Zhivago, Soundtrack, MGM
4. The Sound Of Music (Soundtrack), RCA
5. Jeff Wayne's War Of The Worlds, MFP
6. ELP, Emerson Lake & Palmer, Capitol
7. Parsley, Sage, Rosemary And Thyme, Simon & Garfunkel, Columbia
8. Born Free, Roger Williams, CAPITOL
9. Supremes A Go-Go, MOTOWN
10. Golden Greats, Gary Lewis & The Playboys, Liberty

COUNTRY SINGLES—10 Years Ago
1. You Never Miss A Good Thing (Till He Says Goodbye), Crystal Gayle, UA
2. I Can't Believe She Gives It All To Me, Conway Twitty, MCA
3. Two Dollars In The Jukebox, Eddie Rabbit, Electra
4. Don't Be Angry, Donna Fargo, ABC-DOT
5. Statues Without Hearts, Larry Gatlin, MCA
6. Let My Love Be Your Pillow, Minnie Minoso, MCA
7. Broken Down In Tiny Pieces, Billy "Crash" Craddock, ABC-DOT
8. Are You Ready For The Country? So Good Woman, Waylon Jennings, Epic
10. Baby Boy, Mary Kay Place as Loretta Hagar, Columbia

20 Years Ago
20. I Wish, Stevie Wonder, Tamla
21. Darlin' Darlin' Baby (Sweet, Tender Love), O'Jays, Philadelphia International
22. Dazz, Brick, Bang
23. Saturday Night, Earth, Wind & Fire, Columbia
24. Car Wash, Rose Royce, MCA
25. Hot Line, Sylvester, Capitol
26. Do It To My Mind, Johnny Bristol, Vee-Jay
27. I Like To Do It, K.C. & The Sunshine Band, Buddah
28. Feeling, Walter Jackson, Stax

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Don't Get Me Wrong," Says Hynde

PRETENDERS ARE VERY MUCH AN ENSEMBLE

BY JEAN ROSENBLUTH

NEW YORK—Despite appearances to the contrary, the Pretenders are still very much a group effort, says Chrissie Hynde, the band's front woman and founder. Though she is the only person pictured on the front cover for "Get Close," the Pretenders' latest Sire album, and the only original member left, she denies that the Pretenders are just her solo group.

"The sound of the band, which was originally created in 1978, is still the foundation that we're building on," says Hynde. The New Pretenders—bassist T.M. Stevens; drummer Blair Cunningham; keyboardist Bernie Worrell; and guitarist Robbie McIntosh, who played on the last Pretenders album, 1984's "Learning to Cry."—are a new, more relaxed Pretenders. The London-based band, which had been working as a trio, has now grown into a full band, and the new sound is more relaxed and more accessible.

"I think it's important to keep the Pretenders a band," says Hynde. "I think it's important to keep the band together, and the Pretenders are still the band.

"We've been together for a long time, and we've been through a lot," says Hynde. "We've been through some tough times, and we've been through some good times.

"I think it's important to keep the Pretenders a band, and the Pretenders are still the band.

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"I think it's important to keep the Pretenders a band, and the Pretenders are still the band.
U.K. Band Looks To College Radio, Press For Exposure
Easterhouse Builds Foundation In U.S.

BY JIM BESSMAN

NEW YORK — Debuting in America with "Contenders," a Columbia package of impassioned British political guitar rock, Easterhouse is confident that it can overcome any thematic barriers through initial press and college radio exposure. According to the band's manager, John Barratt, "We can develop in the States in the same way we entrenched England — through serious rock press as well as thinking man's papers like [London] Sunday Times, which gave us critical acclaim with our first two 12-inches before the album came out. It can also happen here through college radio because we're a new, alternative band, and even though a lot of our ideas are radical, you don't have to be into the ideas to like the music."

Vocalist and co-songwriter Andy Perry says the group's ideas are conceived primarily with political change and conflict. "Nineteen Sixty-Nine," for example, deals with the British involvement in Ireland, while "Whistling In The Dark" is about the 1984 U.K. coal miners' strike.

But, says Perry, any preconceived ideas that the band's style is too dour are being quickly dispelled. "It's a funny thing, but we're finding ourselves getting picked in magazines next to mainstream pop acts," says Perry. "We had understood that the U.S. thinking was rounded off at the edges, that there was no room for radical thought. But it's a lot more complex here than just a homogeneous mass of mainstream music."

Guitarist and co-songwriter Ivor Perry (Andy's brother) says of the band's domestic signing to Columbia from the U.K. independent label Rough Trade, "We never thought that a big label like Columbia would be interested in a band with our radical views. That seems to be against everything that such a capitalized company would seem to be for. But the music industry needs variety, and a certain amount of radicalism makes for more exciting music."

McDonald Lookin' Ahead

BY BRIAN CHIN

NEW YORK — In many respects, 1986 was a year of paradox for Michael McDonald. He didn't release an album, and his late-1985 Warner Bros. release, "No Lookin' Back," yielded no major hits. Still, the former Doobie Brother scored two top 10 hits on the Hot 100 Singles chart — first in a duet with Patti Labelle on the No. 1 ballad "On My Own" and then by himself on "Sweet Freedom," the multiformat hit from the "Running Scared" movie soundtrack.

McDonald was teamed in both instances with outside writers and producers, whereas his previous albums have been self-produced. In addition, his 1986 hits were both on MCA, though he is a Warner Bros. artist.

Says McDonald, "I couldn't tell you why they were successful. I think hearing me sing with a different background to my voice had a bit to do with it."

In planning his next project, scheduled for completion by midsummer, those hits "give impetus to the idea of putting myself in a different environment," says McDonald. "But it would be a mistake to try and re-create them."

It is a possibility, but not a given, that麦CDeard will team up again with "Sweet Freedom" producer Rod Temperton or with "On My Own" producers Burt Bacharach and Carole Bayer Sager on his next album.

Film Fest Cites Rock Role

BY GINA ARNOLD

SAN FRANCISCO — Movie scores composed by rock acts are contributing to the artistic worth of the current cinema world. That was the conclusion drawn at the Mill Valley Film Festival's recent Music In The Movies benefit/tribute held at the Warfield Theater in San Francisco.

"It's nothing new that a dramatic event has popular music of the time behind it — look at Wagnerian opera, at Schubert and Mendelssohn, who both wrote incidental music for plays," said composer Bill Conti, whose scoring credits include "Rocky," "The Karate Kid," and "F/X."

"What we're witnessing today is teen-age music for teen-age viewers," added Elmer Bernstein, best known for his work on such movies as "To Kill A Mockingbird" and "The Magnificent Seven."

Bernstein and Conti were honored guests at the tribute, which presented film clips and speeches by many other performers as well as live performances by Stewart Copeland ("Bumblefish.") By Golder ("Paris, Texas.") and Tangerine Dream ("Risky Business," "Legend," and "Sorcerer").

"The only prerequisite for anyone writing music for films is that he's effective," said Conti. "And rock has proved that it can be."
BY NELSON GEORGE

LOS ANGELES Reggie Calloway says he promised himself that when he left Midnight Star, the Cincinnati-based band he founded 10 years ago, he’d take some time out to just “sit back and watch some television.” However, he and his brother Vincent, who both left the group several months ago, have since jumped into action with a busy production and writing schedule.

The duo is slated to write and produce several tracks for singer Natalie Cole’s debut Manhattan album and is deal-shopping for the band Sharp, a self-contained unit that made a splash in the late 70s. Together, the brothers are currently working on material for their own debut album as the Calloways.

How did label head Dick Griffey take the brothers’ decision to leave the group? “He was basically emotionless,” says Calloway. “Dick is a veteran and has seen it all before, and used to tell me that you’ve just got to see things work out. There was gigantic interest for the Calloways from other companies, we decided to stay with Solar. We also decided upon staying with Alive Enterprise, who also manage the group. We didn’t see any need to sever relationships that work.”

Recent years have seen Calloway build a rep as a producer, having handled tracks for Klymaxx’s breakthrough “Meeting In The Ladies’ Room” and “Street Beat” the Deele’s 1985 S.O.S. debut. While he’ll continue to nurture a career as an independent producer, Calloway insists he and his brother are equally serious about being recording artists. “I think we’ll surprise a lot of people who expect us to be just a studio project. On stage, we’ll work as a standup duo, employing a band for road dates. Of course, a bit of our career will reflect the Midnight Star sound, because we helped create it, but we’ll also stretch out with some different things.”

Calloway acknowledges that in interviews, Midnight Star’s Belinda Liscomb has been pretty tough on the duo since the split, but he says there is no bad blood between them and the group. “We’re just all doing different things. If Midnight Star can take care of itself, I wish them the best because I need the best wishes on me.”

RHYTHM & BLUES

by Nelson George

The Power of Music Video to reshape and redirect a career has never been better illustrated than in the story of Cameo. Since the mid-70s, Cameo has soared to the ranks of the most popular soul acts, with a string of singles that have sold millions worldwide. The band’s music, characterized by its smooth, catchy rhythms and innovative sound, has captured the attention of audiences around the globe.

This success has been attributed to the band’s ability to reinvent themselves, releasing hit after hit throughout their career. Whether through collaborations with other artists, producing tracks for other bands, or creating their own masterpieces, Cameo has remained at the forefront of the music industry, consistently delivering high-quality music that resonates with fans.

As the story of Cameo unfolds, we see how their journey began with humble beginnings and how they rose to prominence through dedication, hard work, and a unique ability to adapt to changing trends. Along the way, Cameo has evolved into a sophisticated musical force, with a timeless sound that continues to inspire and entertain audiences today.
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<td>EVERY LOVER'S SIGN (REMIX)</td>
<td>THE LOVER SPEAKS</td>
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### 12-Inch Singles Sales

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**Note:** This document is a snapshot of the Hot Dance/Disco and 12-Inch Singles Sales charts from January 10, 1987. The charts are compiled from a national sample of dance club playlists and retail store sales reports, respectively. The artists and titles listed reflect the top-performing songs in the respective genres at that time. The charts are based on reported sales data, with the Hot Dance/Disco chart focusing on club play and the 12-Inch Singles Sales chart focusing on retail sales. The figures include sales data transmitted to Billboard by the various distribution services. The charts are not formed from a revolving panel of judges or from sales reports that are available to the public for all artists.
HAPPY NEW YEAR to Dance Trax readers and correspondents everywhere. And the beat goes on ...

It was a historic night when the member DJs of 11 different New York and New Jersey record pools converged on Blender's Garage Dec. 15 for a holiday-season "Unity Night." The concept was originated by Dance Music Report's Tom O'Pan in 1973, and was held last summer as a one-time general meeting and opportunity to hash out some of the musical changes that had been hosted by Record Pool Business Center's Eddie Rivera. It evolved into a regular conference of pool directors, which has now created a monthly interpool club called -- the metropolitan area club DJs.

In our perspective, the initiative is a huge step forward—and not merely because it takes the well-known tradition of competitive squabbling that has marked the record pools business for so many years.

The generation of DJs that have come forward in the post-'70s, post- disco boom era is entering an arena that's already been laid out. That's not the same as creating a market from scratch, and it's pretty clear that many DJs feel themselves to be at a sort of entry level—at the mercy of club owners, record labels, even certain promotion people whose approach to DJs has evolved from respectful to imperious.

Nevertheless, young DJs today are just as powerful as the cultish heroes of the mid-'70s, who didn't even have a record and make them sell. Otherwise, why would record labels bother at all? What hasn't changed is that the clubs are a place where DJs and clubgoers can exercise their taste in an environment of instant feedback, direct interchange. More than anything, young DJs should know that the record industry already extends all the way down to them. Individually, they are the only truly open avenue for the exposure of music, and collectively, they are a monument—or could be, if they'd just take the credit for it. The form and content of Unity Night—DJs admitted by all, of them wearing the same com- memorative T-shirt and adorned by a parade of talent at an event that everyone attended—was an appropriate symbol for that.

CREDIT CRAWL for the evening: Participating record pools included Record Pool Business Center, Intermetro, Rockpool, Kevo, S.U.R.E., Record City Sound, N.J.A.D.D., MoJo, S.O.B. and Trax The Record. Performing were Sylvester, in his first appearance with the Weather Girls (formerly Two Tons O'Fun) in more than three years; Willy Wiley, playing unplugged live set; and, in one-track appearances, Tonya Wynne, Sofonda C., Cultural Vibe, Nayove, City Girls, C-Bank featuring Diamond Eyes, Adonis, Emanon, D-Train, and Gary L.

BRIEFLY: Independent labels predominate in the yearly habitation of majors. "It's Too Late (For Love)" by Stardoom Groove featuring Tonya Wynne (New York Groove Records, through Underworld) combines a strong song with a hard-hitting arrangement, approximating in impact the recent Carolyn Harding hit. Robert Clithilites mixed and produced with Ken Taylor; Chef Nunez edited. Also, a groovy organic instrumental in the style of "City Country City" and a piano version in the style of "Let's Get Together"—...Xena's "First One, First Love" (Emergency) is one of the subtler records around, with more bass than bass drum; its freedom from boom on the vocal version is downright blissful for the home listener, while the dub version retains the pounding bottom for clubs.

Darlene Davi's "I Found Love" (Take One, 718-949-1618) is solid New York soul with Lisa Lisa in- fluence. Importantly, it's made audible lead vocal; Elios Tubo and DJ Kevin "Sugar Daddy" Woodley produced ... "Party" by 38th Street featuring Lianne (Underworld) answers the question, What if George McCrae made a house record? It does so excitingly, too, at a hot, uptempo pace ... "Cover Girls" Show Me" (The Fever) charmingly merges girl group with the Miami/New York groove; there is a more hip-hop "Heartthrob" version and a lusher "Florida" version. The Latin Rascals produced, with Andy Troiani ... Paul Parker, of all people, has also come forth with a pop/ street sound that's a far cry from the high strung Eurobeat hits; "One Look" (Dice), co-produced by Man Parrish, could be filed next to Samantha Fox by clubs and radio.

Some remixes: Duran Duran's "Notorious" (Capitol) is agreeably pruned by the LaBeaux's; DJ Mix ... Pet Shop Boys' "Suburbia" (EMI America promo) gets an athletic Arthur Baker mix ... Darley's follow- ing from her recent No. 1 is "Jump Into My Life" (Motown), a typical Ka- shif production with a Jellybean mix ... Joshua's "Jimmy Because" (Atlantic) is greatly improved in a speed-up Chicago-influenced version; lyric content is still borderline, but the sampling work is ster-... KTP's "Never Too Late To Love" remix (Mercury) has great structure and carefully balanced sonic weight ... Michael Bow's "Love And Devotion" (RJM, through Long Island, N.Y.'s Unique Distributors), remixed by Richie Jones for the U.S., comes off as a latter-day "Born To Be Alive," suitably hyped for the emergent "power" pop radio.

SYLVESTER BOUNCES BACK WARNER BROS.

Sylvester may be the name most associated with late-'70s disco; his zesty pop-gospel dance-floor smashes, including "(You Make Me Feel) Mighty Real," "(Dance (Disco Heat)," and "Do Ya Wanna Funk," were popular and influential, both at home and overseas.

Sylvester has returned with his debut Warner Bros. album, "Mutual Attraction," his first major label release since his recording debut for Blue Thump in 1972. "I worked on the new album and completed it for Marty Blew-... Mr. A & Megaton Records," says Sylvester. "It was my last project for Marty; I felt I might as well make it into a fabulous album instead of just 12-inch singles. If anything came of [any single], the album would be there.

Sylvester did not shop the album and was actually involved with managing his affairs in real estate when he heard Bros. offered him a contract. Preliminary interest had been expressed by A&M, says Sylvester, but he credits Craig Kos- tich, Warner Bros. director of dance/contemporary music, with following through and signing the album, which bears both Megaton and Warner Bros. imprints.

With major label backing, Sylvester says, his chances of becoming a mass-appeal star are "great,... of course." Plans call for him to tour with a band in early 1982.

BRIAN CHIN
O'Kanes Album Is a Holiday Hit
Duet Drums Up Publicity On The Road

BY EDWARD MORRIS
NASHVILLE—Unlike their labelmates in CBS Records' Horizon '86 class, the O'Kanes have made their debut with no ballyhoo and nothing but their music to commend them. Apparently, that has been quite enough. The duo's first single, "Oh Darlin'," has just entered the top 10, and the band's album, "The O'Kanes," has been almost universally praised by critics. Yet, the album is selling well—more than 16,000 copies in a pre-Christmas five-day period, according to product development director Mary Ann McCready. The sales are following on the heels of a get-acquainted tour, the first leg of which has taken duo members Jamie O'Hara and Kieran Kane to Dallas and Atlanta. In Dallas, the act performed for store managers, account buyers, and radio programmers for three days, and, says McCready, generated "tremendous response from places like Lieberman and Sound Warehouse."

The act generated a tremendous response on tour

The purpose of the New York stop was to introduce the O'Kanes to attendees of CBS's national sales meeting, giving the act a chance to meet branch managers and sales managers. In the Midwest, McCready reports, eight record chains have agreed to spotlight the O'Kanes, from Jan. 15 through February via in-store play, advertising, and special pricing ($4.99-$6.99, depending on the account). In other markets, the album will be tested via the label's Buy It, Try It return-if-not-satisfied offer.

Because of the O'Kanes' acoustic-based, bluegrass-inflected playing and vocal harmonies, the duo has excited the interest of bluegrass festival promoters. McCready says. The act is booked by Buddy Lee Attractions. CBS is also making a push to get the O'Kanes retail into the college market. The album has already been serviced to college radio stations, and CBS college reps are working it.

In the early and mid-'80s, Kane recorded for Elektra and Warner Bros. as a solo, charting with such numbers as "You're The Best," "It's Who You Love," and "It's You." Up to now, O'Hara has been known chiefly as a songwriter. He penned the Judds' recent hit "Grandpa (Tell Me 'Bout The Good Ole Days)."

On Thursday (8), the O'Kanes will debut their album on The Nashville Network's "New Country" show. The same day, the act will arrive in Atlanta for a three-day gig at the Banks & Shane's musical variety club. They are scheduled to appear at the Birchmere, a predominantly bluegrass-oriented venue near Washington, D.C., on Jan. 16.

A tour of radio stations and listening venues is being set up for the last two weeks of January. In keeping with the old-time flavor of the act, (Continued on next page)

Rogers' Photos Shown

NASHVILLE—"Kenny Rogers' America," an exhibit of photographs taken by the singer, went on display at the Country Music Hall of Fame and Museum here Nov. 1. It is housed in the museum's new Thomas Hart Benton Gallery and will remain on display through October 1987.

The exhibit consists of 35 duotone photos taken by Rogers while on tour across the U.S., they were selected from among the more than 100 pictures included in "Kenny Rogers' America: Sights And Insights," published by Little, Brown & Co. in October 1986. In addition to the photo display, the museum also has in its collection a film clip from Rogers' "The Gambler," his costume worn in the movie, and, in the instrument section, the electric bass Rogers played as a member of the First Edition.

For more information contact:

COUNTRY MUSIC ASSOCIATION
Suite 400, 1061 17th St. N.W.
Washington, D.C. 20036
(202) 785-3000

ROGERS' PHOTOS SHOWN

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

NEW TOTAL ADDS ON

THE GATLIN BROTHERS TALKIN' TO THE MOON COLUMBIA 51 67
KENNY ROGERS TWENTY YEARS AGO RCA 46 89
STEVE WARWICK SMALL TOWN GIRL RCA 46 94
HIGHWAY 101 THE BED YOU MADE FOR ME WARNER BROS. 37 57
ANNE MURRAY ON AND ON CAPITOL 27 59

Radio Music 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 potential based on initial market reaction at the retailers and one-stop reporting to Billboard. The full panel of retailers is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

TUCKER I'LL COME BACK AS ANOTHER WOMAN CAPITOL 10 10
RONNIE MILSAP HOW DO I TURN YOU ON RCA 8 8
JANIE FRICKLE WHEN A WOMAN CRIES COLUMBIA 6 6
CRYSTAL GAYLE STRAIGHT TO THE HEART WARNER BROS. 5 5
NITTY GrittY DIRT BAND FIVE FACES COLUMBIA 5 5

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Billboard January 10, 1987

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www.americanradiohistory.com
O'KANES
(Continued from preceding page)

the act, CBS commissioned Nashville's historic Hatch Show Prints to do antique-style 14- by 22-inch window cards to advertise the group's appearances.

Although the O'Kanes played their introductory tour as an acoustic band, McCready says the album will spawn four singles, the next one being "Can't Stop My Heart From Loving You."

All-Star Lineup. Judges for the Willie Nelson/Wrangler Music Invitational Contest pose during a break from the finals. Pictured are, from left, Bobby Bare, Willie Nelson, Moe Bandy, Mary Lou Hyatt, Tony Conway, and Mark Gray. (Photo: Rick Henson)

For Week Ending January 10, 1987

Billboard

TOP COUNTRY

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

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<tr>
<td>ALABAMA</td>
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<tr>
<td>RANDY TRAVIS</td>
<td>STORMS OF LIFE</td>
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<td>REBA MCENTIRE</td>
<td>WHAT AM I GONNA DO ABOUT YOU</td>
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<td>RICKY SKAGGS</td>
<td>LOVE'S GONNA GET YA</td>
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<td>PLAIN BROWN WRAPPER</td>
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<td>MERRY CHRISTMAS STRAIGHT TO YOU</td>
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<td>KENNY ROGERS</td>
<td>THEY DON'T MAKE THEM LIKE THEY USED TO</td>
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<td>MERLE HAGGARD</td>
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<td>T GRAHAM BROWN</td>
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ALBUMS

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<td>KENNY ROGERS &amp; DOLLY PARTON</td>
<td>ONCE UPON A CHRISTMAS</td>
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</table>

NASHVILLE SCENE
(Continued from preceding page)

customized Chevy Blazer given to her by a dealership in West Virginia in appreciation of her work promoting that state.

Ferlin Husky celebrated his birthday during a 30-date tour that started in November in Winnipeg, Manitoba, and ended in December in Denver. Key Talent Inc. reports Husky will rest up in Nashville before heading out again Jan. 14, this time for warmer climes: Florida.

SIGNINGS: Riders In The Sky to RCA/DOT... Liz Board signs with producer Dan Goodman, Master Records, and RWL Consultants.
<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>TITLE</th>
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<td>1</td>
<td><strong>THE ROLL AND ROCK OF LOVE</strong></td>
<td><strong>THE DANIELS/BAND</strong></td>
<td><strong>ROGER MAYES/GEORGE I. MEAD</strong></td>
<td><strong>MCA 5-46234</strong></td>
<td><strong>MCA/CURB 52944-9</strong></td>
<td><strong>J.A. HAYMAN, R. I. MEAD</strong></td>
<td><strong>2</strong></td>
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<td>2</td>
<td><strong>CLAP YOUR HANDS AND PRAY</strong></td>
<td><strong>THE BUCKINGHAMS</strong></td>
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<td><strong>WARNER BROS. 7-28547</strong></td>
<td><strong>WARNER BROS. 7-28547</strong></td>
<td><strong>G. HAYWARD, G. PUGH</strong></td>
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<td><strong>REACH FOR THE SKY</strong></td>
<td><strong>COUNTRY THUNDER</strong></td>
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<td><strong>Columbia 36-58245</strong></td>
<td><strong>Columbia 36-58245</strong></td>
<td><strong>J. HINSON, L. HESS</strong></td>
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<td><strong>THE SUNSHINE OF YOUR LOVE</strong></td>
<td><strong>THE DOOBIE BROTHERS</strong></td>
<td><strong>GARY ACOYAN</strong></td>
<td><strong>ATLANTIC 1-0528</strong></td>
<td><strong>ATLANTIC 1-0528</strong></td>
<td><strong>A. CAIN, G. ACOYAN</strong></td>
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<td><strong>THE LORENSSES</strong></td>
<td><strong>JACK MCCARTHY</strong></td>
<td><strong>JIMMIE ROSES</strong></td>
<td><strong>JIMMIE ROSES</strong></td>
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<td><strong>BABY DON'T YOU DO IT</strong></td>
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<td><strong>ELVIS PRESLEY</strong></td>
<td><strong>ELVIS PRESLEY</strong></td>
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**Note:** Products with the greatest airplay gap and sales this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. RIAA certification for sales of 2 million units.
For the week ending January 10, 1987

Billboard's Hot Country Singles Sales & Airplay™

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

Country Singles A-Z

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<th>Title</th>
<th>Artist</th>
<th>Sales</th>
<th>Airplay</th>
</tr>
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| 1 | GIVE ME WINGS | MICHAEL JOHNSON | 1 |
| 2 | WHAT AM I GONNA DO ABOUT YOU | REBA MCENTIRE | 2 |
| 3 | LOVE'S GONNA GET YOU SOMEDAY | RICKY SKAGGS | 4 |
| 4 | CRY MYSELF TO SLEEP | THE JUDDS | 3 |
| 5 | MIND YOUR OWN BUSINESS | HANK WILLIAMS JR. | 13 |
| 6 | FALLING FOR YOU FOR YEARS | CONWAY TWITTY | 6 |
| 7 | HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) | T.G. SHEPPARD | 7 |
| 8 | THEN IT'S LOVE | DON WILLIAMS | 5 |
| 9 | FALLING FOR YOU FOR YEARS | CONWAY TWITTY | 6 |
| 10 | LEAVE ME LONELY | GARY MORRIS | 10 |
| 11 | I'M GONNA COME DOWN | JUDY ROSSMAN | 11 |
| 12 | DEEP RIVER WOMAN | LIONEL RICHE | 12 |
| 13 | THE CARPENTER | JOHN CONNELLY | 14 |
| 14 | COWBOY MAN | LYLE LOVETT | 16 |
| 15 | YOU STILL MOVE ME | GARY WAGNER | 8 |
| 16 | GIVE ME WINGS | MICHAEL JOHNSON | 1 |
| 17 | WHAT AM I GONNA DO ABOUT YOU | REBA MCENTIRE | 2 |
| 18 | LOVE'S GONNA GET YOU SOMEDAY | RICKY SKAGGS | 4 |
| 19 | CRY MYSELF TO SLEEP | THE JUDDS | 3 |
| 20 | MIND YOUR OWN BUSINESS | HANK WILLIAMS JR. | 13 |
| 21 | FALLING FOR YOU FOR YEARS | CONWAY TWITTY | 6 |
| 22 | HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) | T.G. SHEPPARD | 7 |
| 23 | THEN IT'S LOVE | DON WILLIAMS | 5 |
| 24 | FALLING FOR YOU FOR YEARS | CONWAY TWITTY | 6 |
| 25 | LEAVE ME LONELY | GARY MORRIS | 10 |
| 26 | I'M GONNA COME DOWN | JUDY ROSSMAN | 11 |
| 27 | DEEP RIVER WOMAN | LIONEL RICHE | 12 |
| 28 | THE CARPENTER | JOHN CONNELLY | 14 |
| 29 | COWBOY MAN | LYLE LOVETT | 16 |
| 30 | YOU STILL MOVE ME | GARY WAGNER | 8 |

Country Singles by Label

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<td>WARNER/Curb (1)</td>
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Country Music Artists

For a listing of artists, please refer to the main Hot Country Singles chart.

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Indie Stores See Improved CD Fill
One-Stop Flow Is Still Sporadic

This story prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES At the close of 1986, access to compact disks was improving for independent wholesalers and retailers. But according to a survey of one-stops and indie record stores, CD supplies are still tight for nonchain outlets.

Fill on hit CD titles remains a problem with one-stops. As a result, some retailers are resorting to purchasing from far-flung wholesalers to meet their needs.

Yet other retailers report that even top-selling CD titles can be accessed readily, albeit in small quantities.

"Everybody’s having fill problems, and the demand’s going to increase after Christmas with all the CD players being bought," predicts Sam Ginsburg, manager of City-1-Stop in Los Angeles. But he adds that CD fill on the indie level "seems to be improving."

Steve Libman, owner of the Atlanta one-stop Nova Distribution, speculates that the independent isn’t alone in the CD shortfall.

"The supply of CDs for the independent dealer is terrible, but I don’t know if it’s any better for chain retailers," Libman says.

"I have 803 accounts," he continues. "If I order 300 pieces of a new release CD, I’ll get 30. There’s no way 30 goes into 803. But I hear the same horror stories from chain retailers, so I don’t think the labels are giving any preference to the chains."

But retailer Mike Allison, who owns Record Revolution in Cleveland, counters, "It looks like [the labels] are taking care of the major chains. The one-stops who fill us are having problems. Since mid-Novem-

ber, CD supply has been a crisis situation."

If there is a crisis at the one-stop level, it is a diminishing one, in the view of some wholesalers.

"It’s getting better," says Francisco Cervantes, buyer for Pro One Stop of Tempe, Ariz. "The past couple of weeks, everything’s been trickling in. The orders we’ve been shipping out have been getting bigger and bigger. I don’t see it stopping or slowing down."

"We are getting some fills now," says Jason Bluine of Music People in Oakland, Calif. "It looks like it’s getting better now."

But Bluine calls CD fill a "guessing game," citing erratic fill on hit product. "I suddenly get in some back order that’s been in the system since God knows when."

Not all one-stops are satisfied with fill. "Sporadic at best" is the description offered by John Kundrat, CD buyer for Abbey Road Distributing of Santa Ana, Calif.

He says "certain vendors are really good," but in no uncertain terms says that others are quite the opposite. Kundrat cites Capitol as a particular problem for Abbey Road, with PolyGram, MCA, RCA, and CBS significantly improved in recent months.

In spite of incomplete fill on the wholesale level, indie retailers are finding that it is still possible to obtain quantities of hit CD product.

"Fill is better than last year and this summer," says Gunnar Freivals, manager of Cactus Records & Tapes in Bozeman, Mont. "Last year, even at Christmas, we couldn’t get anything," he says.

By late 1986, however, it was possible to get small quantities of even the hottest CD product, according to Freivals:

"Even when we were going for [the live] Bruce Springsteen, we ran out one day," he says. "Then we got it right back in."

Although Don Vasquez, assistant manager and buyer for Playback Music of Los Alamitos, N.M., says that CD fill is "gradually getting a little better in terms of early supply," he says he still has managed to restock even the fastest-moving titles.

Vasquez notes that hit CDs by Paul Simon, Huey Lewis, Boston, and Bon Jovi were successfully brought back in during the Christ

(Continued on next page)
**Australian Music Dealers Confront Unit Sales Drop**

*BY PHIL TRIPP*

This is the first article in a two-part series reviewing the Australian music market. Many of the problems faced by dealers is the lack of growth in unit sales. All agree that 1988 showed a decline in sales and a rapid increase in overhead due to an inflationary economy. They say 1987 showed no better results because the record retail industry as a whole has few bright points other than the compact disk.

Says Birnbaum, “With gross-profit margins for records and tapes at an average of 25%, the only people to make it in record retailing will be the ones who can already established, not those who open new stores and expect to make a profit.”

Hes cited other problems that plague Record Retailer Assn. members: a lack of superstar interest, and that which does hit the market doesn’t sell in the same quantities as before; return allowances of 10% and some companies who only allow returns once a year, and the inability to get replacement slicks or covers. But the biggest complaint of all is a lack of service from the record companies.

This problem is mirrored in feedback to the main industry trade magazine, Music Business, which goes out free to more than 2,000 record retailers monthly. Publisher Geoff Gold says that the retailers have two main gripe.

“The ones in the country areas are not getting reps to call on them in spite of repeated requests. And an indication of success where the few record companies who respond [as the ranking up of] substantial sales increases of their products,” says Gold.

“For the city stores, it’s more a lack of CD product and a suspicion that the major chains are getting preferential shipments and terms while the smaller indie get back orders and dribbles of CD stock. Beyond that, the diminishing margins for TV-advertised product and sale or return product is a sore point.”

Cliff Baxter, head of the 60-store Brasco chain, with locations up and down the East Coast, blames the record companies for the general malaise in the music retail community.

“They still think they are doing the retailer a favor by selling to them,” says Baxter.

Phil Tripp is a free-lance writer based in Sydney, Australia. In the concluding article of this series, he will analyze how both large and small dealers have worked to improve their store’s performance.

---

**INDIE STORES SEE IMPROVED CD FILL (Continued from preceding page)**

mas selling peak.

“Definitely, it’s getting a lot better,” says Alvin Wilbourn, owner of AMC Music Video in San Bernardino, Calif. “We can get the merchandise now—before we couldn’t get anything.”

However, hit product remains a problem at AMC. Citing the hot Beastie Boys album as an example, Wilbourn says, “If we can get [the records] as CDs, they’ll sell, and we can’t get them.”

Retailer Bob Stanford, owner/operator of Soundtraks Ltd. in Huntington Village, N.Y., acknowledges that it takes extra effort for mom-and-pop stores to build a large enough stock to yield significant sales.

“I’ve ordered from as far away as California,” he says. “As orders get cut, I’ll try to make it up with another supplier. I’ll phone my order with a one-stop, and if he can’t get it, I’ll go on to the next guy. If you’re serious about CD business, you’ve got to search for it.”

Stanford’s house-to-house buying method illustrates a paradox that confronts one-stops. Although they have trouble securing enough product to fill their regular customers on an ongoing basis, when product is on hand, wholesale suppliers can enjoy business from a broader geographic base.

Thus, Nova’s Libman thinks that he and other one-stops actually stand to lose when CD production meets demand.

“Right now, I’m getting CD orders from every one of the 48 [mainland] states. Once the supply line is filled, one-stops are going to see a drop,” says Libman.

Some vinyl-oriented specialty retailers view the CD shortages philosophically.

“We don’t rely on having the hits,” says Bob Say, vice president of three-store, Los Angeles-based Moby Disc Records, a vinyl import specialist. “If we run out of Peter Gabriel, it’s a bummer, but we can live without it.”

And Goddard, owner of Village Music in Mill Valley, Calif., characterizes fill on CD hits as “impossible” but isn’t worried.

“CDs are not something I care about,” says Goddard, a die-hard deep-catalog vinyl merchant. “If I have them, great.”

But, underlining his belief in the LP, Goddard adds, “I’d be very happy if a CD-only store opened up across the street.”

---

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### Top Compact Disks

**POP**

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**CLASSICAL**

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

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Metronome Keeps Pace At New Ga. Home

NASHVILLE When the sagging oil economy in New Orleans led to critical sales drops for Metronome Music (Billboard, Aug. 16, 1986), the record store's employees packed its inventory into two semis and four 22-foot-long rented trucks and decamped to the more commercially congenial climes of Atlanta. The new 6,000-square-foot Metronome opened its doors Oct. 15 at the midtown location of Piedmont and Monroe.

Says store manager and head buyer Jimmy Augustin, "We saw our sales [in New Orleans] decline in the early part of 1986 by 30% or 40%. The economy was looking so bad, and we didn't see a turnaround for four or five years."

By Augustin's account, it was partly the musical zealotry of the staff that convinced him to try again somewhere else. "We're maniacs," he says. "We're from the old school of record nuts that live, breathe, and sleep music." Of the 10 employees now working in the Atlanta store, seven came from New Orleans.

Like the 13,000-square-foot New Orleans store, the Atlanta outlet has a special section for classical music, a genre that accounts for 25%-35% of the total stock, says Augustin. The classical section is separated from the rest of the store, with separate doors leading to the street and into the main show room. "Clients prefer to listen to classical music in their own environment," says Augustin.

Dan Groya, Metronome's business manager, says the store's inventory has not been cut back even though the new store has half the space of the original. The New Orleans store, he explains, had four lounges and a café. Rental costs in New Orleans, according to Groya, were an economic $3.50 a square foot, compared to the under $10 the company is paying in Atlanta.

To create visibility in the market, Metronome is spending most of its ad dollars on print: college and alternative newspapers and the local classical station's listening guide. Competition is directly across the street in the form of a Turtle's outlet.

So far, the store has avoided the video sales and rental business. "We have an inventory of 1,000 music videos," Groya says. "We're deciding how to market them."

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Manufacturer of Compact Discs

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& Lower Prices Than
Paper CD Packaging.

From the No. 1 Supplier
of CD Blisters.

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Be proud of your products by making SKC your choice.

Manufacturer of Compact Discs

Sunkyong Chemical Limited
**New Releases**

**ALBUMS**

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

**POP/ROCK**

**SCOTT GODDARD**

Elevenety Billion
LP: Chrysalis: 1014 CRH 6005 $9.98
CD: Chrysalis: 50992 00064 2 $7.98

**OFRA HARNY**

Ofra Harny & The Oxford String Quartet
Play The Beatles
LP: Fontana: 6022 Intercon: $8.98
CD: Fontana: 6022 $8.98

**LORD HAMILTON**

Padre Pio
LP: Columbia: CD-93023 $7.98

**THELONIOUS MONSTER**

Baby You’re Bummin’ My Life Out In A Supreme Fashion
LP: Epics: EPX 4673 $8.98
CD: Columbia: CD4024 $17.98

**VARIOUS ARTISTS**

Punk And Disorderly
LP: Polydor: 126-00006-0 $5.98
CD: Columbia: CD-120 $17.98

Rodney On The Roq Vol. I
LP: Polydor: 126-00006-0 $5.98
CD: Columbia: CD-120 $17.98

Rodney On The Roq Vol. II
LP: Polydor: 126-00006-0 $5.98
CD: Columbia: CD-121 $17.98

**VODOOD IODS**

Crocodile Smoke
EP: Sire: SN 7701 $7.98

**COMPACT DISK**

**AMERICA**

History—Greatest Hits
CD: Warner Bros.: 2-2492 $15.98

John ARP & Catherine Wilson
Rags To Riches
CD: Warner Bros.: 2-2492 $15.98

**BERLIN**

Count Three And Pray
CD: Geffen: 2-4219 /WEA $15.98

**ERIC CLAPTON**

August
CD: Warner Bros.: 2-2476 $15.98

**THE CULT**

Loa
CD: Geffen: 2-2395 $15.98

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Dutch Record
Sales Up 6.8%
In Early '86

BY WILLEM HOOS

AMSTERDAM The Dutch record industry grossed $112 million in the first six months of 1986, a gain of 6.8% on earnings of $104.9 million in the equivalent period a year before. According to trade body NVPI, which published the figures, "explosive" CD sales account for most of the increase.

Since CD's introduction here, sales volumes have risen from 200,000 ($3.57 million) in 1983 to 500,000 ($11.16 million) in 1984 and 1.4 million ($26.46 million) in 1985. In the first half of 1986 alone, sales were 1.2 million units ($24.1 million), and NVPI predicts overall CD sales for 1986 of at least 2.4 million.

Of the first-half figures, CD sales now account for 21.5% of total industry earnings, but market share varies widely according to musical category. In the classical sector, CD sales represented 44% of a gross of about $11.2 million. In the international popular music category, compact disks accounted for 22% of $82.59 million in earnings, but their share of the national popular music gross of $17.41 million was only 1.5%.

Market analysis shows that purchasers in the age group 20-29 bought 38% of the CDs sold in the first half of 1986, those aged 30-39 bought 31%, and those aged 40 or over bought 30%. Those aged 12-19 accounted for only 3% of sales.

However, NVPI deputy managing director Rob Edwards says the industry here has been surprised by the growing interest in CDs among teenagers. In the comparable period in 1985, they accounted for less than 1.5% of sales. The forthcoming introduction of CD singles is expected to boost the configuration's popularity with youngsters considerably.

Higher volumes for 12-inch singles also helped bolster first-half returns, with sales up from 1.2 million last year to 1.4 million in 1986. Conventional singles remained steady at 4.4 million sold, and LP volumes declined marginally from 6.6 million to 6.5 million.

The strength of sales in individual market categories has been much influenced by CD growth, with classical earnings rising 19% compared to the first six months of 1985, and international pop product scoring a 17% increase, while national repertoire dropped back 5%. Three years ago, national popular music took a 20% slice of total industry grosses; now that percentage is down to 17%.

Apart from the influence of CD, another major factor in this development is the internationally based output of the two Pan-European satellite services, Sky Channel and Music Box, Holland, with 80% of households wired for cable, is one of the key European markets for these services, but few local acts can afford to make video promos, and most of the clips shown are by international artists.

"This means that Dutch youngsters are seeing mainly clips of the British and American acts," says Edwards. "This has a negative effect on sales of national repertoire."
Heavy Metal Video Sales Gain
Retail Strong Despite Light Airplay

BY JIM BESSMAN

NEW YORK — Despite minimal radio and television exposure, heavy metal is one of the few retail success stories for music video.

Software makers speak glowingly of the genre's electric performance at the cash register. Elektra Entertainment reports its "Motley Crue Uncensored" videocassette has topped 50,000 units sold since its release Nov. 7.

Sony Video software executives say that heavy metal is far and away the best performing music videocassette format.

Cory Connery, national sales manager of WEA Video Products (WVP), agrees, saying, "Heavy metal is by far the most consistent and quickest-selling music video category." WVP distributes product by Warner Reprise Video, Atlantic Video, and Elektra Entertainment.

In addition to the swift success of its Motley Crue tape, Connery points to two Warner Reprise releases in November — Van Halen's "Live Without a Net," and David Lee Roth's eponymous program— as product that also surpassed the RIAA gold sales mark of 50,000 copies.

"This product is really too new to know why it does so well, but obviously, kids who enjoy metal are not passive about it," Connery says. "They love their music and want everything that a band has ever done in every different format as a collector's item."

Mark Schulman, Atlantic Records' vice president of advertising and video says heavy metal fan loyalty and aggressive buying habits are the key to the genre's video success. "We don't get a lot of airplay on groups like that, so it's obvious there's a specific market out there for their music video," he says. "Their fans are very loyal and buy whatever they can. Check with concert promoters and merchandisers — they'll tell you that heavy metal merchandise sells much better than that for other kinds of groups."

Debbie Newman, vice president of programming and sales for CBS Music Video Enterprises, says that while "nobody really knows why" heavy metal video sells so well, she feels that price is not an object for the fans. After all, she reasons, "for kids who spend up to $30 for a pair of concert tickets, $19.98 for a video is not out of line."

Newman also says that the growth of small-to-VCR households has helped generate metal video sales, as it gives kids "a certain measure of control" over home playback equipment.

Newman says she isn't concerned about the shortage of radio and TV air time for metal artists. "Most heavy metal artists whose video sell well also sell tons of tickets and merchandise, even though they don't necessarily get a lot of airplay," she says. "Judas Priest's 'Turbo' album wasn't a huge record in terms of radio play, but they're a great group on the road, and their 'Fuel For Life' clip completes a just-out gold tape."

Atlantic's Schulman, however, stresses the importance of having a strong album to back a heavy metal videocassette.

"Ratt: The Video," released a year and a half ago alongside the group's platinum album, "Invasion Of Your Privacy," has now reached 40,000 copies sold and continues to rank in the video label's top three weekly sellers, long after the album has stopped moving. But, says Schulman, another Atlantic metal artist's videocassette didn't do nearly as well as anticipated, when the corresponding album failed to meet expectations.

WVP's Connery and Sony's Mike Holzman both say that heavy metal video catalog product is a potent source of sales. Connery notes that one of Warner Reprise's first releases, Ronnie Dio's "Live From The Spectrum," released two years ago, remains one of the label's strongest sellers.

Holzman says that catalog moves well because "heavy metal consumers aren't tied into the new release concept, but go back again and again to older material."

Sony's 30-piece video midline program is composed of 25%-30% metal titles, Holzman says, adding that "the metal videos experience far better sales than other midline titles. Bon Jovi's self-titled five-video compilation has enjoyed the largest pre-order of all Sony's midline product—seven times its initial release order, Holzman says.

Doug Thaler, executive vice president of McGhee Entertainment, is co-manager of both Bon Jovi and Motley Crue. He feels that the best-selling heavy metal videocassettes are straight clip compilations, possibly coupled with "interesting ancillary footage," and that concert tapes should be avoided.

Concert videos, says Thaler, destroy the "shock value."

Atlantic Video executive Mike Vomit also says the borderline concert videos needed to sell out arenas. But Ray Farrell, head of promotion for core heavy metal label SST Rec.

(Continued on next page)
Music Video
Talent in Action

Gospel IS ONE of the most galvanizing forms of music, with a rousing spirit that transcends matters of religious belief.

“A Gospel Session: Everybody Say Yeah,” which is set to premiere Sunday (4) as a one-hour television special on Cinemax, manages to capture that evocative spirit. The concert is hosted by Paul Simon and features performances by a diverse group of artists who run the gamut from black gospel and from sacred to secular.

The show, taped recently at the First Presbyterian Church in Hollywood, features three of Simon’s best songs: the hymnlike “Bridge Over Troubled Water”; the rousing, revivalist “Gone At Last”; and “Slip Slidin’ Away,” a poignant ballad that stretches the gospel concept to the breaking point.

Simon is backed on the latter song by the Oak Ridge Boys, who also backed him on the original recording nine years ago.

Several of the guest artists perform songs associated with their musical heroes. Jennifer Holliday sings Mahalia Jackson’s “His Eye Is On The Sparrow”; Luther Vandross performs Sam Cooke’s “A Change Is Gonna Come.”

Other highlights include the Edwin Hawkins Singers’ “Oh Happy Day” (nicely described by Simon as “a song that almost sings its title”), Andrae Crouch & Tata Vega’s poppy “Right Now,” and Mighty Clouds Of Joy’s “Steal Away To Jesus.”

The script exhibits both style and impressive scholarship. The show was produced, directed, and written by Ken Erlich, and co-produced by Tisha Fein. Air dates following the premiere are Jan. 7, 11, 13, 19, 25, 26, and 31.

Paul Grein

METAL VIDEO SALES GAIN
(Continued from preceding page)

ords, says that concert tapes are the “safest” way to reach consumers who might not go out to see SST artists, such as Black Flag.

SST has just released its third video title, the second Black Flag concert cassette, and plans to release an 80-song, three-hour Minuteman concert/documentary in March. Farrell says that the SST releases have averaged sales of only 800 copies to date.

CBS’ Newman says that producing separate television and home video versions of the same product has proven beneficial. Ozzy Osbourne’s near-gold “The Ultimate Ozzy” was first shown in abbreviated form on MTV, where it was paired with advertising of the longer home videocassette version.

Open your eyes and see just how many subjectsc are covered in the new edition of the Consumer Information Catalog. It’s free just for asking and so are nearly half of the 200 federal publication’s described model. Bookers on subjects like financial and career planning, eating right, exercising, and staying healthy, housing and child care, federal benefit programs, Just about everything you would need to know. Write today.

Consumer Information Center
Department TD
Pueblo, Colorado 81009

U.S. General Services Administration
Ampex For Sale

NEW YORK Ampex Corp., a leading manufacturer of audio- and videotape and professional video hardware, is for sale.

The firm is one of seven companies owned by N.J.-based Allied-Signal Inc. that is being sold so that the parent company can "sharpen its focus" on three major areas of business—aviation, automotive, and engineered materials.

In addition to Ampex, the other businesses are Amphenol Products, Linotype Group, MBP Corp., Neptune International Corp., Revere Corp., and Sigma Instruments Inc. The combined annual sales for the companies, which include the Electronics & Information sector of Allied-Signal, is $1.5 billion.

Charles Steinberg, president of Ampex, says his company is in excellent financial shape and is looking "at this change of ownership to allow us to become part of another company whose strategic interests are better aligned with Ampex.

Steinberg says that Ampex had its best year in 1986, "setting records in sales, profitability, and cash flow." The Redwood City, Calif.-based firm employs 7,000 workers.

According to Edward Hennessy Jr., chairman and chief executive officer of Allied-Signal, proceeds from the sale of the seven companies will be used to "reduce debt; to continue Allied's share buy-back program; to increase the firm's strategic investments in the aerospace, automotive, and engineered materials industries;" and for other corporate purposes.

The First Boston Corp. has been retained to assist with the sale of Ampex and the Engineered Components Group. The sale is expected to be complete by mid-1987.

STEVEN DUPER

Audio Track

NEW YORK

THE MONKIE'S WERE in at Cel- elton sound effects recording working on a Christmas medley for an MTV clip. In addition to producing, Greg Ar- nold played all the instruments. Chris Tregerston set the console, with Ernie Perez assisting. Also there, Hiro Hozumi and Stephen Rosen were in working on a CBS/ Sony jazz series featuring female vocalists. Morganza King and Shei- la Jordan are two of the artists in- cluded in the 19-CD collection, which will come out in Japan this spring. Additional tracks were done at Sound Ideas.

Aura Sonic Ltd.'s mobile truck picked up the sounds of Black Uhuru at New York's Ritz. The performance will yield a live CD on the Ras label and a concert video. Steven Remote was at the board. Jimmy Murphy and Dan O'Leary assisted. Fanfare remote was done at Sweet Basil, where Gil Evans and his orchestra were performing. The live album, for King Records, was engineered by Ka- zunori Sugiyama. Remote, John Rutherford, and O'Leary assisted. "The group is hot, hot, hot." for the scene for two more jazz al- bums. The live stereo sound was mixed digital by Tom Mark for Landmark artist Bobby Hutch- son and Fantasy's Frank Morgan Quartet. Hutcherson was pro- duced by longtime producer, critic, and jazz aficionado (as well as fa- ther of Billboard's Peter Keep- ness). Former member of the Bock produced the Quartet. Mark was at the knobs for both sessions. He was assisted by Remote, Ruther- ford, and O'Leary.

Over at Secret Sound Studio, Martin Mitchell, Michael Wilder, and Johnny Flippin, former mem- bers of Faithful Band, were in pro- ducing themselves. The trio was recording for Streetwave as '3FM.

Sound Investment

A weekly column spotlighting equipment-related news in the au- dio and video production, post- production, and duplication in- dustry.

LAS VEGAS LAW: Luxury Audio Workshop, based in the city of den- ken bank balances, is the first facil- ity in southern Nevada to offer its clients SMpte time code facilities. L.A.W. has installed an Adams Smith 2600 SMPTE sync/generator system, along with a JVC 1/2-inch VTR, two Echocord 1/2-inch VTRs, and an Otari MX-5000 4-track audio recorder. Mi- chael Mann's "Crime Story" TV series has also been using the machine to record the show's production and other audio-related material.

AMERICA GETS SYCO: Syco Sys- tems, the London-based distributor of digital synth and other sophisti- cated microchip-based gear, is marrying the U.S. with its own Syco- logic product line. Los Angeles- based Creative Dimensions will distribute the line, and the company is negotiating a joint venture with Apple.

Guru Liberty's new MIDI keyboard controller will be released at the NAMM show in January.

Other CITIES

THE SCORPIONS ARE back in Germany after completing their Monsters Of Rock tour. They are breaking live in the States for their new project. Dieter Dirks was at the knobs. The album was recorded in digital and analog formats and will be re- leased in early 1987. Also there, in Studio II, was Future, a group of young (16-18) rockers from Toated, who won the 1986 NDR Hofest contest. The group was working on its debut project. The first sin- gle, "Isabel" b/w "Pupertael," will be released on Teldec in Janu- ary. Rocco Klein, formerly the guitarist for Duran Duran, is in Steel, producing.

In Sydney, tapping Elton John's gigs at the Entertainment Centre required a complete effort on the part of AAV Australia Mobile. Australia's mobile audio recording unit, and the Australian Broad- casting Corp. AAV taped John, who along with his 12 band mem- bers, is touring with the 86-piece Melbourne Symphony Orchestra. At that same venue, AAV will be recording three Genesis gigs.

Back in the States, Average is in at Barge Sound Studio in Wayne, N.J., working on an EP. Steven Herb is producing. Jim Bieg is en- gineering.

Over in neighboring East Or- ange, Elektra set Grandmaster Flattus is at East Orange Broad- casting Studio working on its up- coming album. Larry Smith is co- producing with the band. Kevin Hedge and Tom Zepp are at the knobs. Michael Van Duser is assis- tancing. Next door, in Studio B, the new preproduction room run by Vaughn is co-producing—with Sheldic Guy —Pam Russo for Is- land. Vaughn and Guy, who to- gether form Fly Guy Productions, are also doing preproduction for Tanya Gardner.

At Studio A in Dearborn Heights, Mich., Rick Callier is digi- tally mixing tracks for the Bethes- da Temple Choir. The group is in from the States for their debut album. John Jaszcz is at the console, assisted by Peter Prout. Also there, inspirational artist Richard Wolf is laying vo- cals for a debut single. Rocky Barra is providing production as- sistance. Eric Morganese is at the board. Finally, the item is finish- ing its debut EP there. Jaszcz is at the dials; Trevor Capacci and Carl Morbito are producing.

In Sterling Heights, Mich., MCA group Ready For The World is at Sellek Sound Studio recording extras for the 12-inch version of its "Mary-Goes-Round" single. The group is producing and engineering. Family friend and guitar tech, Gary Spaniels. Also at Sellek, Press was working on its second album. Spaniels produced and engineered. Press is a producer and recording engineer who has had to supervise the mix for Relation.

A little farther west, the Re- placements were in at Minneapo- lis' The Studio, working on demos for Sire/Warner Bros. Also there, the Oh's are fin- ishing their new album, "Paint The Sky." John Pet, Mike Owens, and Kevin Glynn are producing. And finally, the Oh's Blackberry Way Studio label mate Tom Bright was in working on his latest album, entitled "Tortureland." Fin- ners guitarist, Rob Henry, was part of Bright's band. Both "Paint The Sky" and "Torture- land" are to be released in Janu- ary.

Material for the Audio Track col- umn should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
EIA’s JACK WAYMAN: SOFTWARE COMMUNITY ‘BACK IN FORCE’ AT CES

By EARL PAIGE

To hear Jack Wayman talk about his favorite subject, the twice annual Consumer Electronics Show (CES), the 1987 winter event Jan. 8-11 in Las Vegas will find the home entertainment software community “back in force.”

Important, because “sell-through” and “mass merchandisers” are new home video buzz terms, Hollywood prerecorded video exhibitors want to be part of the big action, claims the venerable CES architect and now a senior vice president of Sponsoring Electronic Industries Assn., where he has been 23 years.

Also part of the video picture are the blank videocassette vendors representing a market segment that never stops exploding. EIA and its show producing Consumer Electronics Group (CEG) estimate blank videocassette sales to blast through the $1 billion mark to $1.3 billion next year. In units, 307 million. Just video.

In audio, WCES will find the software community focused as never before on emerging hardware technology, certainly on Digital Audio Tape (DAT) and its feared threat to continuing growth in compact disk. And CD growth does continue, importantly in portables, with EIA projecting an explosion from 410,000 units shipped to dealers in 1986 to 800,000 in 87.

Vendors of audio blank tape, more modest in growth but still increasingly important at a projected $290 million, will be included as lavish displays return. “All blank tape, everybody is there. Fuji, TDK, Bob Burnett at 3M, they’re all in big,” says Wayman, mentioning the 3M marketing executive who three years ago questioned the winter event’s value.

There will be plenty of political action as well in Vegas as the 15-year-old show convenes for the 10th time, drawing an expected 104,000 to the Convention Center and hotels Hilton, Riviera and Sahara. If the DAT flap seems hot, furor over placing an anti-piracy chip in VCRs is slumbering down. Here, entire organizations go at it. WCES corridors will buzz with what’s happening as the hardware allies, EIA joining with Home Recording Rights Coalition, square off against pro-chip advocates such as the Motion Picture Assn. of America (MPAA) and the Video Software Dealers Assn. (VSDA).

Actually, political activity has swirled around WCES for so long Wayman jokes about battle ribbons. VSDA’s pivotal organization occurred at the 1982 WCES and a year later distributors fought off VSDA’s move to absorb National Assn. of Video Distributors (NAVD). Seminars boil with emotion.

Interviewed while on an EIA promotion tour of the U.S. that has him on the road with a 110-pound trunk full of 70 products, Wayman seems in his element. “I’ve been out hopping since last Christmas, 150 days on the road, which is good, hyping, hyping, hyping.

“We have in the show this winter some 50,000 square feet of video software, blank tape and accessories, I mean exactly what was in VSDA [the trade group’s August Vegas show]. Apples and apples. We have 30,000 feet of prerecorded, of video software, both adult and general, 30,000 feet. We have another 20,000 feet of blank tape and accessories, racks and resource stuff that was at VSDA. That is in the main east hall, the main floor, where all major hardware people are, which is what [delegates] want.

“And by the way, in Vegas, every producer of software is there. If they’re not exhibiting, they’re in suites. We have Vestron, we have Prism, we have Congress, we have a lot of the creative; the others are all taking suites. Every major is in our conferences and workshops, every major Hollywood video firm.”

For Wayman and perhaps many exhibitors, too, the winter event in Las Vegas is tied directly into the summer June show in Chicago set for its 21st run.

(Continued on page C-14)
Last year dealers sold more Maxell tape than any other brand.

And this year you can push your volume up even higher, with a custom-built sales program from Maxell.

So come to meeting room D-62 at the Show. And we’ll show you how the tape that’s made to 60% above industry standards can give your business a boost.
NEW VCR ENHANCEMENTS LIVEN UP 'ME-TOO' VIDEO HARDWARE MARKET

By KEN JOY

Some aspects of the home video hardware wars appear unchanged from a year ago at this time: sales volume continues to grow (up 15% over the same period in '86); VH5 continues to be the format of choice by outselling Beta nearly 12-to-1; MTS-ready and hi-fi stereo VCRs lead the sales fray; and the volatile value of the yen continues to threaten the profitability of all involved.

Other ingredients—most notably a rash of new enhancements to VCR technology—have livened up what was quickly becoming a "me-too" video hardware market flooded by more than 250 different models from some 60 manufacturers, causing industry analysts to predict flat sales going into 1987. While sales are not flat—13.5 million VCRs are expected to have been sold by Dec. 31—they have been tempered by a hold on prices due to the increased value of the yen.

All of that may change as 1986 was the last year that VCRs were a 100% import item. One or more domestic manufacturing plants are scheduled to come on stream by early '87 in order to offset the economic uncertainties of an unstable yen, and consumers can expect to see "made in America" labels on VCRs from some major manufacturers. This move toward domestic operations is designed to provide distributors and OEMs with much needed boosts to profit margins, and will most likely not have any significant effect on retail pricing.

"The VCR is an economic story," says Tom Friel, a spokesman for the Electronics Industry Assn. "As things become more expensive to produce in Japan, they become less expensive to produce here." Friel is quick to point out, however, that domestic VCR manufacturing plants were planned "long before the problem with the yen," and as such indicate the plants are meant to provide units to keep up with demand and not to alter the pricing structure at the wholesale or retail levels.

"By all available logic, prices [on VCRs] should go up," says Stan Hametz, general manager for Panasonic's video division, "but prices are stable and have dropped only in the face of distress pricing by some manufacturers."

Hametz agrees that domestic plants for the manufacture of VCRs won't mean lower prices for the consumer. "Our margins will continue to be squeezed because of our built-in self-destruct methodology: there are 80 brands from 20 manufacturers to provide product for the 13.5 million units expected to be sold in 1986. There's not (Continued on page C-8)

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Goldstar's KMV-9002 ViewMax system combines 19-inch color TV and VHS VCR in one unit.

WINTER THAWS INVENTORIES, PUTS SPRING IN REJUVENATED CD MARKET

If there is a buzz word going into the CD market in 1987 it is—caution.

Coming from a summer slump in sales of home and portable CD players, manufacturers are faced with massive inventories in spite of brisk sales. The winter months heading toward CES seemed to bring some needed rejuvenation to this explosive segment of the home electronics market, which saw unhealthy price erosion take some unit pricing as low as $99 retail, but the expected sweep of the market by low-priced product dumped into the merchandising pipelines failed to materialize.

All is not gloom and doom as many manufacturers report increased sales activity and see the industry as being "on track" in regard to projected sales of 2.5 million players and 45-50 million disks in 1987—up from 1986's 1.8 million units and considerably higher than the 800,000 units sold in 1985. "The summer slump is over," says Mike Stapleton, national marketing manager for Mitsubishi, "and I think we're well on our way to making the sales projections."

As with other segments of the home electronics industry, the compact disk player has had its problems, not the least of which has been the volatility of the yen. But above that, manufacturers and their OEMs are facing a market that has a tremendous backlog of product due to overproduction as well as the proliferation of "me-too" products which, according to Denon vice president of sales and marketing, Bob Heiblim, "have no compelling reason to be held at the prices being asked."

Typical of hardware markets, manufacturers in the CD industry have labored to bring the price of their product to affordable mass-market levels to boost sales and profitability. In some cases, as with the advent of the $79 CD player, that tactic has backfired and consumers have resisted the low-priced units en masse.

"The major disaster with the bargain basement (Continued on page C-10)

SONY'S ultra-thin Discman D-100 with RM-DM1K remote control.
It's the biggest rental marketing program ever! HBO/ Cannon Video is backing, "Back To School," Rodney Dangerfield's smash comedy hit, with a promotion so big, your profits will put you in the big time!

$1,000,000 National Television Advertising Campaign. Guaranteed to drive thousands of customers into your store.

No rental video has ever gotten so much respect.

In-store Promotion. A rub off instant-winner game card lets customers know if they've won a free rental rebate when they sign up to reserve "Back To School." Every card is a potential winner.

Merchandising Support. High impact standees, counter units, posters and rental reservation card holders. "Back To School" is going to bring you business you've never seen before. Don't get caught short. The demand will amaze you!

Order date: January 12.
Release date: January 21.
LEADERS STEP UP CONSUMER PROMOTION TO BUILD FOR 8mm SUPREMACY IN '90s

By KEN JOY

 Barely two years old, the 8mm format has provided America's VCR market with a new wrinkle in the struggle for format supremacy. At first glance, the 1.1 million 8mm camcorder/VCRs sold during 1986 pale miserably next to the 13.5 million VHS/Beta VCRs sold, but on second look this miniature format shows the potential of being a major player in the VCR wars.

There is considerably more interest in 8mm going into 1987 than there was in 1984 when Kodak introduced the first 8mm machine known as "Kodakvision." Then, as VHS and Beta were battling on the sales front, the tiny 8mm system created barely a ripple in the VCR community and was almost considered a joke. Now, with the near demise of Beta, no one is laughing.

"There are a number of new perspectives now about 8mm," says David Harney, Kodak's coordin-  
tor for video programs. "Certainly the thinking that smaller is better applies here."

But why, with the steady decline of Beta sales, does 8mm still represent only 8% of the market two years after its introduction?

Price mainly—and lack of exposure.

Most 8mm marketing managers concede that consumers have not yet moved 8mm camcorders and VCRs from the "novelty" to the "must-have" category and, because of that, the $500 to $1,900 price tags are too steep to experiment with a format that has yet to reach maturity. The bottom line is there is no competition between VHS and 8mm when it comes to available features and price—VHS wins hands down each time.

"It will be several years before unit volume of 8mm is high enough to drive the price down to levels comparable with VHS," says Robert Rorke, field support executive for Kodak's U.S. sales division. "Whether its two or five years down the line, it's hard to say. In the meantime, we intend to be competitive with other 8mm companies even if we can't compete head to head with VHS."

Surprisingly, the full-size VHS camcorder has remained a strong contender, and can be held largely responsible for the staying of the 8mm invasion. This, however, is strictly a North American phenomenon as Japan and European countries have long since eschewed the bulkier VHS camcorders for the lightweight 8mm models.

"There was a rapid acceptance of the miniature format in Japan," says John Osterhout, a Kodak (Continued on page C-12)

Above left: JVC's 1.3-kg GR-C7 camcorder. Above right: JVC's recording-only GR-C9 camcorder.


JAPAN UPDATE: CD PLAYERS PACE INDUSTRY; CAMCORDER WARS HEAT UP FOR COMPACT '87

By SHIG FUJITA

Compact disk players are continuing to sell very well with about 100 different models on the market, while there is heated competition between the 8mm and VHS format video camcorders.

Compared to the 4.3 million CD players produced in 1985, production was expected to rise to at least 8.8 million units in '86. In '85, 971,000 units were produced, and while 3,054,000 units were exported.

The breakdown for '86 is expected to be 1.8 million units produced domestically and 7 million ex- ported.

As of the end of 1985, it was estimated that only 4% of Japanese households owned CD players. The percentage is expected to climb to 10% as of the end of 1986 and then rise to 20% by the end of 1987.

When the CD player first appeared, the price was $1,050 (Y168,000), but now the lowest-end CD player is listed at only $249 (Y39,800).

A check carried out in the April-June 1985 peri- od showed that the largest percentage of buyers, 26.3%, were purchasing CD players in the $375-$494 (Y60,000-79,000) range, followed by 22.4% buying players in the $500-$619 (Y80,000-99,000) range. They were followed by 13.5% buying units in the $312-$369 (Y50,000-59,000) range and 12% in the $250-$306 (Y40,000-49,000) range. In the high-end $875-$994 (Y140,000-159,000) range, buyers came to 10.5%.

A similar check carried out by Victor Co. of Japan (JVC) in the April-June 1986 period showed that the $875-$994 range buyers dropped to 2.8%, while those buying in the $313-$369 range nearly tripled to 39.2% and those buying in the $250-$306 range doubled to 24.7%. Those buying in the $375-494 range dropped slightly to 22.2%.

This trend continued in the latter half of the year as more portable CD players were sold, as well as radio-cassette players incorporating CD players. Many of these radio-cassette players with CD players contain two tape decks. The double deck radio-cassette player that Sharp placed on sale on Dec. 10 has the CD player placed vertically instead of horizontally, is lightweight to appeal to young women and is priced at only $494 (Y76,800).

Sony placed on sale on Nov. 1 a single tape-deck camcorder.

(Continued on page C-22)
WHAM! Immortal on home video.

The WHAM! Video trilogy is now complete!

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VCR (Continued from page C-3)

enough diversity in product and we've become a 'me-too' industry," he says. "By Hametz's own calculations, those figures equate to only 162,500 units sold for each brand offered domestically. "That's hardly what I'd call a profitable sales figure," Hametz adds.

Hametz and others say that "MTS," "HQ," "Digital," and in some ways "hi fi" are still mainstays of technology and as yet don't mean enough to consumers to boost sales or encourage upgrading from existing units. "MTS and hi fi units account for only 15% of the market share, indicating there's not a great deal of demand because consumers don't really know what those terms mean. MTS stands the biggest chance of taking off this year as broadcast MTS increases around the country, and further exposes the format to the consumer," says Hametz.

By all observations, the growth market in VCRs appears to be in "second sales": homes adding an additional VCR. "The mass marketers are the ones selling the VCRs to second-time owners because of low-end pricing. Those buyers are interested only in basics, and aren't willing to pay for frills," Hametz says.

In light of that, the low-end market ($250-$400) will lead sales through the first quarter of 1987, offering first-time VCR buyers the basic features of programming, wireless remote (once reserved for only top-of-the-line models), electronic tuning and front loading. This market may see the largest expansion this year as VCR home penetration is expected to reach 40% of all U.S. households, and a great many of those buyers will be teens with larger amounts of disposable income, and families wishing to add a second VCR to their home video set-up.

In the middle-market (VCRs selling for $400-$700), items which were once the exclusive property of top-of-the-line decks—365-day multi-event programming, cable-compatible tuning, programmable remote controls for operating both the VCR and the television and HQ—are now common features on most units.

The upper-end of the VCR spectrum ($800 and up) offers the most in technological (Continued on page C-14)
FOR PROFIT'S SAKE

Sunkyong, a major supplier of high quality blank duplicating tape to the pre-recorded music industry, is proud to introduce its new complete consumer line...SKC.

▲ A complete product line from normal bias through metal tape
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CD (Continued from page C-3)

Pricing on CDs is that they’re not being sold to the $79 mass-market customer but are being bought by people who would have otherwise waited until Christmas and paid $200-$300, but couldn’t resist the ridiculously low price and bought now,” Heiblim says. “At that price the players have no meaningful relationship with the price of the software when the consumer perceives that for the price of six or seven compact disks he can own a player. It doesn’t make sense.”

In the meantime, says Heiblim, the real “$79 customer” is waiting for the software to come into a more reasonable price relation to the low-balled hardware and, as a result, is staying away from the market all together.

On a positive note, the record industry has successfully demonstrated its support of CDs and proven to the record-buying public that the CD format is here to stay, probably accounting for the surge in sales of portable units.

Once the mainstay of Sony, portable CD players are now staples in the lines of many manufacturers. Panasonic, Pioneer, Technics, Sanyo, Toshiba, Magnavox and Hitachi, to name a few, are all actively promoting portable players, with others expected to join the fray at CES.

Low-end units will find themselves in the $150 price range this year, while some portable units which boast programming capabilities similar to those of their “stationary” cousins, will top out at around $290. More portable units will surface at CES this year that are capable of “docking” with table models designed to stay at home, giving consumers two players—a home unit and a portable—for the price of one. Pioneer introduced this format last year and went into back-order almost immediately causing many industry analysts to predict major acceptance of this design by consumers in 1987.

Magazine-style loading of compact disks will also be a major player in the features arena at CES, with Mitsubishi and Pioneer, among others, leading the pack in promotions on these units.

Most manufacturers predict that CD players for automobile...
WHEN IT COMES TO HIGH-QUALITY DUPLICATION, AMERICA'S TOP DUPLICATORS COME TO PANASONIC.

Professional video. Professional audio. For years Panasonic has stood for both. That's why, when high-quality Hi-Fi VHS duplication is critical, America's top duplicators come to Panasonic.

Panasonic has designed the AG-6810S exclusively for professional duplicators. And that means reliability and a versatile unit just right for your duplicating operation. It's programmable for a variety of remote control configurations, including parallel, serial, and record remote control. And you can program functions for your specific needs.

The Panasonic® AG-6810S even has auto-eject. This exclusive feature will automatically eject a cassette to signal a disruption of the recording mode.

When you want more than high-quality duplication, the AG-6810 provides the same great specs as the AG-6810S. With added features like high-speed search, auto-rewind, and auto-stop.

The Panasonic AG-6810S. You'll use it for the same reasons America's top duplicators do.


Panasonic Industrial Company
planning coordinator who specializes in 8mm product. "8mm camcorders have achieved a 50% market penetration in Japan, as opposed to the U.S. which is nowhere near the 50% mark."

Partly responsible, many industry analysts say, is the reluctance on the part of several major U.S. manufacturers to actively promote 8mm even though they are distributing product in the U.S. "There is apparently no need for additional growth right now," says Osterhout. "But when VHS gets to a 60%-70% market share, look for these major marketing companies to turn to the compact format for market growth."

Nearly all video hardware manufacturers have agreed on a standardized format for 8mm specifications which will ensure complete compatibility among systems when and if they decide to put their market strength behind it.

Yuki Nozoe, director of market planning and merchandising for Sony, says that the unavailability of 8mm software has been a large deterrent to the format's proliferation here. By the first quarter of 1987 there will be nearly 1,000 titles available in 8mm," says Nozoe, "and over 200 of them will be from the major studios. Not nearly enough, but it's a start."

According to Nozoe, it is a "chicken and egg" problem: "The majors have yet to take the format seriously enough to release their titles in VHS and 8mm simultaneously because of tepid hardware sales. Hardware sales are where they are because of a lack of suitable prerecorded software."

The solution: Higher product visibility according to the marketing managers for Sony, Kodak and Canon. To that end, Kodak is giving away an 8mm tuner/receiver with every purchase of its digital/PCM/autofocus camcorder model 55460. Sony, which claims a 25% share of the 8mm market, is not involved in such a lavish giveaway, but is instead stepping up consumer promotion to raise the consciousness of 8mm among consumers.

Apparently, it is working. Ted Kott, executive director of the 8mm Video Council based in Washington, D.C., says his organization has received nearly 400 calls a month asking (Continued on opposite page)
about the availability of software and requesting updates on 8mm technology since they opened in April of last year.

"The sense I get is that 8mm is gaining more acceptance," says Kott. "We're getting more calls about prerecorded software which would indicate to me that more hardware is finding its way into homes."

Kott, obviously a die-hard 8mm advocate, says it is only a matter of time before 8mm becomes the dominant format: "I don't think it will knock VHS out of the business, but I do feel people will make greater use of the hardware than they've done with VHS because of 8mm's lightweight portability."

In spite of the hyperbole surrounding 8mm, all concerned agree that feature for feature the best hardware buys are still VHS and Beta. 8mm is at the threshold where compact disk players stood just two years ago—a format for those who want to stand at the vanguard of technology regardless of price.

What 8mm may offer, in fact, is a larger arena for expansion than its cousins—VHS and Beta—have to offer. By virtue of its compact size, 8mm is the prime format for such innovations as in-dash PCM players for automobiles and portable VCR/Walk-man-style players.

Says Kodak's David Harney: "There is a prevailing philosophy that a number of products can be developed over the long term that would lead 8mm into the 'preferred format' category—not overnight, mind you—but by the mid-'90s.'"

CD

(Continued from opposite page)

biles will make their mark this year, although sales have lagged behind industry expectations, as the product's exposure is expected to be boosted among the trade and the consumer through massive media campaigns.

A surprising development at CES will be the introduction by several manufacturers, among them Mitsubishi and Denon, of high-priced units skewed toward an elite buyer. Mitsubishi promises to unfold a new unit priced at $550, while Denon undoubtedly will lead the high-price pack with the introduction of its model DCD-3300 which carries a whopping $1,600 price tag. The DCD-3300's younger brother—the (Continued on page C-24)
For big profits

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Think profits of over 500%. Think replacement phonograph needles and cartridges.
Then think Pfanziehl. Absolutely nobody knows more about this big, high profit market than we do. We've been in it for more than 60 years.

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In the most sedate part of the country lived the most sadistic savages. A clan of backwoods killers who ran the town until they ran into an 18-year-old boy who faced two choices—grow up fast or don't grow up at all. Single-handedly he stands up to the Bullies after they brutally assault his mother, stepfather and girlfriend.

Bullies offers edge-of-the-seat excitement from beginning to end. These Bullies are wanted by your customers. So, contact your MCA distributor today and ask for Bullies.
BLANK VIDEOTAPE BLASTING OFF TO NEW HEIGHTS WITH FRESH ROUND OF REBATES SWEEPSTAKES AND UPGRADES

It may not seem like it lately, but there is more to blank videocassette than rebates. Much more. More product refinement, more C-size VHS, more 8mm, more VHS, more tie-in marketing, more grades, more brands and yes, more competition and therefore, rebates and rebates.

As buyers converge on Las Vegas for the winter CES, the rebate, sweepstakes and price emphasis seems overwhelming. “It’s just chaotic,” says Maxxell’s Mike Golacinski, vice president, consumer sales division.

Golacinski continues, “I am not knocking cash rebate. The brands that are going that route know their situation, I know ours. For us, cash rebate just adds to it becoming a price business. I can only lower the perceived value of the product. There is no way to sell around it and this is particularly true for the record stores. There is also such consumer confusion,” he says, offering that Maxxell’s “Buy 4 Get 1 Free & Better” is simple and effectively upgrades the consumer into better quality where retail margins are also better.

A main thrust of the marketing seminar approach for Maxxell will be the large national chains and mass merchandisers, the latter now commanding more respect than ever from blank media marketers as self-through prerecorded video draws so many potential blank tape users into the K mart and Target type outlets, Golacinski says.

While the market is broadening in terms of outlets, and even grocery stores— as 3M/Scotch has discovered—altering demographics and purchasing habits of videotape retailers. 3M says, for example, that women now account for nearly 50% of blank videocassette purchases. High grade accounts for 15% of all purchases. The average VCR household buys 11-12 blank tapes annually with average purchase number two-three indicating a strong opportunity for multi packs, according to Michael Chew, new market development manager trade class at 3M magnetic media.

As a category, blank videocassette appears to have gained a second wind above the $1 billion mark. Five-year sales figures (in millions) from CES sponsoring group Electronics Industries Assn. (EIA) show three straight years of shooting up and then actually dropping: $540, $770, $1,055, down to $1,000 last year and for 1987, $1,300.

In all fairness, EIA’s 1986 figure is a projection as well. The unit figure for 1986 is 264 million

(Continued on page C-20)

CD DRIVING UP BLANK AUDIOTAPE DEMAND AS NEW TECH RUBS OFF ON ‘OLD’ STAPLE

By EARL PAIGE

Blank audiocassette is no longer the mundane, staple item buyers happen to remember as they are making the rounds of Consumer Electronics Show (CES). Nowadays, and particularly at the 1987 winter show, audiocassette is benefiting from high tech electronics such as compact disk, hi fi VCR and stereo television.

As an overall product, blank audiocassette has earned its former reputation. Sales were up in the early ’80s, according to CES sponsoring group Electronics Industries Assn. (EIA). Sales only climbed from $250 million to $256 million in 1984. Then it started taking off. In 1985, volume went to $263 million and then in ’86 reached $280 million, with the EIA expecting a $300 million total this year.

The shoe audiocassette is getting from CD will be even more incredible following the just concluded Christmas sales season, says Bob Falco, Maxxell audio product manager. “I have seen some players at $99,” he says, indicating CD’s full blown entry as a mass consumer item. Even the basic average price range of $150-$199 for players is modest enough.

For hi fi VCR and stereo TV’s influence, Falco is cautious. “If someone is already into hi fi, then hi fi VCR and stereo TV is important to them. But I’m not sure there’s enough out there yet (hi fi VCR and stereo TV) to be driving a demand the way we see with CD.”

Audiocassette’s Rodney Dangerfield-no respect image also derives historically from the way unit price works out, says Falco and others. EIA dollars like $290 million sound great but what about EIA’s unit sales? The EIA 1987 estimate is 272 million units.

“The seeming low dollar figure comes from all the off-shore tapes you see, three in a bag for a dollar and so forth,” says Falco at Maxxell. “The more expensive Japanese brands like Maxxell, TDK, Sony and so on end up at an average price to consumers of around $1.50.”

Lately Maxxell has been more bullish about audiocassette because it is claiming to be No. 1 in brand share, and moreover, enjoying “virtually one-fourth the market,” according to Mike Golacinski, Maxxell vice president consumer sales division.

But brand share is a sensitive area and sales calculations are arrived at tediously, with formulas guarded. Vendors use publically released tallies from EIA and the International Tape/Disc Assn., combined with proprietary research from firms such as International Marketing Research, a low-key firm servicing vendor subscribers that makes no public releases.

Current brand share positioning in audiocassette has TDK second, then Sony and Memorex slugging it out at three-four and then BASF, sources say. This differs considerably from videocassette, where market pacers Maxxell and TDK are fighting off 3M and where say researchers, Kodak and Polaroid have come on strongly of late.

What dealers are being encouraged to do now by Maxxell and other leading brands is to “trade the consumer up to higher grades and encourage more multipack purchases,” says Falco, through multi packs, two, three, 10 packages at a time. That is the thrust of Maxxell’s new spring promotion being unveiled at Las Vegas.

In terms of trade-up, vendors are continuing to improve blank tape. TDK has now added another grade it terms “reference standard” in high bias, metal. Set for spring delivery, SA-XG and MA-

(Continued on page C-24)

Above left: From left, Musicland’s Bob Gundersen, Sony Magnetic’s Bob Elman and Musicland’s Jay Bertagnoli watch an assistant draw winning entry for a Sony home entertainment system. Above: New York Jets’ Joe Klecko, center, helps a Sony sales rep and Wiz GM Barry Bordin, left, kick off new Wiz store in Astoria, N.Y.

Maxell Audio features re-formulated XLS & MX premium audio cassettes in new motorized p-o-p counter card.

Eddie Rabbitt & Fuji’s Dick Corrigan, left, greet Cincinnati Boys Club members after Fuji sent Boys Club kids to ball-park for a game and concert. Below: JVC’s “Step Up Free” upgrade promotion. Below right: JVC’s “magnetic” T-120 EM tape.
Are other video distributors making you color blind?

While other video distributors are strutting around like peacocks flashing their colors, Metro is clearly growing to provide our customers with personalized service and support functions in plain black & white.

It's simple, we don't sell electronic components, books or records, we specialize in your business... video.

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Minneapolis  (800) 248-4412
Phoenix  (602) 966-5797
Los Angeles  (800) 224-8914
San Diego  (800) 621-2190

The True Colors of Video Distribution.
though Maxell puts it at 275
million, up 40% from 1985.
Units this year are estimated
by EIA at 307 million.

In such a huge market, brand
shift, a gain of 1% and less
have magnitude. It's hardball
time. Thus, TDK's announce-
ment in the fall of '86 of a cash
rebate is still reverberating. In-
deed, Tony Tsuiji, vice presi-
dent of marketing at TDK, was
almost apologetic in the an-
nounced move many now fret
will become an avalanche.

So far Fuji and Sunkyon are
the most often mentioned among
those jumping into cash re-
bate. Fuji's "Good Stuff Re-
bate" is designed to be simple
and clean, explains Stan Bauer,
division manager, magnetic
products. Fuji mails a $1 re-
bate directly to the consumer.

Casing almost as much talk in
blank videotape as rebates is the
move to extravagant tie-in
promotions, often in sports
and often global. Fuji has tie-
ins with the America Cup race
off Australia and the recent
Japanese Major League Base-
ball series in Japan. In another
twist on getting tight with
sports, Kodak is bowing a line
of prerecorded video, the first
being a "Red Sox Yearbook," a
one-hour show at $29.95 in
VHS, Beta and 8mm. Earlier,
3M's magnetic media division
gained distribution of the
$19.95 New York Mets' video.
Possibly no brand will tie into
a sports event as elaborately as
3M/Scotch with the Olympics.
All packaging is being changed.
In fact, "all promotions, pack-
aging and materials will flag
3M and Magnetic Media Divi-
sion Olympic sponsorship,"
notes one planning bulletin.

Tie-in promotions take some
brands far beyond blanktape
and even photographic prod-
ucts in terms of offerings from
the so-called photo brands—
Fuji, Kodak, Polaroid, and Ko-
ica. Konica is a case in point.
Its gift boutique program Oct.
1-31. It features a sweat-
shirt, T-shirt, tote bag, camera,
film, baseball cap and, yes, a
videocassette.

Advances in technology
nearly outpace ideas for pro-
motion of blank videotape. In
fact, a new tape from JVC out-
paces recorders. Claiming a
radical departure from particle
placement inside tape, JVC's
"editing master" VHS tape has
the needle-like particles veri-
cal instead of horizontal or par-
(Continued on page C-24)
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For the VCR owner who subscribes to cable or premium TV, Discwasher has designed its Video Starter Kit. It contains a head cleaner, A-B switch, a signal splitter, three coaxial RF cables, and an instruction manual with instruction for several system set-ups. Both VHS and Beta Kits are available. Suggested retail price: $29.95.

Case Logic's Model CD-30 is made of nylon and foam padding wrapped around a rigid plastic tray. It can hold up to 30 CDs and has two double CD slots. Suggested retail price: $26.

Jasco Products has unveiled a line of Fashion-tone Pastel Stereophone Earbuds. Housed in a cassette storage box, the devices fit all portable stereo components and are available in lavender, pink and blue. Suggested retail price: $8.99.

JAPAN

(Continued from page C-6) radio-cassette recorder, also with the CD player placed vertically and listed at $480 (Y76,800).

The portable CD players are very popular among young people, and Sony's latest model is the D-100 which went on sale on Nov. 1 listed at $311 (Y49,800). With an ultra-thin optical pick-up, it is only 19.8mm thick and comes with a rechargeable battery and AC adapter. It weighs only 420 grams.

Haruyuki Machida of Sony's corporate publicity department points out that sales of in-car CD players are picking up. Sony is now installing in-car CD units in BMW cars, including the 10-CD autochanger which is placed in the car trunk.

JVC's two deck cassette player incorporating a CD player is a CD portable system, PC-V1, which is called CD-10, and uses a photo of James Dean in its advertising. It is listed at $561 (Y89,800), while JVC's popular desk model CD player, XL-V501 is listed at $374 (Y59,800).

The present competition between the VHS format and 8mm video dates back to two years ago when the VHS format got the upper hand in the competition with the Beta format. Sony marketed a new 8mm format video camera in Jan. 1985, and Machida points out that Sony was not trying to compete with the 3/4-inch tape format, but trying to create a new and separate market. He says the 8mm video is for outdoor use by all members of the family, whereas previous VCRs were for indoor use.

There are now eight companies making 8mm camcorders and decks—Sony, Matsushita, Hitachi, Sanyo, Toshiba, NEC, Aiwa, and Canon. Matsushita and Hitachi are producing 8mm videos for other companies on an OEM basis and are not selling under their own names, as the six other companies are doing.

Sony, which is the leader in the 8mm field, is confident that sales will pick up speed from the present steady pace. Sony, for instance, is now producing 40,000 units a month of its HandyCam CCD-V30, which went on sale on Oct. 21 at a list price of $1,238 (Y198,000) and with zoom and record/playback capability.

But Machida says the high-end CCD-V100, the professional model listed at $1,738 (Continued on opposite page)
Case Logic started a revolution. Here’s our next shot.

Two years ago, Case Logic® introduced a series of soft-sided, rugged nylon cassette tape cases. The world has not been the same since.

Case Logic immediately set a new standard for cassette tape and CD carrying cases. They are famous for their exceptional quality and good looks, for their sturdy plastic trays and thick foam padding for maximum protection.

Now we’re introducing Sprint™, an entirely new line of cases that offers all the quality and style of Case Logic, at an unbelievably affordable price.

Five new cases for tapes and CDs that will appeal to the huge market of price-conscious consumers. With bold new packaging and all the dealer support you expect from Case Logic.

Come meet Sprint. It’s a second revolution.

See the entire Case Logic line, including the new Sprint cases, at the CES Show, Booth 4329.

Case Logic offers a full, 19-piece line of tape and CD cases in both nylon and genuine leather. Above, the 15-capacity CD case and 60-capacity tape case. The new Sprint line includes five tape and CD cases, including the 30-capacity tape case shown at top.
**AUDIOTAPE**

(Continued from page C-16)

XG with the new reference standard II mechanism will be in 60 and 90-minute lengths. This leaves other models in the audio line consisting of SA-X and MA-X both in 60/90 with the dual layer mechanism and SA and MA also 60/90 with the tape standard mechanism.

In promotion, audio does not come close to the extravagant sweepstakes and rebate battles seen in video. That said, however, Memtek's two Memorex promotions come close. One running Feb. 1-April 30 is a "Buck Back Per Pack," reflecting the cash rebate frenzy that has set videotape on its end. The $1 is mailed directly to consumers proving purchase of MRX 1-90, HB2-90 tapes and original series DB (Memtek has a new DBS series in 46, 60, 90 and 120-minutes, with radically updated packaging featuring geometric triangles in vivid colors keyed to lengths). Memtek's other promotion is elaborate. It promotes the CD II cassette and runs Feb. 1-July 31. A barely disguised promotion built around CD, the offer is for trial of the tape with a free CD of choice value up to $16 upon purchase of 10 tapes (and moneyback on a tape if it's not suitable). "It's the most powerful and exciting offer ever made to users of audiotape," says Alan Davis, Memtek marketing manager.

TDK is also plugging audio in its $450,000 "Dash For Cash" sweepstakes centered on the International Amateur Athletic Federation championship in Rome. Announcements will be in twopacks of AD, AD-X, SA-X and MA-X cassettes.

Also pushing audio stronger than ever is 3M/Scotch, especially its high bias XSS. Additionally, two promotions for videocassettes will have bonus offers of the XSS audiotape. The push is obviously aimed at elevating Scotch audiotape's acceptance in the wake of new brand share gains for video.

While there are relatively fewer new players in audio blanktape, one new entry plans to shake things up, according to Tom Anderson, national sales and marketing manager for SKC. Because SKC is made by the Korean firm Sunkyong, Anderson sees an advantage versus Japanese brands. "Our people should be more stable. The yen has increased 47% in value during the past year," SKC audio, marketed by a different division than video, will bow with two normal bias and two high bias tapes. Anderson hints that promotions will take the route of key account pushes rather than national campaigns, a growing trend.

Audio, again contrasting to video blanktape, still has its quiet successes. An example is Denon. According to marketing coordinator Ted Sakai, Denon's approach is also away from the glitz national campaigns and rather to what he calls "key accounts. We will have many regional promotions and others on a quarterly basis."

Another brand employing key account promotion is Sony. John Berrington, vice president of marketing and sales, relates a customized promotion with giant Transworld Music featuring free sunglasses with purchase of five UX tapes.

Like several vendors surveyed, Denon is non-committal about its plans for the one product sure to catapult audio blanktape into the big time: digital audio tape (DAT). Denon did show product at the recent Japan Audio Fair but, says Sakai, "In America we are carefully watching the market for it."

**VIDEOTAPE**

(Continued from page C-20)

allel with the tape surface. Literally standing particles on end, and therefore allowing more density, the new tape is modified to adapt its properties "to the horizontal magnetization of all currently used recorders," says Juan Martinez, product engineering manager.

Among technology driven shifts, BASF feels its eight-hour T-160 available in three grades is ripe for exploitation, according to Larry Rallo, director of promotion and marketing. "The time was right. They've been selling eight-hour VCR capability for a long time but it's not an eight-hour machine if you don't have the tape." BASF has been marketing in Europe its E-240 or 16-channel product and has "the technological capability for mass production" of what Rallo says is a difficult tape to manufacture.

Possibly as dramatic as any trend in blank videotape is the inexorable shifts in formats. How long will so many grades and lengths be available in Beta? At BASF, Rallo says, "Beta is basically a L-750 business for us. Demand for Beta is much less." At Polaroid, two Beta L500 lengths are being phased out as the brand expands its VHS and 8mm line and adds for the first time the (Continued on opposite page)
VHS-Compact format.

As the VCR installed base moves toward 50% U.S. households, not only VHS is assuming more importance. VHS-C or TC-20 as it is also known, is being touted as never before at the winter show. Most brands feature at least one entry. BASF has one in one grade only. Polaroid is just introducing one. Already, the format’s leader, JVC, has been offering better grades; most recently the Super Pro TC-20. TDK has added another grade. For its VHS-C grade, TDK claims a BET rate of 50, rivaling BET performances (the value rating for combined layers) for its HD-X Pro regular VHS top of the line.

Has 8mm arrived as well? Rallo says, “The camcorder business is really taking off. With the VCR base so strong and growing, it’s a natural consequence that people will want camera capability,” thus driving action for both TC-20 format and 8mm. “We’re seeing a lot of sales on our 120-minute 8mm,” Rallo says.

At Sony, John Bermingham, vice president of sales and marketing, readily admits his firm underestimated 8mm. Bermingham says distribution is broadening, to smaller stores and also “drug and grocery chains.” Thus Sony lowered suggested list on its five 8mm lengths: (15-min.) $9.99 to $6.99; (30-min.) $12.99 to $7.99; (60-min.) $13.99 to $9.99; (90-min.) $15.99 to $11.99; and (120-min.) $17.99 to $13.99.

EARL PAIGE

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Billboard writers, except “VCRs,” “CD” and “8mm” by Ken Joy, Billboard Fast Forward columnist; Design, Stephen Stewart; Cover, Douglas Brian Martin.

Pfanstiehl’s Pfantone TV—AMP10 will amplify VHF, UHF and FM signals from any video source (antenna, VCR, cable, etc.) and allow the consumer to send them to one or two TV sets without losing picture quality. Suggested retail price: $24.95.
Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master 456 remains an audio tape of unequalled sophistication and consistency. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

Ampex Corporation - Magnetic Tape Division, 461 Broadway, Redwood City, CA 94063, 415/367-3509

Refining The Finest
Management Seminar Set For N.Y. International Mart

BY JIM BESSMAN

NEW YORK — The second annual New York International Home Video Market will offer a special "Retailer Institute" panel as one of its eight seminars.

But unlike the other programs presented at the trade show produced by Knowledge Industry Publications Inc., the three-hour "Retailer Institute" will occur each morning during the Home Video Market’s April 21-23 schedule.

Subtitled "Challenge And Opportunity In The Fast-Changing Retail Video Market," the session is aimed at owners and managers of video retail stores, including any type of retail outlet involved in video retail.

The seminar will examine such topics as "buying smarter" through better dealing with distributors and program suppliers; computerizing outlets for the gathering of customer behavior and inventory investment data; obtaining and using co-op ad dollars and applying them in advertising and direct mail; improving staff productivity through recruiting and managing; and preventing theft.

Michael Becker, president of the New York chapter of the Video Software Dealers Assn. (VSDA) and head of the Video Room chain here, will be the moderator, with panelsists representing other independent retailers, major chains, and distributors.

According to Fred Johnson, president of the direct marketing consulting firm Johnson Associates, of the Home Video Market agenda, "Retailer Institute" is designed to help "professionalize" the video industry.

"There’s a general recognition that some retailers are performing better than others," says Johnson, "so we want to provide information from some of those who are succeeding in the business.

While there is a $45 fee for the seminar, free admittance will be extended to anyone with an invitation from a Home Video Market exhibitor.

BETTA DIPS in ’86, Opens Door To Other Formats

BY EARL PAIGE

LOS ANGELES — U.S. consumer demand for blank video tape dipped drastically in 1986, according to industry projections.

The International Tape/Disc Assn. (ITDA) says unit sales figures—still incomplete—will drop to 25 million in 1986 from almost 43 million in 1985. Sales are expected to dip further this year, to 20 million units.

The decline in units is the first ever for Beta, which had grown steadily since 1980. According to the ITDA, Beta revenues started declining in 1986—dropping to $189.5 million from $199.2 million in 1984—because of price erosion.

The decrease in demand comes as home video retailers are growing increasingly concerned about the future of Beta in prerecorded product. A survey of marketing representatives suggests the decline will further boost the VHS format.

A second result of the consumer shift will be apparent at this year’s Winter Consumer Electronics Show in Las Vegas, Thursday-Sunday (8-11), as vendors for the first time have dropped various lengths and grades in Beta.

Most vendors typically cite the steady decline of Beta plus increased competition in the blank tape market as major factors for their losses in the Beta market share.

The immediate significance for retailers is the opportunity to invest further into VHS and the two emerging formats of 8mm and compact VHS (VHS-C).

"There is no new business in Beta," says Robert Burnett, marketing director, magnetic media division, 3M consumer products.

With a percentage, it’s between 15%-20% of the total [blank video] category and dropping very, very fast. If Sony does what we have been hearing and does not produce any new consumer hardware after mid-1987, then Beta will drop to 10% and become extinct," says Burnett.

Burnett adds that Beta will likely remain for industrial applications.

The significance for retailers going beyond switching SKUs mix more toward VHS and new formats, says Burnett. He sees more consumers converting to VHS, which would also have an impact on store prerecorded video inventories. "As the Beta owners understand it is not going to be around, they’ll switch," says Burnett.

He sees little direct connection between Beta’s demise and the emergence of two new blank tape formats. "Think of these two formats as archival recording, replacing, as it were, enulsion film cameras.

Burnett is betting on VHS-C “because of the alliance within the VHS community.

Industry data on blank tape sales maintained by the ITDA show Beta’s continuous rise in unit sales from 1980-85. Revenues also increased from 1980-84, but slipped in ’85.

Approximate totals for Beta during those years in million units and dollars, respectively:

- 1980: 6.14/$62.6
- 1981: 7.88/$81
- 1982: 13.2/$110.29
- 1983: 21.15/$151.49
- 1984: 35.93/$199.28
- 1985: 49.28/$189.5

Corresponding volume in VHS shows a continuing "off-the-chart" climb in ITA tables.

Approximate totals for VHS during those years in million units and dollars, respectively:

- 1980: 12.69/$186.6
- 1981: 20.46/$260.4
- 1982: 27.42/$310
- 1983: 48.27/$369.4
- 1985: 157.32/$665.9

For one thing, Beta has held its price better than VHS, where price is volatile—and the demand has just graduatedly ebbed, say marketers like Brad Friedrick, marketing manager of Fuji’s magnetic product division.

"We’ll keep Beta in line as long as there’s a significant demand," says Friedrick.

Market leaders TDK and Maxell are not introducing new Beta product at Winter CES. Market fact, is dropping two lines, the L500 and L830, along with Beta multipacks.

Even such new players as Polaroid and Kodak are de-emphasizing Beta. Greg Verne, marketing communications specialist for Polaroid, says the company is discontinuing two L500 grades at the Las Vegas show.

FOR WEEK ENDING JANUARY 10, 1987

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRICE</th>
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<tr>
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<td>CANINE COMMANDO</td>
<td>Walt Disney Home Video 477</td>
<td>1986.9</td>
<td>C1975</td>
</tr>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million ($300,000 or $1 million for nontheatrical made-for-home video product, 25,000 or $1 million for music video products). * RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million ($600,000 or $2.4 million for nontheatrical made-for-home video product, 50,000 units or $6 million for music video product). * Tapes certified prior to Oct. 1, 1985, wave certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least of $50,000 units or $1 million at suggested retail for nontheatrical formats. * SF—short format. * J—long format. * C—cassette. * D—documentary.

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Hanna-Barbera Prods.

Walt Disney Home Video

Family Home Entertainment

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Walt Disney Home Video

Family Home Entertainment

Children’s Video Library Vestron

Walt Disney Home Video

DEG Inc. Vestron

Family Home Entertainment

Walt Disney Home Video

Walt Disney Home Video

Hi-Tops Video

Walt Disney Home Video
 stores Face Big-Web Pressure

Ga. Chain Drops VCR Sales

BY RUSSELL SHAW

ATLANTA Video Warehouse, Atlanta, a four-unit chain founded in 1979, is getting out of the VCR for- sale business and concentrating on software, accessories, and higher-end hardware, such as camcorders. Within the past 18 months, sever-
al mass-merchandisers, such as Lechner, a division of Minneapo-
is-based Dayton-Hudson, and Cir-
cuit City of Richmond, Va., have en-
tered this market with aggressive advertising campaigns and discount prices. They are offering VCRs and other entertainment-related hard-
ware at a price point difficult for a smaller chain to match.

Over Thanksgiving weekend, Vid-
eo Warehouse, which had $18 mil-
ion in gross sales last year, sold out a good portion of its hardware inven-
tory during a warehouse sale at its facility on Faulkner Road here. We had 1,000 people lined up at 8 a.m. and moved out a good percentage of it. We hope to sell most of the rest off within 30 days," says Steve Goodman, Video Warehouse presi-
dent.

Goodman, however, strongly de-
nies the hardware phase-out as a tac-
tactical retreat. Instead, he terms it a prudent redeployment of priorities. "I think it wasn’t as much a decision to get out of hardware as to expand software," he says. \"We analyzed the industry and market, and we de-
cided our biggest push should be with for-sale software titles in our retail stores. There’s no way to properly merchandize both hard-
ware and software the way we wanted.\"

Like others, Goodman is dis-
mayed by narrowing profit margins on hardware and what he sees as an ebbing market, due in large measure to peaking penetration levels. He says that two years ago, his av-
\n\naverage hardware sale was $500-$800 at 20% profit. But recently, this segment slid to $250-$400 for a 10% profit. At the same time, Goodman claims that research shows VCR penetration in neighborhoods around his four stores is at 58%, and he wonders if it will get much higher.

Although leaving VCR-hardware sales to the mass-merchandisers, Goodman is planning to join them in co-promotions. \"We’ve contacted all our local competition and talked about certain deals where if a cus-
tomer buys a VCR, they can come to us for a certain amount of free rent-
als,\" he says.

Video Warehouse will still have VCRs available for rent, but the lower-priced hardware for sale will be gone. In its place will be more ti-
\ntles for sale, and \"every accessory known to mankind, from adaptors to cable converters, cable boxes, tri-
pods, and camera bags,\" according (Continued on page 44)
Instant Replay Sees Future For Laserdiscs

BY DAVID WYKOFF

BOSTON Laserdiscs are the key to the video future, according to David Wang, president and owner of the two-store Instant Replay chain here.

"The tape business is a cutthroat one, and I don't see it getting any less competitive. If video dealers are going to have a future, they'll find it in laserdiscs," says Wang.

His Instant Replay stores are firmly committed to both video and laserdiscs. The stores stock 7,000 videocassette titles, 3,000 laserdisc titles, and several lines of related laser hardware units—all for both sale and rental—as well as video and laser accessories. Wang also operates a mail-order business under the Instant Replay banner for software and hardware that boasts a customer base of 10,000.

Wang estimates that 40% of the retail and 85% of the mail-order business for Instant Replay are in laserdiscs. "To the best of my knowledge, we were the area's first movie/video dealer. I opened the first store in 1979 in an 800-square-foot space. It was what you might call a one-man show then," he says. Over the past seven years, Instant Replay's flagship Waltham store grew to more than 6,000 square feet and now houses the company's offices and mail-order operation. Wang's second outlet opened in mid-November in a 2,600-square-foot space in downtown Boston.

Wang's involvement with laserdiscs dates back to 1981, one year after Pioneer's 1980 U.S. debut of the product.

"Pioneer originally marketed its products only to hi-fi dealers, and that effort was largely unsuccessful. They adjusted their marketing efforts for the next (Consumer Electronics Show), and we became the official dealer in 1981," says Wang. He started importing laserdiscs from Japan as soon as they became available.

According to Wang, Japanese imports comprised only some 700 of his 3,000 laser titles, with the remaining 2,300 coming from increased production by domestic sources. Says Wang, "Many, many of the import titles are now out of print, which means that we can only offer them for rental."

Wang's aggressive importing stirred controversy in the video industry in 1984 when he began offering the Japanese pressing of "Gone With The Wind," then unavailable domestically.

"The people holding the American rights to the movie were not at all happy with us, and they threatened filing cease-and-desist orders. We got more favorable publicity out of this controversy than any ad campaign could have generated," says Wang.

Wang claims his laserdisk selection is "by far and away the region's best. We have no real competitors. A number of people have made at-

They took home millions at the box office. They took home critical praise all across America. And now you can take them home. For only $24.95 each.

This is the kind of movie offer that only happens in the movies.

Four hot titles make one hot offer.

The thrilling true life adventure of Emerald Forest, the rock star-legend of Eddie and the Cruisers, the Rob Reiner romantic comedy of The Sure Thing, and the brilliant Broadway musical A Chorus Line, are films for today and all time. Film lovers' films at bargain lovers' prices.

Take home these winners and you're a big winner.

1901 Avenue of the Stars, Los Angeles, CA 90067

Available Feb. 4, 1987

*Suggested retail price

Embassy Home Entertainment
Printed in the USA
Adventures In Video: In The Middle Of Minneapolis Market Boom

BY EARL PAIGE

MINNEAPOLIS Dave Ballstadt has been entrenched here since 1981, when he opened the first Adventures In Video store. Now, Ballstadt says, the local home video retail scene is exploding. His 10-store chain is rushing to keep pace.

A galvanizing influence was the opening last summer of the first Title Wave store—with its dazzling West Coast neon look—just around the corner from Ballstadt’s flagship store in suburban Crystal (Billboard, Sept. 6, 1986). There is also increased competition from locally based Video Update, the new chain Mr. Movies, and expansion of the chain run by fellow video pioneer Bob Bigelow, Bigelow Video.

Most of the Adventures In Video stores are being doubled in size. Even the office in suburban Fridley is up to 4,000 square feet, double its original space.

With the floor space expansion, Ballstadt is making two other moves: open display of product and diversification into compact disks.

Ballstadt sees advantages in getting videos out from behind the counter and wired for theft protection.

“For us, it means going from 10 to seven employees per store. Our counter area in Fridley is 16 by 32 feet. There’s 8,000 movies back there. Compare that to 15 by 6½ feet for counter at our new Richfield store,” he says.

Added space has facilitated stock- ing CDs. The stores are racked by Lieberman Enterprises. “We pay for the merchandise, but it’s 100% guaranteed,” Adventures discounts CDs in its 1,000-piece inventory $3.

A recently launched mail-order business is developing for Adventures In Video, too, focusing on major league baseball tapes. “We’re the only one advertising in Baseball Digest,” says Ballstadt. The campaign offers 2M’s titles on the local Twins, the New York Mets, and the New York Yankees at $19.95.

“The chain has been in and out of the hardware over the years, but the added floor space is allowing for another run at it. Ballstadt frets that not offering customers VCRs sends them to other stores.” That’s why we stay in Beta, although it’s only 18% now. We sold Beta machines. We don’t ever want a customer to think we didn’t take care of them.”

As for the competition, Ballstadt used a banner in the Crystal store declaring, “Here’s where the titles are!” when combo store Title Wave opened nearby this summer with a $1 rental on all tapes.

The first weekend Title Wave hit, Ballstadt rushed in four 99-cent rentals chainwide. The following weekend, Ballstadt repeated the promotion. Overall, he reported, Crystal’s $0.000 Crystal store stayed at 99 cents as Ballstadt mapped his next move. “I’d rather be out there setting off the bombs than running around trying to defuse them.”

Research is Ballstadt’s strong suit. In-depth demographic/psychographic studies led to his latest and most daring move, into a downtown condominium development.

Update, and expansion of fellow Video Warehouse’s Lenox Road outlet across the street from the giant, upscale Lenox Square shopping center as his flagship store and showpiece. Soon, 8,000 movie titles will be available for rent and 1,000 titles for sale at Lenox. Title Wave plans to stock three other location titles.

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**ADVENTURES IN VIDEO**
(Continued from preceding page)

come is $30,000. When we found out these people were shopping at a 7-Eleven and not driving for groceries weekends, we knew we were in business. Ninety percent of our traffic now is walk-in."

Research has helped Ballstadt appreciate locations with neighboring high-traffic, service-intensive businesses. "We know people shop for video while doing other errands."

Video stores isolated as free-standing units are less promising, says Ballstadt, pointing to gas station conversions, a specialty of another competitor here, locally head-quartered franchiser Video Update.

Studies also have convinced Ballstadt that fast check-out is crucial. Adventures In Video's new Retail Technologies system "will do three rentals and spit out a receipt in three seconds flat," he says.

Ballstadt emphasizes exploitation of original packaging. In overhauling display by taking all movies out from behind counters, Ballstadt admits there is a labor-intensive cost to repackaging them in industry resistant Plastic Reel Corp. boxes and stripping on the original art. "We have solved the glare problem. One of our industry's worst hang-ups is the way shrink-wrapping makes it hard to read the copy."

Having the original art at home "instead of a plain Amray box and the videocassette is a huge advantage to more product exposure. You rent two or three movies, and you forget why you selected them from the usual empty box on the shelf. You sit there with the graphics and synopsis and other packaging details, and it enhances the product."

Again capitalizing on packaging, Ballstadt discovered that Can Am shelving allows display of both the spine and face. These steel twin-pocket shelves feature the product at an inviting angle. In open areas, the 6-foot-high Can Am panels are sandwich-boarded together.

Color scheme is important to Ballstadt. "The shelves are white, attractive. It goes with the light shades we use for decor—blues, pastels. You don't want red or intensive texture. It's not relaxing."

Adventures In Video's 85 employees are urged to get interested in the product. "We give them $5 weekly to go to the movies, and they have two free rentals a day. How's that for a benefit? We also have a payroll deduction plan for VCR purchase, $10, $20 a month. It's a nice, painless way to get it paid off in a couple of years."

Ballstadt favors display by genre and treating adult movies with taste. "We try to separate it, but make it something people don't feel they have to sneak into—then, the swinging half doors. That way, kids stay out. We want both men and women to feel comfortable shopping for adult."

As for children, Ballstadt takes special pains. He buys plastic playground items, a slide, or an old Western fort. "One mother left her child in the store when she rushed off on an errand. That's trust," brags Ballstadt.

Most stores are open 9 a.m. midnight, Monday-Saturday, and 11 a.m.-7 p.m. on Sunday.

**$29.98**

A collection of titles featuring 46
Academy Award nominees and winners.

And at $29.98 each, the 60 titles that make up the Five Star Collection III are surefire sales winners. Musicals like The Sound of Music. Classics like Casablanca. Rousing dramas like Rocky I, II and III. And of course, one-of-a-kind films like Star Wars.

Stock up now and award your customers a video-cassette collection that they'll want to own. Then you'll see that with the Five Star Collection III—the winner is you!
If you were tickled pink before, now your future is even rosier.

Ingram Video now has a fourth big distribution center in Dallas. This means even more of the good things that tickled you pink before.

The new Dallas distribution center has its own sales force to bring Ingram’s personalized service to the Southeast and Southwest. Our telecommunications representatives will continue to consult with you on how to make the most of your purchasing budget. And if that isn’t enough to make life rosier, there’s still much more.

By opening our Dallas distribution center, we’ve increased our ability to provide current information on hot new video releases as well as immediate stock verification on more than 8,000 prerecorded video titles. And if you order before 10:30 AM your time, we’ll ship your order the same day. Any orders placed later in the day will be shipped within 24 hours. It’s our job to offer service you can depend on today, and information you can count on tomorrow.

Ingram Video is always looking for new and better ways to tickle you pink with personalized service, and make your future even rosier.

For more information, give us a call, toll free, at 1-800-423-2260. In Tennessee, call 1-800-468-9464.

Distribution Centers: Nashville, Tennessee/ Los Angeles, California/Jessup, Maryland and now, Dallas, Texas.

INGRAM

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New Releases

HOME VIDEO

Symbols for formats are • = Beta, • = VHS, • = CED, and • = LV.
Where applicable, the suggested list price of each title is given, otherwise, “no list” or “rental” is indicated.

AMERICAN ANTHEM
Miltch Gaylord, Janet Jones
• Warner Bros. 21926/80/$39.95
BAD GIRLS IN THE MOVIES
David Carradine, Yeomie DeCarlo, Gene Autry
• Warner Bros. 21926/80/$39.95
THE BEST OF THE WORLD WRESTLING FEDERATION VOL. IX
Jack Yard Dog, André The Giant, Ken Patera
• Columbia 031/581/$59.95
BORIS GUDONOV
Turgenei Makarenko
• Vostro 595 95
THE BRITISH BULLDOGS
Davey Boy Smith, Dynamite Kid, The Bulldogs
• Columbia 03055/80/$59.95
CARMEN
Laura Del Sol, Paco De Lucia, Cristina Hoys
• Warner Bros. 21926/80/$39.95
CHARLIE BARNETT’S TERMS OF ENROLLMENT
Charlie Barnett
• Warner Bros. 21926/80/$39.95
CINDERELLA
Cheryl Smith, Kirk Scott, Brett Smiley
• Lightning 9559/90/$49.95
DIARY OF THE DEAD
Geraldine Fitzgerald, Hector Elizondo
• Video 0080/80/$17.95
ECHO PARK
Susan Day, Tom Hulce, Michael Bowen
• Columbia 21932/80/$29.95
THE HEARTBREAK KID
Charles Grodin, Cybill Shephard, Jeannie Berlin
• Warner Bros. 21926/80/$39.95
LAS VEGAS STRIP WARS
Rock Hudson, Sharon Stone, James Earl Jones
• Warner Bros. 9580/90/$49.95
MR. MEAN
Fred Williamson, Raimund Harmstorf, Crong Yocardi
• Warner Bros. 21932/80/$39.95
ONCE UPON A WHEEL
Paul Newman
• Warner Bros. 3143/90/$29.95
THAT WAS ROCK
Chuck Berry, James Brown, Tina Turner
• Warner Bros. 15073/Image/S81/$39.95
A TIME TO LIVE
Lisa Minnelli
• Warner Bros. 0005/90/$39.95
TWELVE CHAIRS
Frank Langella, Ron Moody, Dom Deluise
• Warner Bros. 15073/Image/S81/$39.95
WORLD WRESTLING FEDERATION’S INSIDE THE STEEL CAGE
Titina Santana, Hulk Hogan, King Kong Bundy
• Columbia 029/70/$59.95
THE ZERO BOYS
Daniel Hirsch, Kelli Maroney, Joe Phelan
• Lightning 9400/90/$17.95

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This is the first of a two-part interview with Christian singer/songwriter Greg X. Voiz.

There are a lot of spokesmen for contemporary Christian music, but not many voices. Russ Tafl is one voice. So is Sandi Patty. Phil Driscoll is another. But one of the most important voices has been little known outside the raucous universe of Petra fans. This voice belongs to Greg X. Voiz, the group’s lead singer through six albums and a host of awards, including two Grammy nominations.

Traditionally, lead singers who leave popular groups have had mixed success; Voiz didn’t even have a recording contract when he left Petra after having given a year’s notice. But after undergoing a long incubation period and suffering through the usual contract hassles with his new label, Myrrh, Voiz re-emerged a few weeks ago with “The River Is Rising.” It is, quite simply, one of the 10 best contemporary Christian releases of 1986.

Voiz is currently on tour with his band, Pieces Of Eight (which includes ex-Paul McCartney drummer and Christian soloist in his own right Joe English). Opening for Voiz is another new Myrrh signer, Kim Boyce.

“The River Is Rising” is lyrical rock, and the title track sounds like a mixture of Journey and Roger Daltry. With the right promotion, it could be a sure-fire crossover hit. But the album is not just another solo project; most of the tunes on the album are co-written with Mike Schmidt, and Voiz is quick to spread around the credit.

“Mike’s been my best friend for the past 10 years, and we’ve been working together for the past 12 years or so,” Voiz says from somewhere on the road. “He’s kind of been hidden the past few years in Missouri and has just grown into a prolific writer. We’ve spent a lot of time together, just hanging out, working this project out. But really it was born 10 years ago in our minds. We always knew we’d do a project together someday.”

Voiz says he and Schmidt wrote 26 songs together in 1985. “We demaned 18 of them, and eight of those songs appear on “The River Is Rising.” The other two I wrote with Jonathan David Brown.”

The material on “The River Is Rising” is still rock—but it doesn’t sound much like what Petra’s been doing. “Well, in Petra I was limited in what I could do,” he says cautiously. “I have a lot of rock in me, and so this new material has rock in it. The stuff we’re working on now has even more, but with a fresh feel.

Voiz says that the rock is as well because it features mostly the work of one particular writer: Mike. That avoids the seasaw, roller-coaster of styles that happens on some band albums. Mike writes exclusively for me, and Xavier Publishing (Xavier is Voiz’s middle name). It’s a family situation.”

Working that closely together sometimes has a darker flip side as well. One of the songs, “Barrier,” chronicles such a period.

“’Barrier’ came out of a time three years ago when I first started seeing what was going to happen in Petra,” Voiz says. “I kept telling Mike, ‘Hang in there, our time is going to come.’ But after more than a year of hearing that, he got frustrated. He’d say, ‘You’re out touring, making records, and you’re asking me to put my life on hold for you.’ Well, since my contract wasn’t up yet with Star Song, I had to keep telling him, ‘Wait, wait, be patient.’ That’s when he wrote ‘Barrier’—which is what I was telling him at the time. Now, of course, that’s all changed.”

Former Petra vocalist steps out on his own

For the past 12 years, Greg X. Voiz has been a constant presence on the contemporary Christian music scene, both as a lead singer for the band Petra and as a solo artist. His latest project, "The River Is Rising," has been receiving critical acclaim and has become one of the best contemporary Christian releases of 1986.

Voiz's career has been marked by a dedication to his craft and a commitment to his faith. He has always been known for his powerful vocals and his ability to connect with audiences through his music. His work with Mike Schmidt has allowed him to explore new musical horizons while still maintaining his signature sound.

In this interview, Voiz talks about his creative process, his relationship with Schmidt, and the challenges and joys of being a solo artist. He also reflects on his time with Petra and the lessons he has learned from that experience.

Voiz's music is known for its lyrical depth and its ability to inspire and challenge listeners. His latest album, "The River Is Rising," is no exception. It features a range of styles, from rock to gospel, and is a testament to Voiz's talent and versatility as a musician.

As Voiz continues to make his mark on the Christian music scene, he remains true to his roots and his faith. He is a true artist who is committed to sharing his gifts with the world.

**Note:** This material has been updated to reflect the latest information available. Additional details and sources may be included in the full-length article.
LOS ANGELES Hanna-Barbera Productions, considered the world's largest producer of animated entertainment, has carved out a substantial, non-theatrical home video market success for itself with its six "Great Adventurers: Stories From The Bible Series" introductions. Introduced last summer, the titles have sold more than 400,000 copies through a nonconventional network of 3,500 religious bookstores and direct sales.

Bruce Johnson, executive in charge of production, says the figures are in excess of original projections and points to a market that appears to be an extremely fertile market for this type of programming. The studio is now planning a major first-quarter direct sales push to several million homes held through an arrangement with Parents Magazine, supported by promotions in Good Housekeeping, Home & Garden, Family Circle, Parade, and others. The programs are also starting to cross over into traditional video and secular outlets as evidenced by their presence in 175 B. Dalton bookstores.

According to Johnson, this type of original programming would not have been possible except for the advent of home video. Joseph Barbera, president and chairman of Hanna-Barbera, has been pitching the idea to the network for nearly 20 years but to no avail.

Johnson says the programming is not intended to proselytize. Each title uses the same framing device, time traveling whereby classic Bible stories are witnessed by three young children. Above all, says Johnson, the emphasis is on a high-quality, family entertainment.

The initial strategy, according to Johnson, was to segment the religious market through religious bookstores and churches. In addition, an 800 number was used on religious broadcast independents and cable outlets for direct sales. USA Network, CNN, WTBS, and others were also used, as well as both religious and secular radio.

The alternative marketing has created some demand for the product from video software stores "but we want to encourage a self-sufficient mentality first," says Johnson. To that end, Hanna-Barbera is providing a product display rack that holds 36 titles. More than 200 of those racks have been sold into video stores. "We have not been aggressive there yet. It's just a matter of the possibility of more mass marketing."

Several other video firms, such as Vanguard and Magnum, also offer religious programming on home video.

Says Johnson: "That doesn't mean they are going to copy, but it does set up the potential."

Macrovision is also being used by some 200 companies in the nontheatrical market through a licensed duplicator arrangement. Those firms include Kodak and General Motors.

More recently, Macrovision has been working in conjunction with Philips, Laserdisc Corp., and Pioneer Electronics to apply the technology to laserdisk.

Says Gwizdala, "We know the technology works with laserdisk."

### Company Looks To Apply Technology To Laserdisk

Macrovision Pushes Antipiracy Device

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### Says Longform Is No Long Shot

Videoarts Views Future

Videoarts is an arm of Telecom Japan Inc., a Tokyo-based company that began in 1973 with operations that include television commercial films, television and radio programs, video packages, distribution of foreign television programs, editing and publishing, new media-related ventures, and projects relating to communications video.

According to Ehime, the company is offering an expanding catalog of music product on optical laserdisk, VHD videodisk, and home tape formats in the Japanese market.

Already available are such titles as "Keith Jarrett: Last Solo," "Dionne Warwick In Concert," "Quincy Jones: Reflections Live At Budokan '81," Deja Vu/Paul Mauriat," "RIT Special/Lee Ritenour Live," "Lee Ritenour & Dru Gruen Live From The Record Plant," and "Eric Clapton Live '85."

Recently added to the lineup are "Prince's Trust All-Star Concert," "Every Breath You Take" from the Police, a new Keith Jarrett project, Joe Jackson and Dennis DeYoung titles, and a Manhattan Transfer program.

Ehime says that since 1984 Videoarts has either produced or licensed 26 programs. The emphasis is on the Japanese market, but Videoarts is planning to widen its market through religious video programs in the U.S. as well as in other territories.

Ehime says he is buoyed by the success of music video on laserdisk in Japan. He hopes that an increased universe of combination CD and laserdisk players in the U.S. will ignite the home market as consumers begin to appreciate the benefits of both.

Music video, in general, has met with substantial success in Japan, unlike in the U.S. market. Japanese consumers are particularly interested in American and European artists. For that reason, Videoarts issued a 32-page program to accompany "The Prince's Trust." The program was a different marketing wrinkle that helped in that title's campaign there. Another reason for music video's success in Japan, notes Ehime, is the evergreen nature of much of the material, particularly jazz and fusion projects, which have "a long shelf life and offer more adult programming."

### THEATRE WEEK ENDING JANUARY 10, 1987

**TOP VIDEO DISKES**

Compiled from a national sample of retail store sales reports.

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Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

YOU MAY NOT believe what you’ve read given all the heated exchanges between the purveyors of VHS and 8mm over who has the most viable of formats, but Korean manufacturer Samsung has announced that, possibly as early as the fourth quarter of 1987, it will introduce the world’s first 4mm video system.

You read right—4mm! Samsung confirms that it intends to show a prototype that features a 2 1/4-inch electronic LCD view finder and full playback capability at the Consumer Electronics Show (CES) Thursday-Sunday (8-11) in Las Vegas, Nev. It should create a stir and cause more than a few industryites to scratch their heads.

A number of observers argue that 8mm is just now gaining an audience among consumers, and the introduction of yet another format, incompatible with every other existing format, will only serve to dilute the video hardware market and cause confusion among consumers.

Samsung doesn’t see it that way and claims to have spent more than $2 million developing this product. The prototype weighs a little more than 3 pounds without a battery and is expected to carry a retail price tag of approximately $1,300.

The 4mm camcorder system, called the SV-C, besides being uniquely small, is also novel in that it’s the first product that Samsung has produced entirely on its own and may signal a direction of more original product.

The company has been vague on the exact availability of the product in the U.S., having said it will be introduced “possibly sometime next summer.” The fourth quarter, however, appears the most likely time frame.

Samsung drew headlines during the Korean Electronics Show last summer in Seoul when it introduced a combination VHS/8mm VCR. Controversy stemmed from the product’s ability to record in both formats and copy one format to another. The film industry raised strong protests against the system (as it did with the announcement of a dual-deck VHS machine) and promised to fight the product’s entry into the U.S. The company benefited from the “exciting new technology” headlines in the worldwide trade press and gained exposure for its line of regular VHS machines, which are aimed at the low-end mass market.

But at the height of all that hoopla, Samsung quietly dropped the dual-deck VCR from its production plans and never mentioned it again. The residue of all that publicity lingered, nonetheless.

Manufacturers from the Far East have had a long track record of displaying new technology at trade shows, which generates

(Continued on next page)
press and causes competitor interest, but then not introducing the product until much later—sometimes never.

A number of observers speculate that since Samsung did not deliver the promised dual-deck VCR, the 4mm on display at CES is yet another ploy to attract trade attention.

There are a couple of factors that tend to support the theory that 4mm may never be marketed.

The new configuration is not backed by any 4mm tape availability. Samsung claims the video unit will use the same 4mm high-density metal audiotape being readied for digital audiotape (DAT) machines, although the video unit won't actually record its audio digitally. DAT machines are facing one obstacle after another, and their introduction in the U.S. in the foreseeable future seems unlikely, leaving the 4mm machine all dressed up with no place to go. Even if DAT players were available, its doubtful enough tape would be available for DAT.

To date, there is a good reason why DAT machines are not being sold in the U.S.—the compact disk. The CD has taken the record industry by storm, and manufacturers don't want to undermine the format's success with another audio format. Recent developments, however, indicate Japan's intention of moving ahead with DAT in 1987.

Why would Samsung try to dilute an 8mm market that is just trying to get a foothold? The company's reasoning appears simple enough—it sees different video formats competing in the market the same way that still cameras have for years. A company spokesperson says, "Still cameras come in 35mm, 110, and disk formats, not to mention a few oddball formats that have managed to hang around for a few loyal consumers, and it gives consumers a broader choice to choose a format that best suits their needs and pocketbook."

Another major 4mm bar is that there have been no reported talks about prerecorded programming in that format. Most home video suppliers have not even been approached about software. Typical studio responses: "Are you kidding?" and "We're not even releasing in 8mm yet!"

Consumers do have a choice and no one will be twisting their arm to buy 4mm if they want 8mm or Beta or VHS or VHS-C. But sooner or later a format will be introduced that the industry will simply have to ignore because it will be one format too many. Whether 4mm is that format remains to be seen. If the video-consuming public is interested in a compact format to use only for recording personal events and not for recording broadcasts of cable programming (the DAT microcassettes are not long enough to record an entire movie), then 4mm may be just the ticket.
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"Michael Dudikoff's style is reminiscent of a young Clint Eastwood."
—NEW YORK TIMES

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Available on videocassette

— BILLBOARD JANUARY 10, 1987

New S.F. Label Is Marketing New Age Titles

BY AKIVA KAMINSKY

NEW YORK - A new video label, New Era Media, is fighting long odds to bring its brand of music to the home video market. Called "visual music video," the new age art form is trickling into the market through NEM's alternative distribution network.

Unlike music video, visual music video consists almost entirely of abstract images, avoiding shots of the performers. Founded in July by Allan Kessler, San Francisco-based NEM is a wholly owned subsidiary of The Ark Group, a video distribution company.

Kessler spotted the need for NEM while distributing "California Images," a visual music title packaged by him and released in October 1985 through The Ark Group. While searching for new product he found that many artists were duplicating their own cassettes and making their own packages. NEM licenses the master from them, then duplicates, packages, and handles the distribution.

NEM's October launch consisted of four releases:

- "Enchanted Landscapes," two volumes, $39.95 each, 40 minutes per volume. It is the reissue of a video of a multivisual show, produced by Mary Walsh in association with Ken Jenkins, and includes music by Ray Lynch, O.H. Deuter, Iasos, Emerald Web, and Donna & Clement.

- "Radiance: The Experience of Light" ($39.95), a 22-minute film made in 1978 by Dorothy Fadiman and produced by Michael Wiese. It has made more than $100,000 thus far.

- "Celebration: I Am All Of These" ($39.95), an eight-minute film made in 1980 by Dorothy Fadiman.

- "Andromeda" ($39.95), a 28-minute film produced by Gese Falk of Gem Graphics, Sedona, Ariz. The film features fluid imagery achieved by using a special optical system to capture light passing through crystals, with original music by Anne Williams.

With video specialty stores concentrating on recently released feature films, Kessler is targeting his product at alternative, new-age-type outlets. "Seventy-five percent of my accounts do not have videocassettes," he says. Most of the new outlets are on the West Coast, with a scattering of shops nationwide.

Mail-order sales from The Ark Group's list are being handled through a subsidiary, Ark Video Arts. Kessler has placed titles in five small catalogs specializing in new age and video products. Current print advertising, with billings of about $2,000 per month, includes spots in New Age Journal, East-West, and New Frontier.

While best sellers in this market sell about 10,000 units, Kessler would be satisfied with 2,000 per title.

The firm's list of titles also includes "Thursday Afternoon" by Brian Eno and "Natural States" by Paul Speer and David Lanz.

www.americanradiohistory.com
SOUNDIE MUSIC CLIPS TO BE RE-RELEASED

BY MOIRA MCCORMICK

CHICAGO "Music videos" produced as far back as the '40s will soon be available for home viewing from Active Home Video.

The Los Angeles-based manufacturer will release an hourlong compilation of "soundies," as the clips were known, in January. "We expect to have five more volumes out within the year," says Active Home Video's Dan O'Donnell, who, along with Ron Levanson, is executive producer of "Soundies Vol. I." The compilations will retail for $24.95.

According to O'Donnell, several thousand three-minute soundies were produced from 1940-47 by Soundies Distributing Co. of New York. The clips were viewed on a coin-operated machine called a Panoram and featured such popular artists as Ozzie Nelson, Gale Storm, and the Larry Clinton Big Band performing their hits.

In addition, soundies included novelty pieces, cartoons, dance numbers, and orchestral scores with titles such as "Aqua Fun" and "Winter Spills And Thrills." The majority of the soundies were produced and directed by William Forrest Crouch.

O'Donnell says Soundies Distributing enjoyed considerable success with its creations but went out of business in 1947. "There are two theories as to why the company folded," he says. "One is that they simply overproduced soundies; they could put them out at a rate of one a day. The second possibility is that, due to the restraining order put on them by the projectionists' union [because projectionists weren't involved in soundies], they lost six months. Then World War II ended, and television started up."

Active Home Video acquired the soundies through Howard Hays, director of commercial services at the UCLA Film Archives. Hays was acquainted with "the guy who had them, who had a closet [filled with them]," says O'Donnell. "He wanted them restored."

The soundies were transferred by Active Home Video to 5/4-inch videotape, and the first compilation was put together, produced by Dewey Russell. The soundies film itself is public domain, but "the music had to be cleared," says O'Donnell. Active's compilation, with narration, holds its own copyright.

O'Donnell says "Soundies Vol. I" will be marketed via print ads in specialty film collector magazines as well as other consumer and trade publications. "We'll also be targeting the music video market."

Also scheduled for January release from Active Home Video are "In Sickness & in Health, Standup Comedy On The Horizon" (50 minutes, $29.95), which features such up-and-coming comedians as Sue Kolinsky, Mike Sullivan-Irwin, Eddie Strange, and Bob Somerby, taped at Garvin's Comedy Club in Washington, D.C., and "Six Baxom Boxers" (60 minutes, $39.95), which O'Donnell describes as "a broad boxing."
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<td>Broadway Video</td>
<td>Warner Home Video 35012</td>
<td>Dan Aykroyd</td>
<td>1986</td>
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<tr>
<td>5-18-87</td>
<td>16</td>
<td>GONE WITH THE WIND</td>
<td>MGM-UA Home Video 900284</td>
<td></td>
<td>Clark Gable, Vivien Leigh</td>
<td>1939</td>
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<tr>
<td>5-25-87</td>
<td>17</td>
<td>PLAYBOY VIDEO CALENDAR</td>
<td>Karl Lorimar Video 510</td>
<td></td>
<td>Various Artists</td>
<td>1986</td>
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<td>6-1-87</td>
<td>18</td>
<td>CASABLANCA</td>
<td>CBS-Fox Video 4514</td>
<td></td>
<td>Humphrey Bogart, Ingrid Bergman</td>
<td>1942</td>
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<tr>
<td>6-8-87</td>
<td>19</td>
<td>AMADEUS</td>
<td>HBO-Cannon Video TI2997</td>
<td></td>
<td>Tom Hulce, F. Murray Abraham</td>
<td>1984</td>
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<tr>
<td>6-15-87</td>
<td>20</td>
<td>ALICE IN WONDERLAND</td>
<td>Walt Disney Home Video 36</td>
<td></td>
<td></td>
<td>1951</td>
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<td>6-22-87</td>
<td>21</td>
<td>COLOR ME BARBRA</td>
<td>Barwood Films Ltd.</td>
<td>CBS-Fox Video 3518</td>
<td>Barbra Streisand</td>
<td>1966</td>
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<tr>
<td>6-29-87</td>
<td>22</td>
<td>MARY POPPINS</td>
<td>Walt Home Video 23</td>
<td></td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>1964</td>
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<tr>
<td>7-6-87</td>
<td>23</td>
<td>PLAYBOY VIDEO CENTERFOLD #3</td>
<td>Karl Lorimar Video 509</td>
<td></td>
<td>Rebeca Armstrong</td>
<td>1985</td>
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<td>7-13-87</td>
<td>24</td>
<td>MY FAIR LADY</td>
<td>CBS-Fox Video 7038</td>
<td></td>
<td>Rex Harrison, Audrey Hepburn</td>
<td>1944</td>
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<td>7-20-87</td>
<td>25</td>
<td>PLAYBOY VIDEO CENTERFOLD #4</td>
<td>Karl Lorimar Video 513</td>
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<td>Luannie Lee</td>
<td>1986</td>
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<td>8-3-87</td>
<td>27</td>
<td>KATHY SMITH’S BODY BASICS</td>
<td>JCI Video Inc.</td>
<td>JCI Video 8111</td>
<td>Kathy Smith</td>
<td>1985</td>
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<td>8-10-87</td>
<td>28</td>
<td>NORTH BY NORTHWEST</td>
<td>MGM-UA Home Video 600104</td>
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<td>Cary Grant, Eva Green</td>
<td>1959</td>
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<td>8-24-87</td>
<td>30</td>
<td>KATHY SMITH’S ULTIMATE WORKOUT</td>
<td>JCI Video Inc.</td>
<td>JCI Video 1000</td>
<td>Kathy Smith</td>
<td>1986</td>
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<td>9-7-87</td>
<td>31</td>
<td>THE SWORD IN THE STONE</td>
<td>Walt Disney Home Video 229</td>
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<td>1963</td>
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<td>9-14-87</td>
<td>32</td>
<td>COBRA</td>
<td>Warner Bros. Inc.</td>
<td>Warner Home Video 11594</td>
<td>Sylvester Stallone</td>
<td>1986</td>
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<td>9-21-87</td>
<td>33</td>
<td>SHORT CIRCUIT</td>
<td>CBS-Fox Video 3724</td>
<td></td>
<td>Steve Guttenberg, Aly Sheedy</td>
<td>1986</td>
</tr>
<tr>
<td>9-28-87</td>
<td>34</td>
<td>JANE FONDA’S PRIME TIME WORKOUT</td>
<td>KCV-RCA Video Prod.</td>
<td>Karl Lorimar Video 058</td>
<td>Jane Fonda</td>
<td>1986</td>
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<tr>
<td>10-5-87</td>
<td>35</td>
<td>DREAM LOVER</td>
<td>MGM-UA Home Video 800819</td>
<td></td>
<td>Kristy McNichol</td>
<td>1986</td>
</tr>
<tr>
<td>10-19-87</td>
<td>37</td>
<td>RAW DEAL</td>
<td>DEG/Cannon Video TK9985</td>
<td></td>
<td>A. Schwarzenegger</td>
<td>1986</td>
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<tr>
<td>10-26-87</td>
<td>38</td>
<td>POLTERGEIST II THE OTHER SIDE</td>
<td>MGM-UA Home Video 800940</td>
<td></td>
<td>Jethro Williams, Craig T. Nelson</td>
<td>1986</td>
</tr>
<tr>
<td>11-2-87</td>
<td>39</td>
<td>AUTOMATIC GOLF</td>
<td>Video Reel V139</td>
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<td>Bob Mann</td>
<td></td>
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<tr>
<td>11-9-87</td>
<td>40</td>
<td>TO THE FUTURE A</td>
<td>Armin Entertainment</td>
<td>MCA-Dot Corp. 80135</td>
<td>Michael J. Fox, Christopher Lloyd</td>
<td>1985</td>
</tr>
</tbody>
</table>

* Recording Industry Assn. of America gold certification for theatrical films. Sales of $75,000 units or suggested list price income of $3 million (30,000 units or $1.2 million for nontheatrical made-for-home video product; 25,000 units or $1 million for video music product). * RIAA platinum certification for theatrical films, sales of $150,000 units or suggested list price income of $6 million (60,000 units or $2.4 million for nontheatrical made-for-home video product; 50,000 units or a value of $2 million for video music product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at retail for nontheatrical titles. SF short form, LF long form. C concert, D documentary.
BY AKIVA KAMINSKY

NEW YORK Mitch Block, president of Direct Cinema Ltd., publishes and distributes a catalog of some 300 educational and cultural titles, including eight Academy Award winners. Of this list, 40 of the titles are political feature films. Most of the films in his catalog follow the traditional methods of distribution: limited theatrical rentals, nontheatrical rentals and sales, public performance sales, and home video sales.

He views the complex distribution process through a three- to five-year window. "We believe that there's a long-term market for rental of film and video for most of the films we distribute. We want to control that market on behalf of the producer. We move product into home video slowly and directly, cutting out video wholesalers, distributors, and dealers and taking full advantage of the copyright laws."

His principal business is renting copies to theaters, community organizations, colleges and universities, and selling public performance copies to libraries for check-out by individuals. After the primary market has been satisfactorily exploited, Block reaches into a secondary market, which he calls "the premium home video market."

The best time to open the premium home video market, according to Block, is when income dollars from 16mm or video sales and rentals intersect advertising and promotional outlays.

He reaches the premium market through direct mail, print advertising, and direct sales. His eight salesmen approach specialized institutions, including museums, which sell direct to the individual buyer over the counter. These organizations are not permitted to resell through their mail-order catalogs.

Direct Cinema's premium home video sales average only hundreds of units each among the 40 social-issue titles, according to Block.

Block's marketing strategy evolved out of a desire to protect producers' economic interests by limiting access to their films through strict applications of the copyright law.

"Take a political film with a $50 rental fee. Returning half to the producer is the equivalent of his royalty on the sale of 10 video copies. I can rent that tape a few hundred times a year. That producer is better off, at least in the long term, if we can keep the rental market going."

Right now, Block has scheduled several political titles for release in

(Continued on next page)
### TOP SPECIAL INTEREST VIDEOCASSETTES

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

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Remarks</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>AUTOMATIC GOLF</td>
<td>Bob Mann's methods increase players' driving to 20 to 60 yards.</td>
<td>145.50</td>
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<tr>
<td>2</td>
<td>JAN STEFENSON'S HOW TO GOLF</td>
<td>Tom Dresnen presents a guide designed to turn any woman into a fan.</td>
<td>24.95</td>
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<tr>
<td>3</td>
<td>TACKLING FOOTBALL: A WOMAN'S GUIDE TO WATCHING THE GAME</td>
<td>Proven strategies for finding and taking the big buck.</td>
<td>9.95</td>
<td></td>
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<tr>
<td>4</td>
<td>SUCCESSFUL WHITETAIL DEER HUNTING</td>
<td>Lessons include serving, returning, forehand, backhand &amp; court strategy.</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>MARTY HOGAN: POWER RAQUETBALL</td>
<td>Johnson Miller's tips and tricks for golfing success.</td>
<td>29.95</td>
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<tr>
<td>6</td>
<td>WARREN MILLER'S LEARN TO SKI BETTER</td>
<td>A definitive guide to the art of skiing.</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>JIMMY HOUSTON'S GUIDE TO BASS FISHING</td>
<td>United Entertainment, Inc. How to find bass and locate them in unfamiliar waters.</td>
<td>29.95</td>
<td></td>
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<tr>
<td>8</td>
<td>HOW TO PLAY POOL STARRING MINNESOTA FATS</td>
<td>The pool master reveals his secrets for shooting to win every time.</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>PETE ROSE; WINNING BASEBALL</td>
<td>Embassy Home Entertainment, Inc. Inside info on becoming a great hitter and how to develop the winning edge.</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>GOLF LIKE A PRO WITH BILLY CASPER</td>
<td>A lighthearted golf blue-ribbon guide to the art of putting.</td>
<td>9.95</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>DUCK &amp; GOOSE HUNTING</td>
<td>Mike Mathiot teaches calling, decoys, and bird identification.</td>
<td>9.95</td>
<td></td>
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<tr>
<td>12</td>
<td>BASS FISHING: TOP TO BOTTOM</td>
<td>Ricky Clunn shows how to fish at all depths plus casting techniques.</td>
<td>10.95</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>BASS TACTICS THAT WORK</td>
<td>Bass Master Champion Larry Nixon covers every aspect of bass fishing.</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>PLAY BETTER TENNIS, VOLUME 2</td>
<td>Spinmaker Software Corp. TN2-VH-V. Teaches advanced techniques of the serve,lob, volley &amp; drop shot.</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>MICKEY MANTLE'S BASEBALL TIPS</td>
<td>CBS-Fox Video 6963. Mantle, Whitley Ford &amp; Phil Rizzuto give tips to improve your game.</td>
<td>19.95</td>
<td></td>
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<tr>
<td>16</td>
<td>BIGMOUTH</td>
<td>3M/Sportsman's Video Leisure Time Video. A fascinating and dramatic study of the bass' entire lifecycle.</td>
<td>79.95</td>
<td></td>
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<tr>
<td>17</td>
<td>WARREN MILLER'S SKI COUNTRY</td>
<td>Kari Lorimar Home Video 097. Tour of 21 ski areas around the world, includes ski footage.</td>
<td>56.95</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>BOWLING WITH MARSHALL HOLLOW AND JOHNNY PETRAGLIA</td>
<td>Sybervision. Basic body positioning, back swing and delivery are explored.</td>
<td>68.95</td>
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</table>

### TOP HOBBIES AND CRAFTS VIDEOCASSETTES

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

<table>
<thead>
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<th>Remarks</th>
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<tbody>
<tr>
<td>1</td>
<td>CHEF PAUL PRUD'HomME'S LOUISIANA KITCHEN, VOLUME 3</td>
<td>Unique techniques are revealed in this video on Cajun cooking.</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>HUGH JOHNSON'S HOW TO ENJOY WINE</td>
<td>Simon &amp; Schuster Video. A definitive look at wine from cooking to decanting and buying.</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK</td>
<td>Warner Home Video 34025. Preparation and presentation of over 20 of his favorite recipes.</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CHEF PAUL PRUD'HomME'S LOUISIANA KITCHEN, VOLUME 2</td>
<td>J2 Communications. How to prepare Cajun and Creole classics from scratch.</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LAURA MCKENZIE'S TRAVEL TIPS: HAWAII</td>
<td>Republic Pictures Corp. H-7352-1. Visits to Oahu, Maui, Diamond Head and Waikiki.</td>
<td>24.95</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>YES YOU CAN MICROWAVE</td>
<td>JCI Video Inc. JCI Video 8200. Common-sense guide to the basics of microwave cooking.</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>THE VICTORY GARDEN</td>
<td>Crown Video. Planning, planting, maintaining, and harvesting of the home garden.</td>
<td>24.95</td>
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<tr>
<td>8</td>
<td>LAURA MCKENZIE'S TRAVEL TIPS: LONDON AND DAY TRIPS</td>
<td>Republic Pictures Corp. H-7362-1. Tour includes Buckingham Palace, the Tower of London and London Bridge.</td>
<td>24.95</td>
<td></td>
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<tr>
<td>9</td>
<td>THE MASTER COOKING COURSE</td>
<td>MCA Dist. Corp. 801-38. Craig Claiborne and Pierre Franey demonstrate their gourmet techniques.</td>
<td>25.95</td>
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</tr>
<tr>
<td>10</td>
<td>LET'S TAP WITH BONNIE FRANKLIN</td>
<td>Karl Lorimar Home Video 065. Tap dancing for beginners as well as a workout for heart &amp; legs.</td>
<td>18.95</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>BENIHANA'S CHINESE COOKING</td>
<td>Best Film &amp; Video Corp. B100. The use of Chinese utensils, the work, and perfect slicing is shown.</td>
<td>38.95</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JULIA CHILD: FISH AND EGGS</td>
<td>Random House Home Video 03945474-5. From simple pan-fried fish to custards and souffles.</td>
<td>21.95</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>DO-IT-YOURSELF: FURNITURE REFINISHING</td>
<td>D.I.Y. Video Corp. Includes stripping, sanding, staining and finishing furniture.</td>
<td>15.95</td>
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<td>15</td>
<td>SEAFOOD COOKERY</td>
<td>Morris Video. Preparation of various recipes, the choosing and filleting of fish.</td>
<td>24.95</td>
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</tr>
</tbody>
</table>

*International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF: short-form. LF: long-form. C: concert. D: documentary.*
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This week’s column was written by Tony Sabourin.

**A M I D ** THE RUSH of Christmas and New Year’s, various industry personalities paused to share with Notas their secret wishes for Three Kings Day—the holiday in Hispanic tradition reserved for those of particular present.

Nando Alvarzoc, co-host with Mickey Melendez of “Con Sabor Latino” on WBAI New York, Sunday afternoon from 1 to 2 p.m.: “People should always keep in mind that when you put together everything—the media, the radio, the musicians, everything—the only thing that remains important is our culture and its survival.”

Sergio Boffli, producer/owner of Cayman Records and G&B Records Distributor: “At least for us producers of tropical music, I wish the industry would not pull out of the doldrums we have been going through. I am aware we all have our own interests in mind, but we need the help of radio stations around the nation, particularly those that are bent on playing the ballad sound emanating from Spain and Mexico to the detriment of salseros, merengueros, and cumbieros.”

Ricardo Correoso, national director of marketing and promotion, Discos A&M: “Importation to stop, and for the CDs to go up!”

Rafael O’Leo, director of promotion, R&R Enterprises, the Dominican Republic: “To thank the people who have supported our Dominican merengue around Latin America, and to promise that the Dominican Republic will continue to produce exciting artists for many years to come.”

Raul Hernandez, general sales manager, WSQK Radio Network: “To have all American companies wake up and smell the coffee and join us in the understanding of the enormous potential offered by the Hispanic market.”

Oscar Llord, director of U.S.-Latin Operations EMi: “That Latin music be acknowledged as a viable music form within the U.S. domestic music business.”

Hansel Martinez, the singing half and co-leader of the Hansel & Ralph Orchestra: “First, that we do as well as we have done so far, and second, that large record companies support a bit more their national U.S. artists, and in particular, salseros.”

Estela Perez Ruiz, promotion director, WDKM New York: “For artists to understand that radio is still the best vehicle for the diffusion of their music.”

Jorge Pino, vice president, RCA/Ariola International: “A better future for the U.S./Puerto Rico industry.”

Jose Quintana, producer and director of operations, Discos A&M: “For various acts to have the opportunity to cross over—not only on the U.S. domestic market, but also to Europe and other regions of the world, because our music is as good as any.”

Victor Manuel Rivera Sosa, vice president, promotions, New Way Productions: “For people in the industry to finally become convinced that Puerto Rico is a very fertile market, not only for salsa, but also for English-speaking sounds like calypso and reggae as well as rock. We are a tropical music paradise.”

Sergio Rozenblatt, director of creative operations & East Coast promotions, Discos CBS: “First, zap the pirates out of existence; and second, zap the importers out of existence.”

Jimmy Sanchez, assistant to director & promotion manager, East Coast EMi: “The healthy development of our young and established talent.”

Annie Schwartz, Hispanic marketing director, Wilshire Communications: “The increased awareness of Anglo clients about the Hispanic market and all the opportunities it has to offer.”

Mateo San Martin, president and owner of Kubaney Records, Distributing and Publishing: “A million dollars.”

Dominick Torres, owner, Bate Records, New York: “A million dollars, tax free.”

Jesus Vogel, president, Gato Associates Inc.: “To please understand enterprise in the music industry, irrespective of its size.”

George Zamora, national director, sales, RCA/Ariola International: “The total and complete elimination of the parallel imports and the piracy.”

Tony Sabourin, Billboard columnist: “Since no one mentioned it, health for all, particularly for afflicted friends like pianist Jorge Dalto. Also, a wish for a prosperous year to all our readers. It will be my pleasure to work with the industry as Latin Notas editor in 97.”

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**Holiday wishes from and to the industry**

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FOR WEEK ENDING JANUARY 10, 1987

HOT LATIN 50™

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<td>1</td>
<td>DANIEL ROMO</td>
<td><strong>DE MI ENAMORATE</strong></td>
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<td>2</td>
<td>JOSE HONDO</td>
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<td>PRISMA</td>
<td><strong>DE COLOR DE ROSA</strong></td>
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<td>MARISELLA</td>
<td><strong>TU DAMA DE HIERRO</strong></td>
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<td>JOAN SEBASTIAN Y PRISMA</td>
<td><strong>ORGIA</strong></td>
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<td>ROCIO DURCAL</td>
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<td>DYANOG Y ROCIO DURCAL</td>
<td><strong>LA HORA DEL ADIOS</strong></td>
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<td>PANDORA</td>
<td><strong>SOLO EL Y YO</strong></td>
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<td>FLAN</td>
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<td>ANDY MONTANEZ</td>
<td><strong>ME LA ESTAS PONE DOFICIL</strong></td>
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<td>16</td>
<td>LOS BUKIS</td>
<td><strong>ESTE ADIOS</strong></td>
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**POWER PICK**

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<td><strong>NO ME VUELVO A ENAMORAR</strong></td>
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<td>LA HERMANDAD</td>
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<td>MARIA CONCHITA ALONSO</td>
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<td>LUPITO &amp; ALBERTO</td>
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<td>ROBERTO CARLOS</td>
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<td>LITTLE JOE</td>
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<td>ANGELA CARRASCO</td>
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**PRODUCTS WITH THE GREATEST AIRPLAY GAINS THIS WEEK:**

- **BILLBOARD**
- **FOR WEEK ENDING JANUARY 10, 1987**
- **HOT LATIN 50™**
- **ARTISTS**
- **TITLES**
- **LABELS**

**CLASSICAL**

### KEEPING SCORE

**by Is Horowitz**

**DASHED HOPES!** "It ain’t no Joe," began one of the many congratulatory telegrams received recently by Joe Smith after he was named vice chairman of Capitol-EMI Industries. It came from Joseph F. Dash, senior vice president and general manager of CBS Masterworks. Dash was certainly sincere in his congratulations, but he saw in Smith’s departure from the presidency of the National Academy of Recording Arts & Sciences (NARAS)—after less than two months—to accept the new post dashed hopes for an early solution to Grammy nominations and voting procedural problems that have long plagued the classical record community.

It was Smith who responded quickly to complaints from the classical committee of the Recording Industry Assn. of America (RIAA), after charges that NARAS was "dragging its heels" in responding to the concerns of its classical members (Keeping Score, Nov. 29).

The controversy erupted after the dominant showing by the Atlanta Symphony Orchestra in last year’s Grammy Awards. This followed a large increase in the number of Academy members in Atlanta, recruited from the city’s orchestra and choruses. They were offered voting rights at discounted enrollment fees.

Dash, who is chairman of the RIAA classical committee, and Thomas Shepard, head of MCA Classics, had been contacted by Smith and assured that the then NARAS president would give the matter early attention. Smith said he would set up an early meeting in New York to examine the nature of the problem and potential solutions.

That meeting, of course, has fallen casualty to his move.

Smith had a “positive attitude,” says Dash. “It appeared we were making progress. Before [Smith], there was only negativity and a desire to maintain the status quo.”

Dash says he is concerned that “we will return to the dark ages. However, we’re hoping that the spirit of collaboration which Smith forged will be carried on by NARAS trustees, with or without a new national NARAS president.”

Dash says he is pleased that the academy did go away with cut-rate voting memberships, but he says much remains to be done to inhibit bloc voting. He points out that classical music is the only Grammy category in which the size of performing groups that might become members (symphony orchestras) is large enough to skew voting results.

**PICTURES BY MAIL:** The next album from Tchaikovsky gold medalist Harry Douglas will record for RCA. Records will include Musorgsky’s “Pictures At An Exhibition.” But that virtuosic pianistic standard has just become available on disk by Douglas under the Van Cliburn Competition imprint.

Douglas placed third in the domestic contest in 1985, and each of the three winners has an album available from the Van Cliburn Foundation via mail order for $10. Works by Liszt and Corigliano fill out the package. Other winners with solo albums under the foundation’s auspices are José Feghali and Philippe Bianconi.

**GRASS ROUTE**

**by Linda Moleksi**

**RESTLESS/PINK DUST RECORDS of El Segundo, Calif., tells us it’s starting up a new metal label dubbed Medusa. Although the logo is part of Restless’ parent company, Capitol-distributed Enigma, it will be distributed through the indie network.**

According to label spokesman Juki Kryslur, Medusa will release more melodic, mainstream rock product as opposed to thrash metal. It will premiere in February with releases by Los Angeles-based rockers D.C. Laurox and Tyton.

Other activities at Restless include new projects by Plank and Roky Erickson and a special EP picture disk by Mojo Nixon & Skid Roper titled “Get Out of My Way!”

**SEEDS & SPROUTS:** Alligator has just released three new titles: Lonnie Mack’s “Wound Up Tight,” and Albert Collins’ “Cold Snap.” They’re definite additions to any blues collection.

**... The Suite Beat Music Group, a division of Sounds Good Music Co., has changed its moniker. The Hawthorne, Calif.-based outfit now goes by the Chameleon Music Group...**

**... Tommy Boy recording artists the Force M.D.’s continue to move on the Hot Black Singles chart, with “I Wanna Know Your Name.” At press time, the record was No. 31 with a bullet...**

Rounder recently brought R&B veteran Earl King and Roomful Of Blues up from New Orleans for a showcase at Manhattan’s Bottom Line...**

**... Saxy Saxon & the Anglos opened for George Thorogood & the Delaware Destroyers at a Richmond Coliseum date in Virginia recently, after being voted the favorite local band by listeners at album rock station WRXL-FM. It was the group’s first live performance since recording its newest album, “Scream To Be Heard,” on the Brut label...**

**... Breakthru Records of New York has entered the compact disk market with several new efforts. Included in them are Pecka Pohjola’s “Space Waltz” and Janne Schaffer’s “Traffic”...**

**... San Francisco-based Righteous Records has released its first rock album, “Start Breathing” by the McGuire’s. Established in the blues and jazz fields, the 14-year-old label is expected to service college stations with the release in the near future. The group has...**

**Restless/Pink Dust Records to launch new metal label**

shared bills with such acts as Green On Red, the Woodentops, Easterhouse, and the Beat Farmers. Baltimore, Md.-based Vision Quest Records has signed a national distribution pact with Compass Distributing Co. of New York. The first single to be released under the new deal is “The Way You Look At Me” by Renaud, which has already reportedly met with considerable success in the Baltimore area.

**FOOD FOR THOUGHT:** Although winter has just begun, it’s not too early to start thinking about summer at least according to the organizers of the eighth annual New Music Seminar. Slated for July 12-15, the event brings together some 5,000 industry personnel for a series of panels and exhibitions. Once again, it will be held at New York’s Marriott Marquis Hotel.

www.americanradiohistory.com
**International**

**EUROPE COULD FACE LP BARRAGE W. German Exec Predicts CD Conflict**

BY MIKE HENNESSEY

COLOGNE, West Germany The consequence of a rapid-industry-induced changeover in the phonograph industry to the plastic-based compact disc format could be a massive influx of cut-price obsolete black LPs into Europe with extremely damaging effects on the market.

This warning is issued by Wilfried Seubert, managing director of EMI Music for Central Europe, who believes that the record industry is pressing ahead too fast with the compact disk—faster, in fact, than the consumers really want.

"The black disk will collapse in the States, not because it is the wish of the public but because the industry seems determined to produce an all-CD situation as quickly as possible."

"The rate of phasing out of the black disk should be determined by market forces and not [be] subject to the whims of the record industry. This is not only in the best interests of the consumer but also, I believe, in the interests of the European music industry."

"Once dealers in North America become convinced that they must clear their racks of redundant black LPs in order to make room for CDs—as manufacturing capacities increase—then the market will be flooded with cut-price albums, and you can be sure that wholesalers and exporters will be looking to Europe to unload these stocks."

"Sales of both types of carrier are declining, of course, but there is no point in hastening the decline, and we certainly would not welcome competition for current black LP product from cheap imports of the same repertoire. You can be sure that all the surplus repertoire in North America will not be scrapped."

The import problem is already manifesting itself for Japanese companies, says Jung. Wholesalers there are bringing in albums from the U.K., which they sell to dealers at three marks (about $6) lower than "our rock-bottom price," according to Jung.

"Thanks to the substantial sales of CDs, the West German record market is expecting sales in 1986 to be up by 8%. And we hope that we can achieve a 15% growth in 1987," Jung says. "But in order to do this we have to fight against the premature devaluation of the black LP, and we also have to find a way to get the public more responsive to the cassette configuration by marketing more superbudget lines."

"Because the changeover is likely to be slower in the all-CD price black album imports will cause severe damage to a market in which much of the black LP repertoire will still be current and selling at full price." Jung says that while CDs are the choice of the better-carried, whose sales are increasing, the integrity of the West German market depends on a continuing substantial interest in black LPs and cassettes.

"Once dealers in North America become convinced that they must clear their racks of redundant black LPs in order to make room for CDs—as manufacturing capacities increase—then the market will be flooded with cut-price albums, and you can be sure that wholesalers and exporters will be looking to Europe to unload these stocks."

"Sales of both types of carrier are declining, of course, but there is no point in hastening the decline, and we certainly would not welcome competition for current black LP product from cheap imports of the same repertoire. You can be sure that all the surplus repertoire in North America will not be scrapped."

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**Japanese Theater Celebrates 30th**

TOKYO The Shinjuku Koma Theater, owned by the late Kogenousai Takahara, is celebrating its 30th anniversary with a gala party.

President Shigekazu Takahara says that since the theater opened on December 25, 1956, with a screening of the movie "Okikoma," 60,000 spectators, 10,000 actors and actresses have performed at the theater before a total audience of 60 million.

It was the first theater in Japan to have a circular stage and the first to use taped music instead of live orchestras. More than 2,500 seats, 2,500, has staged mostly Jap- nese plays and musicals, but there have been programs by domestic jazz and rock bands as well as U.S. nym- niacs, like "Daddy Longlegs" and "Annie Get Your Gun," with Japa- nese costs.

The Broadway musical "Chorus Line" enjoyed an extended sold-out run at the Koma Theater with a U.S. cast despite the fact that the best seats cost $90.

Agency Hopes To Fill Technical Void in CD Producers Eye Australia

**SYDNEY** Australian rock man- agement and booking agency Dave Pohl is hoping to import the pool of technical talent available Down Under.

The agency has formally en- tered into negotiations with several major international record producers and launched an exten- sion of its booking service for key- vise the local industry the avail- ability of 15 clients, including Mike Stone, Vini Poncia, Mark Ka- mins, John Astley, Brian McGee, Phil Kaplan, and Michael Brauer.

The deal came about after a meeting between Angel City group manager and Dirty Pool principal John Woodruff and is understood to involve a number of producers who wanted rep- resentation across North America. Alberte was aware that Aus- tralia has a lot of talent that the market for well-qualified produc- ers.

"We're not overflowing with good local producers and never have been," says Dirty Pool's Rod Willis. "We have Mark Opitza, Charles Fisher, and the Moffatt & Fataar team, but not much else. Vanda & Young are great but a very close shop."

"I sometimes need to get a U.S. company interested in a band or an album, part of the packaging is to have a name producer. You really have an advan- tage when an Australian album can be released intact in the U.S. and doesn't have to be remixed, re- sequenced, rerecorded, or repack- aged."

"Also, a number of the world's leading production fig- ures, including Mike Chapman, Terry Britten, Mike Shippe, John Maffei, David McKay, Nick Launay (Midnight Oil, INXS), Keith Forsey (Icehouse), Duran Duran's producer and Englishman Kids In The Kitchen, Lisa Bade), Bob Andrews (Dugites), Gary Langan (Divin- gya), George Martin (Little River Band), Hugh Padgham (Split Enz), Pete Solley (Jo Jo Zep & Fax), and Ashley Howe (Angel City).

"Dirty Pool's Willis. "Ours is a new concept for Australia. Ev- erybody wants an international producer but the biggest problem is money. So far, we've sent out a lot of brochures and done a lot of explaining, but we've not had many confirma- tions."

"We hope to get commercial start out of an advance on a 1-4% royalty of from $25,000 to $75,000, there are first- or business-class airfares and up to six weeks' quality acco- mmodation. It's a big boy's game and managers have to think very carefully if they can afford to pay it."

"But the bottom line is that, even with a big-name producer, our studio rates mean their career could still be in a vertical position for what it would cost them over- seas."

Dirty Pool sees an interesting future in also enticing foreign acts to work with international and loc- al producers in Australian studios, which are recognized as plen- titious and world class. Bob Dylan, Dire Straits, Cold Chisel, Colin Collins, Steve Wonder, and Elvis Costello have all recorded Down Under.

"The state of the Australian dol- lar makes recording here very attractive," says Dirty Pool's Woodruff.
**Classical Series Tops 10 Mil**

**PolyGram, Cavendish Venture**

LONDON—"The Great Composers And Their Music," a cooperative venture between PolyGram International and London-based magazine publisher Marshall Cavendish, has achieved sales in excess of 10 million copies.

Aad Tieman, international director of PolyGram Special Projects, says that the series, which combines magazines detailing the life stories of classical composers with LPs or cassettes of their music, was launched as a 65-issue venture in 1983. Two years later, PolyGram made a special presentation to Marshall Cavendish, resulting in sales of more than 3 million in the U.K., Australia, West Germany, Austria, and Switzerland.

An additional 8 million LPs and cassettes were sold in the following 17 months, topping the 10-million mark.

At a party here celebrating the sales, Tim Harrold, PolyGram executive vice president, said, "Classical music is not normally associated with sales in millions. But Marshall Cavendish has demonstrated how to broaden the appeal of classical music, widening its audience by television advertising and spectacular product presentation linked with wide distribution."

"This venture has produced significant additional business for Decca, Deutsche Grammophon, and Philips, from whose catalogs the recorded music was selected."

A special award was made at the party to the conductor Sir Colin Davis in honor of his 25-year association with Philips Classics. His recordings on the Philips label constituted the largest single contribution to the series, amounting in more than a million units sold.

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**Japanese Guilty Of Pirating Vids**

**TOKYO** A videotape trader found guilty of violation of the Japanese Copyright Law was handed an 18-month jail sentence—suspended for three years—by the Tokyo District Court Dec. 10.

This is the first time a conviction has been obtained in Japan for Copyright Law violation in connection with pirated videotapes. Shigeo Akiyama was told by Judge Kenjiro Tso, "You’d been selling illicit tapes for a long period, and your profits were big."

The offenses were committed for nine months, beginning in September 1985, and involved copies of U.S. movies. Akiyama was said to have sold 900 videotapes to 10 people for a total of $24,000.

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**Group Won’t Administer New Cash For Clips**

**VideoFACT Quits Fed Funding Plan**

**BY KIRK LAPIONTE**

TORONTO The Video Foundation to Assist Canadian Talent on Record (VideoFACT) has withdrawn from an industry-sponsored group overseeing the disbursal of federal funds for the music industry.

VideoFACT, initiated 2½ years ago by the MuchMusic Network to help finance Canadian videoclip production, had been selected by the federal government to hand out $300,000 annually as part of a new federal program to assist the domestic music business.

Under the plan, VideoFACT would have aligned itself with the Foundation to Assist Canadian Talent of Record-Canadian Talent Library (FACTOR-CTL) and MusicAction Canada, the English- and French-language organizations that funnel industry funds into sound recording productions. The groups are about to be bolstered by millions of dollars under the federal scheme.

But, says VideoFACT chairman Bernie Finkelstein, there were unspecified "philosophical differences" among VideoFACT and either the two other industry-run bodies or the government.

"We contemplated there would be difficulties down the road, so rather than join and face problems later, we simply decided to get out early."

Finkelstein says: The federal funds now are expected to go to FACTOR-CTL and MusicAction directly for disbursal to Canadian artists who want to produce videos.

Last year, VideoFACT’s disbursal of $100,000 helped create more than 24 videos. The group will continue to make money available for videos, but without the new federal help. Over the next five years, the

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**‘One day we’ll work side by side’**

federal government will pump $25 million into the music industry for sound and video production, business development, tour support, and radio programming.

The VideoFACT decision also forces FACTOR-CTL and MusicAction to develop expertise almost overnight in the video field. Some of the skills they possess to judge applications for sound recording projects will be easily transferred to video applications, but criteria will have to be quickly established so artists, producers, and managers can gain access to the money.

It also means there will be two places for artists to shop for production funds. Finkelstein believes that will not be bad.

"I don’t believe any rivalry will develop between the two groups," he says. "In fact, I expect that one day we’ll be working side-by-side. What this does, I suppose, is give comfort to those who want to produce videos. If one group doesn’t accept your proposal, there’s someplace else to look."

VideoFACT, established under the federal regulator’s condition of license for MuchMusic, disburses $100,000 or 2.4% of gross network revenue, whichever is greater. In both of its first two years of operation, the totals have exceeded $100,000 and Finkelstein says the third-year total will reach $200,000.

That makes it a weaker sister of the federal funds, but it may not be weak for long. In 1987, the Canadian Radio-Television and Telecommunications Commission (CRTC) is expected to decide whether or not MuchMusic and other specialty TV services can move from pay TV to part of a subscriber’s basic cable package. That would quadruple subscriber levels to 4 million.

MuchMusic is opposed to such a move. But, if other specialty services are moved, MuchMusic will not want to be left out.

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| SONGS (Courtesy The Record) As of 12/18/86 | SINGLES | 1 | THE LADY IN RED | CHRIS DE BURGH | A&M | 2 | TRUE BLUE | MADONNA | SIRE | 3 | HUMAN LEAGUE | VIRGIN | 4 | WORD UP | CARLTON | 5 | AMA | DANA | 6 | EVERYBODY HAS FUN | TONY CHARMAN | POLYGRAM | 7 | NOTORIOUS DURAN DURAN | CAPITOL | 8 | TWO HEARTS | STACEY Q | WARNER BROS. | 9 | THE RAIN | GEORGE MICHAEL | POLYDOR | 10 | THE WAY IT IS | BRIAN HUNTSLEY & THE RANGE | A&M | 11 | THE NEXT TIME I FALL | PETER CETERA | GRANT | 12 | TO BE A LOVER | BILL HOLLY | DOLLS | 13 | SPIRIT IN THE SKY | DOCTOR & THE MEDICS | CBS | 14 | DON’T GET ME STARTED | THE KINKS | CBS | 15 | STAND BY ME | BEN E. KING | ATLANTIC | 16 | HIP TO BE SQUARE | HUEY LEWIS & THE NEWS | CBS | 17 | WALK LIKE AN EGYPTIAN | SANTANA | CBS | 18 | WARRIORS OF THE WASTELAND | FRANKIE GOES TO HOLLYWOOD | ELEKTRA | |
| | BRITISH PAN-EUROPEAN CHARTS | 12/20/86 | | SINGLES | 1 | THE RETURN OF THE CANNONBALL | TOBY TUPPER & BILLY SHERRER | COLUMBIA | 2 | HANG ON | THE COMMUNARDS | CBS | 3 | TRUE BLUE | MADONNA | SIRE | 4 | TAKE MY BREATH AWAY | BERNIE | CBS | 5 | TRUE BLUE | MADONNA | SIRE | 6 | DON’T LEAVE ME THIS WAY | COMMUNARDS | LONDON | 7 | IN THE ARMY | STATUS QUO | VERTIGO | 8 | THIS SONG IS FOR YOU | ROD STEWART | ABABY RECORDS | |

| WEST GERMANY (Courtesy Der Musikmarkt) As of 12/15/86 | SINGLES | 1 | BRAHMS MEINHERD | NICK | POLYDOR | 2 | SUBURBIA | PET SHOP BOYS | PARLOPHONE | 3 | WALK LIKE AN EGYPTIAN | BANGLES | CBS | 4 | WORD UP | CARLTON | 5 | AMA | DANA | 6 | EVERYBODY HAS FUN | TONY CHARMAN | POLYGRAM | 7 | NOTORIOUS DURAN DURAN | CAPITOL | 8 | TWO HEARTS | STACEY Q | WARNER BROS. | 9 | THE RAIN | GEORGE MICHAEL | POLYDOR | 10 | THE WAY IT IS | BRIAN HUNTSLEY & THE RANGE | A&M | 11 | THE NEXT TIME I FALL | PETER CETERA | GRANT | 12 | TO BE A LOVER | BILL HOLLY | DOLLS | 13 | SPIRIT IN THE SKY | DOCTOR & THE MEDICS | CBS | 14 | DON’T GET ME STARTED | THE KINKS | CBS | 15 | STAND BY ME | BEN E. KING | ATLANTIC | 16 | HIP TO BE SQUARE | HUEY LEWIS & THE NEWS | CBS | 17 | WALK LIKE AN EGYPTIAN | SANTANA | CBS | 18 | WARRIORS OF THE WASTELAND | FRANKIE GOES TO HOLLYWOOD | ELEKTRA | |

| | ITALY (Courtesy Germano Roccido) As of 12/18/86 | | | | SINGLES | 1 | THE FINAL COUNTDOWN | EUROPE | CBS | 2 | NOTORIOUS DURAN DURAN | EMI | 3 | TUTTO MATTO | LORELLA CUCURRUBI | POLYGRAM | 4 | FIGHT THE NIGHT | SPANDAU BALLET | EMI | 5 | ALL ELLA | ALL ELLA | CBS | 6 | HOLIDAY RAP | MC WEEDEE & DEEWAY E/W | ZTT | 7 | WALK THIS WAY | RUN DMC | CBS | 8 | WAR 2 | THE COMMUNARDS | CBS | 9 | BELL OF THE BALL | RAY CHAPMAN | POLYGRAM | 10 | TRUE BLUE | MADONNA | SIRE | 11 | ENSIGN | INVISIBLE MAN | EMI | 12 | VENUS | BANANARAMA | POLYGRAM | 13 | VENUS | BANANARAMA | POLYGRAM | 14 | TRUE BLUE | MADONNA | SIRE | 15 | BAYWATCH | DAVE & THE HARTS | POLYGRAM | 16 | RAGE HARD | FRANKIE GOES TO HOLLYWOOD | POLYGRAM | 17 | SUBURBIA | PET SHOP BOYS | PARLOPHONE | 18 | TRUE COLORS | CINDY LAUPER | CBS | 19 | BE A LOVER | BILL HOLLY | DOLLS | 20 | | | |

| | JAPAN (Courtesy Music Label) As of 12/18/86 | | | | SINGLES | 1 | THE FINAL COUNTDOWN | EUROPE | CBS | 2 | NOTORIOUS DURAN DURAN | EMI | 3 | TUTTO MATTO | LORELLA CUCURRUBI | POLYGRAM | 4 | FIGHT THE NIGHT | SPANDAU BALLET | EMI | 5 | ALL ELLA | ALL ELLA | CBS | 6 | HOLIDAY RAP | MC WEEDEE & DEEWAY E/W | ZTT | 7 | WALK THIS WAY | RUN DMC | CBS | 8 | WAR 2 | THE COMMUNARDS | CBS | 9 | BELL OF THE BALL | RAY CHAPMAN | POLYGRAM | 10 | TRUE BLUE | MADONNA | SIRE | 11 | ENSIGN | INVISIBLE MAN | EMI | 12 | VENUS | BANANARAMA | POLYGRAM | 13 | VENUS | BANANARAMA | POLYGRAM | 14 | TRUE BLUE | MADONNA | SIRE | 15 | BAYWATCH | DAVE & THE HARTS | POLYGRAM | 16 | RAGE HARD | FRANKIE GOES TO HOLLYWOOD | POLYGRAM | 17 | SUBURBIA | PET SHOP BOYS | PARLOPHONE | 18 | TRUE COLORS | CINDY LAUPER | CBS | 19 | BE A LOVER | BILL HOLLY | DOLLS | 20 | | | |
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Bill Gaither keeps a hand on the soundstage, but does not dominate the material, allowing for real diversity; the band turns into the technology-aided arena, achieving a contemporary sound that moves the feet and ears.

The Talley's

Bill Gaither & Gary McGown

Cincinnati, Ohio 45215

The Talley’s are one of the hottest groups in southern gospel today—and deservedly so. This collection features the trio in a contemporary arena that should only add to their increasingly impressive reputation.

Ray Manilla Space Station

Synergy

PRODUCERS: Albert Albright & Sergio Venchi

Red Vert 198

Subtle yet energetic album by the long-regarded percussionist includes a guest appearance by saxophonist Steve Grossman and an unforgettable group interplay. Highlight: “Caminos De Machu Picchu.”

Clark Terry & Red Mitchell

To Duke And Basie

PRODUCERS: Red Mitchell

Era 5019

Dedux relaxed duet to the bandleaders feature spirited renditions of familiar tunes by former Ellingtonian and Basieite Terry (trumpet and flugelhorn), with sympathetic accompaniment on piano and bass by Mitchell. Contact: 41 N. Moore St., New York, N.Y. 10012.

ARCHIE SHEPP

Solo Song

PRODUCERS: Horst Wessel & Matthias Winckelmann

Era 4509

Driving 1962 quartet date finds saxophonist Shepp cleaning to the blueprint drawn by John Coltrane, with Ken Werner supplying Tyner-esque keyboards. Leader “Sax” here; practice should not be encouraged in the future.

THE TRIO

PRODUCERS: Albert Albright & Sergio Venchi

Red Vert 192

Live Italian date featuring pianist Cedar Walton, bassist David Williams, and drummer Billy Higgins covering Ellington, Gershwin, and Cole Porter, with some intriguing originals as well. Walton shines here as featured soloist. Distributed by PolyGram Special Imports.

Atilla Zoller

Memories Of Farnamia

PRODUCERS: Matthias Winckelmann

Era 5307

Highly respected Eastern European guitarist returns in a trio format. Set is boosted by high-quality production and, especially, playing of drummer Daniel Humair. Opening track, “Circle Waltz,” is the standout.

David Friedman

Shades Of Change

PRODUCERS: David Friedman

Era 5017

Five originals by the well-known marimba and vibes player are splendidly complemented here by the slightly cerebral piano of Geri Allen. Marked line with Friedman’s past outings: a tasty, introspective album.

Bernie Wallace With The Blues Ensemble Of Batalog & The Wings Of Song

Swimming Through The City

PRODUCERS: Steven Wallace & Christine Martin

Era/EML 4078

Tenor saxophonist Wallace has previously paid homage to mentors Thelonious Monk and the bluesmen of Memphis, two influences in clear evidence here. The twist is the addition of gospel quartet Wings Of Song, which adds deep vocal colorings on two tracks.

John Stubblefield

Bushman Song

PRODUCERS: Matthias Winckelmann

Era 5017

One of the finer post-Coltrane saxophonists around, Stubblefield rarely gets the opportunity to show his abilities as a leader. “Bushman Song” is a reworking addition to an altogether new catalog.

Hendrick's Food and Drug, Kansas City, Mo.

Morris 97215

The outdoorsman on an Old Testament theme is complete with choral and solo sections that are right out of Handel's top drawer. The performance is consistent and engaging. Ever since Einaudi Kirby the “period” voice and Joan Sutherland dramatically convinced the title role. Album fills a neglected catalog slot.

Balkaniche Album

New York City Ballet Orchestra, Irving

Newman 97215

Well-played scores associated with ballets created by the master choreographer that will be sought out primarily by dedicated aficionados, who will find added interest in the perspective annotation. Major works in the double album are Tchaikovsky’s “Serenade For Strings,” Hindemith’s “Four Temperaments,” and Stravinsky’s “Agon.”
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT'S A QUIET week for the Hot 100, with many radio stations freezing their playlists for the holidays. So, instead of our usual probing of chart action, we are taking this opportunity to look back at some of the major developments in music that were reflected on last year's charts. This should help programmers anticipate changes for the year ahead.

ONE MAJOR development was the re-emergence of indie labels and their great success in penetrating the upper reaches of the Hot 100. The latest example is Rhino's success with "At This Moment!" by Billy Vera & the Beaters. Such small-label product was more readily accepted at top 40 radio in 1986 than in recent years past. The trend—if it continues—should mean greater diversity for top 40. More importantly, it promises a better shot for new artists, many of whom sign with small labels first. And by the way, it was a good year all around for new artists.

TALKING ABOUT INDIES and diversity, let's not overlook Profile's top five success with Run-D.M.C.'s "Walk This Way." New York-based Profile, which previously specialized in black street music, helped to create a new fusion sound in which rap/rock music meets heavy metal rock—the teen music of the inner city meeting the teen music of the suburb—to the delight of everyone young. The Beastie Boys, on Columbia, are creating a sound that has some of the same elements.

IT WAS ANOTHER GOOD year for black and dance music in general, with top 40 radio showing a continuing interest in the kind of up-tempo music that sets the phones—and the cash registers—ringing. Although it is unclear whether the big dance records will yield lasting artists, urban crossover continues to be strong, and even Latin crossover is developing—for example, the enormous success of Miami Sound Machine. The Epic act's "Conga" went top 10 with a Latin dance beat, but its later singles did equally well with a more mainstream sound.

ROCK'N'ROLL is healthy, too, with an impressive re-emergence of sophisticated, socially conscious lyrics in 1986. Besides the always-relevant songs of Bruce Springsteen, topical lyrics graced the music of John Cougar Mellencamp ("Rain On The Scarecrow" and "Small Town America"), Jackson Browne ("For America"), and talented newcomer Bruce Hornsby, who hit No. 1 with a song about social problems ("The Way It Is"). Even if radio listeners do not concentrate on the lyrics, the subliminal messages sink in, so lyrics do matter.

ALL OF THE ABOVE bode well for 1987. We can't tell you exactly what's ahead, but we can promise you the industry's most reliable forecast of hot records, our weekly Power Picks in sales and airplay. The important lesson of 1986 is for programmers to keep their ears open to emerging sounds and not to dismiss anything new or different as unsuitable. Top 40 thrives on variety and novelty, not sameness.
'86 Entertainment Stock Prices Up

Walt Disney, American Can Show Gains

BY FRED GOODMAN

NEW YORK Entertainment stocks tracked by Billboard that trade on the New York Stock Exchange managed as a group to just edge out the Big Board composite index after a year in which many failed to keep pace with gains posted by the Dow Jones industrials or composite averages.

As a whole, the range of entertainment stocks reported weekly in Billboard showed a gain of 17.5% over their 1985 closing prices, just below the 17.73% gain posted by the Standard & Poor 500. For the year to Dec. 31, 1986, the NYSE composite was up 16.81%. The Dow Jones industrial and composite averages showed gains of 22.5% and 21.86%, respectively, for the same period.

Among the most impressive showings this year were American Can up 42%, and Walt Disney, which rose nearly 50% following a four-for-one split in February of 1986. Despite that, however, the showing of American Can was hardly predicated on the strength of the company's Musicland chain, which pulled a proposed spin-off offering after the Wall Street community gave it a tepid reception.

Although an American Can spokesman cited “adverse market conditions” in the company's decision, several analysts said they were disappointed by the retailer's profit margin.

Among the biggest losers was Vestron Video, which began the year at 24 but closed Dec. 31, 1986, 4%. The company, whose initial public offering had to be amended downward, proved unpopular among investors despite attempts to address problems of product flow by getting into film production.

Viacom International, the parent company of MTV, also saw its stock drop. Opening the year at 54 1/2, the company's stock was trading below 38 at the end of December. Defense of an unfriendly takeover offer had loaded the company's deck down to West Coast rival Capital Cities, which seemed uncertain in the face of an unresolved proposal to go private via a leveraged buyout.

Among the major entertainment companies with leading record divisions, Warner Communications Inc. was the leader. Following a two-for-one split in September, the company went on to post a closing price of 52 1/4, up 21 1/2 from last year's pre-split closing price of 30 1/4.

Althought the CBS record division continued its trend of gaining in revenues and profits — while the company's flagship broadcasting division lagged and its publishing division was viewed as all but moribund — questions about the future of the Records Group as part of CBS lingered. An impassioned plea not to sell off the division to CBS' board by founder William Paley was said to have been the major reason majority stockholder Lawrence Tisch was unable to get approval to sell off the Records Group.

One record operation that did change hands in 1986 — twice — was RCA Records. The first time it was part-and-parcel of the buyout of parent company RCA to General Electric. The second time, in a deal completed in December, it was sold to West Coast rival Capital Cities, which enjoyed a 25% stake in the company prior to the G.E. deal for RCA, for approximately $90 million. The purchase was part of a Bertelsmann buying spree in the U.S. that also saw the German company acquire a leading book retailer Doubleday.

G.E., which clearly had no intention of getting into the record business with RCA, also enjoyed a good year. Its stock rose nearly 22% during 1986.

At MCA, the company as a whole failed to fare as well as its record operation. While profits for that division rose approximately 8%, the company's overall stock price fall approached 10%.

Also posting a year the company would probably rather forget was Sony, whose stock rose 5.6% and sold to $114.75 by year's end. The company recently posted an 18% hike in profits, but the increase was due to operations in Japan rather than the parent company's American division, which enjoyed a 20% rise in revenues.

Among hardware and software manufacturers, Eastman Kodak was one of the few to show a gain of 30%, rising from 54 3/4 to 69 at year's end.

‘Shark Repellent’ Rights Guard Against Takeover

Wherehouse Adopts New Stock Plan

NEW YORK Wherehouse Entertainment Inc. (ASE:WEI), the California-based operator of 195 home entertainment retail stores, has unveiled a stock purchase plan to be activated in the event of a takeover.

The modified shark-repellent entity entitles stockholders to purchase one one-hundredth of a share of a new series of junior participating preferred stock at an exercise price of $60. The rights can be exercised only if a person or group acquires 20% or more of Wherehouse's common stock or announces a tender offer that would result in ownership of 30% or more of the common stock.

Wherehouse will be entitled to redeem the rights at five cents per right at any time before a 20% position has been acquired.

The company's board says the rights are "designed to assure that all Wherehouse stockholders receive fair and equal treatment in the event of any proposed takeover of the company and to guard against partial tender offers and other abusive tactics to gain control of Wherehouse without paying all stockholders a control premium." While maintaining that the rights do not prevent a takeover, Louis A. Kiewer, president and CEO of Wherehouse, adds they "should encourage anyone seeking the company to negotiate with the board prior to attempting a takeover." The company says its plan is not a response to any specific offer to acquire control of Wherehouse.

The dividend distribution will be made to all stockholders of record on the date that the rights will expire 10 years later. The rights distribution is not taxable to stockholders.

FRED GOODMAN

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COMPANY

Amahican Can...... John Blair & Co......

1986 Sales

100/4 ever

$86

31/2

114/4

8.6%

0.3%

5.7%

4.0%

3.1%

G.D.

For

Year

Gross

Close

Change

86.00

111/4

7

12/15

Change

6.5

52

1%

12/22

3.7

1/2

-1%

3.1

0.2

1/2

3.3

0.2

1/2

-1%

1/2

1/2

1/2

1/2

1/2

1/2

AMERICAN STOCK EXCHANGE

FRED GOODMAN
A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.
Atlanta’s Club Scene Declines

But Small Theaters Step Into Breach

BY RUSSELL SHAW

ATLANTA For the first time in more than 15 years, this market lacks an ongoing music club where a broad range of national recording acts are booked on a continuous basis. Into the breach have stepped two longtime competitive organizations, both hedging their bets on smaller theaters as opposed to bars.

Alex Cooley and Peter Guralnick of Concert Promotions/Southern Promotions are operating the Capri Center Stage, a facility in Atlanta's restored midtown neighborhood. Both venues serve alcohol but in a much lower profile than in the traditional rock club.

With the minimum drinking age having risen to 21 in September, many local municipalities enacting tougher drunk-driving laws, insurance premiums for club owners rising rapidly, and an increasingly older and more conservative population not interested in checking out the latest showcase band, the profit potential for an original music club here has shriveled in the past few years—while the risks have increased.

Citing most of the reasons mentioned above, the only surviving national showcase room, the 700-capacity Moonshadow Saloon, closed in September, leaving agents and venue managers scrambling for an alternative. The only other club consistently bringing in national rock groups was the new-music-oriented 688, which closed in November, and it may reopen with new ownership.

"I would think, in the traditional sense, that it's not a good time for the club business," says Floyd. "It used to be that going out to clubs was a trendy type of thing, they were a place to meet and be seen. When that went out of style and people only went for the music, fewer acts were touring and other problems developed. But you still had the bills and payroll of a six-night-a-week operation." Floyd's Center Stage operation has been booking many bands that are either rising stars not quite ready for the 4,600-seat Fox Theater but less than a mile away or were staples at the now-defunct Moonshadow. Engagements last year included Simply Red, the Fabulous Thunderbirds, the Band, John Prine, Arlo Guthrie, and Robin Trower.

Despite Center Stage's active role, Floyd says, "I won't go so far as to say we are the only game in town. Other people might be trying something different, but this is a theater environment with 970 actual good seats."

Competitor Conlon, producing the Capri Center Stage's series four miles north of the Center Stage, says, "The Center Stage is more of a club than a real performance venue. We, however, are in a superior situation, having an actual concert hall. We are offering hit talent in a number of market segments, including rock and jazz."

The Capers talent lineup kicked off in the fall with Joan Armatrading and Adrian Belew. Recent bookings have included Lene Justice, Danyel Gerard, Gary Wright, and the southernly combination with FM station 94Q's hugely popular nightly "Jazz Flavors" show, the Capir is offering a "Jazz Flavors" series. Among the artists booked have been Larry Carlton, Pat Metheny, and Billy Cobham.

AMERICAN MUSIC AWARDS NOMINATIONS ANNOUNCED (Continued from page 6)

Gun” soundtrack.


Male Vocalist: Peter Gabriel, Robert Palmer, Lionel Richie, David Lee Roth.

Female Vocalist: Whitney Houston, Janet Jackson, Madonna, Tina Turner.


Male Video Artist: Peter Gabriel, Howard Jones, Billy Ocean, Robert Palmer.

Female Video Artist: Belinda Carlisle, Whitney Houston, Janet Jackson, Madonna, Barry Manilow, General Jackson, Huey Lewis & The News, Run-DMC, Simple Minds.

Soul/R&B

Album: Anita Baker, "Rapture"; Whitney Houston; Janet Jackson, "Control"; Run-D.M.C., "Raising Hell".


Male Artist: Freddie Jackson, Billy Ocean, Lionel Richie, Stevie Wonder.

Female Artist: Anita Baker, Whitney Houston, Janet Jackson, Patti LaBelle.


Video Single: Whitney Houston, "Greatest Love Of All"; Janet Jackson, "When I Think Of You"; Billy Ocean, "There'll Be Sad Songs"; Run-D.M.C., "Walk This Way.

Male Video Duo/Group: Culture Club, Huey Lewis & The News, Run-D.M.C., Simple Minds.

Soul/R&B


Male Artist: Ronnie Milsap, Will Nelson, George Strait, Hank Williams Jr.

Female Artist: Barbara Mandrell, Reba McEntire, Juice Newton, Tanya Tucker.

Duo/Group: Alabama, The Forester Sisters, the Judds, Marie Osmond, Paul Overstreet.


Female Video Artist: George Jones, Mel McDaniel, Gary Morris, George Strait.

Female Video Artist: Janie Fricke, Reba McEntire, Anne Murray, Marie Osmond.

Video Duo/Group: Alabama, the Forester Sisters, the Judds, Sawyer Brown.

Lifelines

Kate Wolf, 44, following complications from bone-marrow transplant surgery for leukemia Dec. 10 in the presence of Bill and Marida Bestall, Dec. 11 in Los Angeles. He is president of Big Time Records.

Girl, Kelly, to Larry and Claudia Vallon, Dec. 15 in Los Angeles. He is executive vice president of Universal Amphitheatre.

Girl, Marisa McKevel, to Ken and May Anne Murray-Simons, Dec. 16 in Kansas City, Mo. She is vice president of Kathy Gangwish & Associates Inc.

Marriages

Sue Clower to Ken Hall, Dec. 27 in Yazoo City, Miss. She is the daughter of comedian and storyteller Jerry Clower.

Deaths

Murray Dvorkin, 30, of Hodgkin’s disease Dec. 4 in Los Angeles. Dvorkin was a recording engineer and worked with such artists as Stevie Wander, Olivia Newton-John, and The Complex in Los Angeles and worked with such artists as Tofo, Jackson Browne, Stanley Clarke, Earth, Wind & Fire, Philip Bailey, and Phil Collins. He is survived by his parents, a brother, and two sisters. In lieu of flowers, family members have requested contributions be made to the Wellness Community, 1255 Fifth St., Santa Monica, Calif. 90401.

Complaint Against Ozzy Osborne, CBS

Suicide Lawsuit Denied

NEW YORK A California Superior Court judge has denied a motion to reinstate a lawsuit filed last year against controversial artist Ozzy Osborne and CBS Inc. seeking to implicate the performer in the suicide of a California teenager.

Judge John L. Cole, reaffirming his earlier ruling in the case, held Dec. 19 that the second amended complaint in Jack McCollum et al. vs. Ozzy Osborne et al. involved areas “clearly protected by the First Amendment.” Cole said the amended complaint “read more like a novel than a legal pleading.”

The complaint, filed two years ago on behalf of the parents of Nick MacMullin, alleged that the lyrics of the Osborne song “Suicide Solution” and certain “hemispheric” tones on the record had led to the suicide.

According to Cole, “The words on a phonograph record cannot be distinguished from the same language appearing in a book or magazine. It cannot be argued that the language would be actionable if in a book or magazine. Neither can it be so argued here.”
RETAILERS SEE VIDEO SELF-THROUGH SPREE IN HOLIDAY SEASON

(Continued from page 1)

West Coast Video, Upbeat, too, are combo chains like Tower Video/ Tower Records and Camelot Enterprise.

Regional chains and independent stores are, with notable exceptions, less optimistic. Several say mass-merchandiser discounting on titles like "Ain't No Love in the Heart of the City" and "The Omen," and merchandising that included independent Greative titles and low prices with spurring the sales increase rather than anything Camelot did in the way of promotion.

Additional evidence of a banner sales season comes from the primary chain's merchandising and smaller chain specialty stores. Typical is a report from Jack Messer, president of the 14-unit Vid- io Soho in New York City. Claire Pump, people at our old, established [sub- urban] Fairfield store used to say they weren't like movies. Maybe the store would do $100-$200 on good days. This Christmas they had sever- al $1,000 dollars a day.

Also reflective of independent video and small-market penetration is the report from Kevin Milel, manager of communications for Adventuredeland International, the 6th outlet franchise chain based in Salt Lake City. He estimates that video sales increased 15% nationwide during the holidays, with the company's Salt Lake flagship store reporting a 25% increase in self-though.

We also can tell that the video rentals slowed just before Christ- mas, there was a marked increase just after the holiday, according to Milel.

Harvey Dossick, director of mov- ie purchasing for the 77-store franchise chain West Coast Video, says that self-through at the Philadel- phia-based company's stores continued through the holidays and well after.

"Even after Thursday, we're still selling movies," Dossick says. "I don't think Christmas is going to be the end of self-through for us."

According to Dossick, West Coast Video experienced a 50% increase in video sales over 1986's holiday rush.

Last year, there were only one or two promotions," he says. "This year, we actually geared up for it."

"The studios were intelligent for a change and came out with titles that could sell," Dossick adds. "They were really hitting at the same time, with titles like 'Star Trek,' 'Indiana Jones,' and 'Ghost- busters.' "Sleeping Beauty' did espe- cially well for us—I reordered it three times."

The 94-store Video Update chain based in St. Paul, Minn., has proved to be something of a local success story, espe- cially with president John Bedard re- porting conservative increases in self-through and sold rental busi- ness.

"We had a 2%-3% increase in sales from Christmas last year," says Bedard. "We're doing better than the whole busi- ness during the holidays was in rentals.

August was our best month for rentals this year, and we think we're going to pass that in December as far as our chainwide system goes," Bedard says.

Many independent store owners commented about the mass-merchandisem emphasis on "Indiana Jones," and most respondents of a single unit Audio/Video Plus in Hous- ton, is one of them. "I've talked to Tim Clont [senior vice president/ general manager of Paramount] about it. It's really kicked our bread and butter into the dirt," says Berg of the Houston premiere of "Indiana Jones" in Houston. "They even ad- vertised the day after Christmas, a quarter-page, at $18.95.

In oil-economy-depressed Hous- ton, Berg says, rentals remained flat but sales improved. "We sold 400 more pieces than last year," says Berg, who extended hours for Christmas, remaining open until 11 p.m. Friday and Saturday and add- ing another two hours Sunday eve- ning.

Rental-price adjustment helped the 52-store Discount Video in De- troit, according to Gary Vandewell, president. Probably older than 12 months is rented to paid-up members at $1.50. All newer product is shipped from the headquar- ters in Detroit. Describing the rent- ful Christmas helped the chain, Vandewell says, "We did more business in the last 30 days [prior to Christmas] than in the entire past six months."


Medwick says he could also include Jane Fonda's "Low Impact Aerobic Workout" on his hot list but prefers to classify it as a year-round, nonseasonal seller.

As a result, this year's sales data on that part, Tower sold its videos at list price, electing to quick- en the sales traffic by offering the free rental coupons for each tape purchased.

Medwick predicts that "music vid- eos are going to be a real gold mine."

For Christmas, Tower put music video prepacks in "about half" of its record stores, concentrating on those in the rec- ords and video sections are not closely adjacent. Medwick says he believes that the serious record buyer "will buy this product and musical forms predispose them to buying related music videos.

RIAA NAMES THREE TRIPLE-PLATINUM RELEASES

(Continued from page 4)

nine years ago. It's the first three- reissue to earn platinum certifi- cation since "Wings Over America," which topped the million-unit mark in early 1971. So far, only 56 catalog titles to go platin- um in December were the Grateful Dead's 1974 release, "The Best Of/ Storing The Grateful Dead" Brothers Vandross' 1981 album, "Never Too Much;" and Talking Heads' 1983 release, "Speaking In Tongues."

Vandross' latest album, "Give Me The Reason," also went platinum in December, which means that all five of his Epic releases have topped the million-unit sales level.

Catalog titles to go gold in No- vember were Steppenwolf's 1973 ad- ulum. "16 Greatest Hits;" Roxy Mu- sic's 1982 album, "Avalon;" and De- peppers' "The Best Of/ Tight But Not That Tight, released two years ago.

December was the seventh con- secutive month that catalog titles were certified gold. That's the long- est stretch without any gold sig- nals since 1963.

Here's the complete list of De- cember certifications:

Multiplatinum Albums

Bob Seger & The Silver "Night," Mercury/Pol-Gram, 3 million.

Platinum Albums

Luther Vandross, "Give Me The Reason," Epic, his fifth.

Neil Young, "Decade," Warner Bros., his fifth.

Paul Simon, "Graceland," Warner Bros., his fourth.

Luther Vandross, "Never Too Much," Epic, his fourth.


Huey Lewis & The News, "Fore!" Chrysalis, their third.


Corey Hart, "Field Of Fire," EMI America, their fourth.


Bruce Hornsby & The Range, "The Way It Is," RCA, their first.

Gold Albums


Linda Ronstadt, "For Sentimen- tal Reasons," Asylum, her 14th.

Aretha Franklin, "Aretha," Aris- ta, her seventh.


Hank Williams Jr., "Montana Cafe," MCA, his sixth.

Luther Vandross, "Give Me The Reason," Epic, his fifth.

Neil Young, "Decade," Warner Bros., his fifth.

Paul Simon, "Graceland," Warner Bros., his fourth.

Luther Vandross, "Never Too Much," Epic, his fourth.


Huey Lewis & The News, "Fore!," Chrysalis, their third.


Corey Hart, "Fields Of Fire," EMI America, their second.

Freddie Jackson, "Just Like The First Time," Capitol, his second.

Sandi Patti, "Hymns Just For You," Word, her second.


Bruce Hornsby & The Range, "The Way It Is," RCA, their first.

BILLBOARD JANUARY 10, 1987

www.americanradiohistory.com
## Top Pop Albums

**FOR WEEK ENDING JANUARY 10, 1987**

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

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THE ARCHITECTS OF SOUND

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Kamen, Blue Yonder, the Dig, David Newman, and Klaus Goldinger's Passport. Arista had originally set a January release date for Carly Simon's album debut on the label, which will include her current hit single, "Coming Around Again." But like the Houston album, the Simon set has been pushed back until next month. Houston's still-untilted album is due Feb. 26. Meanwhile, Arista promises to release the latest opus from the Alan Parsons Project by the end of this month.

Capitol is launching 1987 with two hard rock releases: "Save Your Prayers" from U.K. band Waysted and "Shock Waves" by Japanese metal act Vow Wow. Already issued in Britain, where it has met with positive reaction, the Waysted album marks band leader Pete Way's reunion with guitarist and former UFO band-mate Paul Chapman.

After the Springsteen boxed set, Columbia staffers may have gotten tired of working live albums, but they will have to continue their efforts with "Dave Edmunds Band Live—I Hear You Rockin'," which boasts a greatest-hits-style collection of the Welsh guitarist's concert recordings. Other Columbia releases due this month include "Let's Dance/The DJ's Collection Of Dance Club Classics," compiled and mastered by Jellybean Benitez; new albums from Wayne Shorter, Hipsway, Eddie Gomez, Roscoe, and Ken Burns; and a series of jazz reissues featuring Billie Holiday, Miles Davis, Louisa Armstrong, Benny Goodman, and Dave Brubeck.

Elektra has set a Jan. 23 release date for Rubes Blades & Seis Del Sol's "Agua De Luna," for the self-titled debut album from rock vocalist Joan Paladín. The same day sees EMI America issuing Full Circle's "Boys Night Out!" and Foster, Sylvers, & Hy Tech's "Plain And Simple." MCA has set a Jan. 12 release date for George Strait's "Ocean Front Property," Larry Carlton's "Last Nite" live set, and the Bella Brothers' "Country Rap." The label also has Waylon Jennings' "Hangin' Tough" and Ray Stevens' "Greatest Hits" due Jan. 26.

On the Motown front, albums from Bruce Willis, Billy Preston, Bunny DeBarge, and Blake & Hines are tentatively scheduled for January release. In addition to the Deep Purple album, PolyGram is shipping Kris Kristofferson's label debut, "Repossessed." RCA has product due from Pseudo Echo and the Parachute Club. The label's country releases include albums by the Judds, Floyd Kramer, and Dolly Parton.

New product from Los Lobos, Husker Du, and David Sanborn highlights Warner Bros.' January releases. All three albums ship Jan. 12. Also shipping on that date is Hank Williams Jr.'s "Live" set, "0," from Madhouse is the year's first release on Paisley Park, and Sire has Red Box's debut album, "The Circle And The Square."

"The only album scheduled from I.R.S. in January is Three O'Clock's "Ever After." Island has three albums due this month, all set for Jan. 17 release: "Chasing Shadows" by CS Angels (formerly the Comsat Angels), a Trouble Funk live set, and a self-titled package from the Seventy Sevens.

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**DOUBLE-WELL VCR AT CES (Continued from page 4)**

the decks. (For a preview of CES, see page 3.)

The appearance of the double-well VCR is almost certain to rekindle the controversy that flared over such dubbing decks two years ago, when they were shown at a CES meet by hardware makers Sharp and Samsung.

The Motion Picture Assn. of America (MPAA) spoke out sharply at the time against the production and sale of such machines, claiming that they promote video piracy and copyright violation and would spell a significant loss of income for the motion picture industry.

Barbara Dixon of the MPAA says that Sharp and Samsung "voluntarily withdrew" their machines from the U.S. market after the industry group spoke out against them and "made it clear that we intended to fight them on every front available to us—in the courts, in front of the public, and on Capitol Hill."

Richard Lang and Terry Dunlap, co-founders of Go-Video, contend that the MPAA has blown the issue "way out of proportion." Says Lang, "This is the video equivalent of the Xerox machine. There are hundreds of thousands of legitimate businesses out there who use video every day, and their need to copy tapes quickly and easily is completely legitimate."

"From a legal standpoint, they [the MPAA] don't have a leg to stand on," says Dunlap. "There is no precedent for imposing vicarious liability on a manufacturer simply because some individual may use the products to make unauthorized copies."

Dixon says the MPAA has not been able to obtain sufficient information on the double-well deck or Go-Video's plans to judge "how real a threat they might be," but she says that "if this becomes a serious attempt to bring this technology to the marketplace, we'll do the same thing we did in 1985."

Dixon adds that MPAA chairman Jack Valenti has already briefed Rep. Robert Kastenmeier, D-Wis., on Go-Video's plans to show the double-well deck at CES.

Kastenmeier, chairman of the Copyright Subcommittee of the House Judiciary Committee, will participate in a CES panel titled "Copyright Legislation: Will Congress Tax Or Disable VCRs And Audio Recorders?"

Lang's argument in favor of double-well VCRs is reminiscent of the Japanese hardware manufacturers' response to record industry trade groups at the recent unsuccessful conference in Vancouver on digital audioscopic (Billboard, Dec. 27).

"The motion picture industry's real concern should be with professional tape pirates using one master and multiple slave units to produce hundreds of copies at a time," he says. "The VCR-2 makes only one copy at a time, in real time for personal use. Video belongs to the public as an invaluable communications tool, with videotape copying as a natural part of that communication."

It is not clear how VCR-2 would overcome the software industry's antituding efforts. According to Go-Video, no provision has been made to combat any type of copyright device, including the widely used Macrovision system.

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**FOR THE RECORD**

An item in the feature "The Year's Top Stories," which appeared in Billboard's 1986 Year In Music & Video supplement (Dec. 27), incorrectly reported that a parallel import suit had forced the closing of Caroline Records in the U.S. The suit resulted in the closing of Caroline California, a separate company operating in San Pedro. Caroline California was not a defendant in the suit.

---

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WINTER CES (Continued from page 3)

ny claims its technology is adaptable to VHS-to-VHS, VHS-to Beta and VHS-to-8mm. Sharp and Samsung previously created movie industry for VHS Rothman by showing how to VHS-to-VHS and VHS-to-8mm VCRs. The software industry is expected to maintain its strong momentum.

- Camcorder update. A clearer reading of the status of Sony-proposed standards for home and professional camcorders. VHS-C will be evident as both camps square off with new-product introductions and advertising/promotion campaigns. Such major firms as RCA and Hitachi are set to introduce and back VHS-C substantially during the first quarter. And yet another new format, 4mm, will be on display for the first time at a U.S. trade show, courtesy of Samsung.

- Seminars. Two key sessions expected to attract interest across the board are "Trade Legislation: Will Congress Restrict Imports From The Far East!" and "Copyright and Video: Defending Your Rights Against Unlawful VCRs And Audio Record- ers?" The former session features speakers Don Bonker, D-Wash.; Lee Hamilton, D-Ind.; Teddy Roth, R-Wis.; and Joseph McDade, R-Pa. The latter panel will include Senate Judiciary Committee member Dennis DeConcini, D-Ariz., and House Judiciary Committee members Hank Brown, R-Colo.; Edward Feighan, D-Ohio; Mike Synar, D-Okla.; and Robert Kastenmeier, D-Wis., chairman of the House Copyright Subcommittee.

VCR hardware sales were lackluster in October and November, but the EIA claims that more than 11.5 million VCRs were sold during the first 11 months of 1986, up 12% over the corresponding period last year. The total VCR population is said to be in excess of 40 million units.

Acknowledging that Christmas is still a "wild card" for compact disk players sales, the EIA is projecting what some claim is a conservative 1.8 million units sold during 1986, accounting for $350 million in factor sales in October and November, 1986, and judged conservative by some, projects CD player sales at 2.5 million.

POLYGRAM CONSOLIDATES POP CATALOG RESOURCES (Continued from page 4)

all ABKO Records product under a new PolyGram distribution pact. The program was recently launched with 15 digitally remastered Rolling Stones compact discs, cassettes, and LPs.

Future campaigns, says Jamie- son, are planned for such diverse catalog artists as the Moody Blues, the Beach Boys, Summer, Carpenters, Bob Dylan, Allman Brothers, the Scorpions, Kiss, Rush, Level 42, Def Leppard, and artists from the '60s and early '60s.

The new division will be headed by Harry Palmer, who shifts from vice president of marketing at Poly- Gram to vice president of special markets. He is joined by Bill Leven- son, director of catalog development, having previously served as director of a&r at the label. Tim Robertson continues as pop catalog product manager while taking on a new title of manager of catalog de- velopment.
\textbf{Canadian Lobby's Slogan: "Two Cents Too Long"}

**CMA Seeks New Royalty Agreement**

\begin{quote}
\textbf{TORONTO} The Canadian Music Publishers Assn. (CMA) plans to turn up the heat in coming months to persuade Congress to generosity in mechanical royalties.

A lobbying campaign, carrying the banner of "One Cent for the best hit," will try to sell the issue to the public and politicians, says CMA spokesman Mel Shaw.

Last year, industry groups representing record companies on one side and artists and publishers on the other reached a deal to raise the current 2-cents-a-song rate over a period of years to world levels. It was part of a sweeping pact that included concessions by artists on the maximum allowable rates.

The two sides had been urged by the federal Department of Commu- nications and the Consumer and Corporate Affairs to reach a new deal before the govern- ment unveils plans to revamp the royalty system.

But when the two sides submitted their tentative deal to the Consumer and Corporate Affairs Department's anticompetitive branch, they were told that the new deal amounted to price fixing and would be subject to prosecution if finalized. The move by the branch was highly controversial, government, which had prompted the negotiations.

No, the CMA says, it wants to be exempt from anticompetitive activities. The government also plans this year to revamp competition legislation, which, in the CMA's words, would be "inherently incapable of specifying which industries or agreements are not subject to the law's reach."

\textbf{KIRK LAPIONE}
\end{quote}

\section*{\textbf{'86 TRIPLE-PLATINUM BOOM (Continued from page 1)}}

\begin{quote}
\textbf{ton's “Third Stage.”}

In addition, CBS reports that "Bruce Springsteen's 'The E Street Band/Live 1975-1985' has sold more than 3.5 million copies since its release in November. The album is not eligible for RIAA certification until it has been released for 60 days. If RIAA auditors verify CBS reports, the album would be the third album in the past four months to be certified gold, platinum, double platinum, and triple platinum simultaneously—following "Dancing On The Ceiling" and "Third Stage."

Seven other albums sold more than 2 million units in 1986, according to RIAA figures. These are Dire Straits' "Brothers In Arms" (brin- ging in a two-year sales total to 5 mil- lion), Heart's self-titled album (bringing its two-year total to 4 mil- lion), N'Dubz's "Promise," Run- D.M.C.'s "Raising Hell," Genesis' "Invincible Touch," Huey Lewis & The News' "The Power Of Love" and Billy Ocean's "Love Zone."


In addition, 12 other artists—including several pop veterans—notched their first platinum albums in 1986: Mr. Mister, Ready For The World, Janet Jackson, Patti La- Belle, Run-D.M.C., Peter Gabriel, Robert Palmer, Anita Baker, Belinda Er- nani, Miami Sound Machine, Cameo, and the Bangles.

Warner Bros. took the top 100 of 1986, with 30 albums. That was the same total it had in 1985, when it also was the industry leader.

Columbia was runner-up for 1986 with nine platinum albums. Epic fol- lowed with seven platinum releases. PolyGram and RCA each had five. MCA had four; Atlantic and Capitol each had three; A&M and Elektra/Asylum each had two; and Arista, Chrysalis, EMI America, Motown, and Profile each had one.

Warner Bros. was also the top la- bel in multiplatinum activity. The Z.Z. Top, Van Halen, and Madonna albums all topped 3 million units, and Dire Straits sold 2 million. COPYING was next in line, with Streis- sand and "Top Gun" topping 3 mil- lion; Arista had Houston topping 3 million and Ocean doing 2 million. By genres, heavy metal/hard rock registered the healthiest year-to-year gains in platinumalbum activity. Sales of platinum al- bums by metal-based artists jumped from 4 million in 1985 to six in 1986. Two albums by Ozzy Osbourne made the mark in 1986, as did individual titles by Rush, the Scorpions, Bon Jovi, and Cinderella.


Three soundtracks were certified platinum in 1986: "Top Gun," "Rocky IV," and "An Officer And A Gentleman." "Stop Making Sense." That was the same total as in 1985, when "Miami Vice," "Beverly Hills Cop," and "Vi- 1986, Amy Grant earned the second platinum inspirational album with "Unguarded." Her "Age To Age" was the first.

Five six singles were certified gold in 1986, the highest total since 1983, when there were two gold sing- les. Burt Bacharach and Carole Bayer Sager wrote and produced two of the six million-selling hits: "Dionne & Friends" and "That's What Friends Are For" and Patti LaBelle & Michael McDonald's "On My Own." The four other gold singles were either licensed to or covered by other artists. Including Design & Printing. The Billboard Book of Number One Hits BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BILLBOARD BOOK OF NUMBER ONE HITS BY FRED BRONSON THE BIL
**Stiff Penalties Meted Out in Canadian Pirate Cases**

**12-Inch Used To Promote CD At Radio EP A Not-So-Compact Disk**

**NEW YORK** Question: What is so strange about releasing a 12-inch EP to promote four songs off a pop album to radio? Answer: The album, “Up From The Dark” by Dave Stewart & Bar- bara Gaskin, is a compact-disk-only release. That is why the label calls it a “Not-So-Compact Disk.”

When Stewart & Gaskin’s 14-song compact disk was released by Ryko last fall, radio was slow to pick it up, said Ryko’s Noah Hershemann.

“We think the reason was not the music itself, but the fact that a lot of the pop stations that would play this kind of record were not pro- gramming CDs,” he says. “We also needed to build exposure for a band that was already well-known in the U.S., and it’s too costly to send out a billion CDs all around the country.”

Rykodisc picked four cuts from the CD—its first pop release—and issued them to radio programmers on a promos-only vinyl disk. Hershemann says Ryko is also hiring an independent promoter to work the CD in conjunc- tion with the NBC series.

The promo record’s packaging abounds with tongue-in-cheek touches. The front cover is adorned with a 12-inch record, complete with a cardboard jacket. The second CD in the package is a not-so-compact disk,” he says. “The cover has a picture of a Volvo on the cover, and it’s only 1 in 3 million that you can win an instant win game. The consumer can win a $2.50 rental rebate or, better yet, a $20,000 scholarship. (There is only one in a $3 million run game.)”

**MONTREAL** The music and video industry here has in some hope in their attempts to se- cure strong penalties for product pirates.

Only days after a Toronto busi- nessman was fined $15,000 and jailed for a day in the stiffest penal- ty ever imposed for record bootlegging (Billboard, Dec., 20), a Quebec company has been fined $42,000, the harshest penalty to date for illegal copying video cassettes.

The second conviction was in support of St. Germaine Ladurettes, a com- pany based in Shawinigan, Quebec, which was also ordered to erase some 1,900 TVC records. “This is the first time we’ve won the suit and get the money,” says the company’s lawyer. VCLs to the local school board, is more than the company’s annual $10,000 revenue.”

In May 1985, raids by the Royal Canadian Mounted Police turned up illegally manufactured copies of nine other video titles, including “Charlottes Of Fire,” “Jaws,” “Grease,” “Stayin’ Alive,” “An Officer And A Gentle- man,” and “Straight Talk” (with an emergency ban on the discs).”

The stiffest penalties imposed in Quebec were $400, a $200 fine for the infringer and a $200 fine for the owner of the there- fore.
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“CD Technology: The Beat Goes On”
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The Big Generation Consumer: 25–40
John Parikh
The University of Miami
Concert Jazz Band Opens the Show

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Pop rhythms join American Indian chants on The Circle A The Square, the debut album from Red Box, comprised of Simon Tootoon Clarke and Julian Cope, plus a bevy of casing back-up singer, the ads for their single "The New Beginning". Five songs were co-produced by the Rolling Stones' Keith Richards. The first single, "The New Beginning", was released in summer 1984.

Prospect Street, "Dish", something smash success includes from first Minneapolis. include "Love Stalwart Diva" surely America" (produced single from their debut album. Swimmer.

Mac Miller makes his mark with "Three " as he stands alongside other artists with a new record. Los Angeles, for the first time in a major market. The Fuegos' album is being produced by Ross Tischman as New York City. It's a good mix of talent and brings his own brand of blues to the album. But the music is that good.

The Cult will release another album in 1984, with some additional surprises. The most unusual debut by the band is "Innocent". The Cult, like the 1984-85 tour. It has all the ingredients of the band's sound in Honolulu, plus the excitement about doing something new. Says